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May 1, 1926

Motion Picture News

Reg. U. S. Patent Office

METRO-GOLDWYN-MAYER
HAS DARED TO
PRESENT NEW IDEAS
in production
SUPPLANTING WORN-OUT IDEAS
OF OTHER PRODUCERS
THE BIGGEST HITS
ARE M-G-M HITS
THE LIVEST PRODUCERS
The Talk of the Industry
METRO-GOLDWYN-MAYER

Entered as second-class matter January 31, 1924, at the Post Office at New York, N. Y., under act of March 3, 1879

Vol. XXXIII No. 18

Published Weekly—$2.00 a year

PRICE, 20 CENTS

Los Angeles — *New York* — *Chicago*

WURLITZER
Art Grand Pianos are endowed with the same unapproachable tone and quality inherent in the Wurlitzer Unit Organ.

Send for special catalog

Link the Music of the Immortals with Your Pictures

.....nothing can sway from Beethoven and Bach to Modern syncopation so quickly as the mighty ~

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UNIT ORGAN

CINCINNATI
121 East Fourth St.
DENVER
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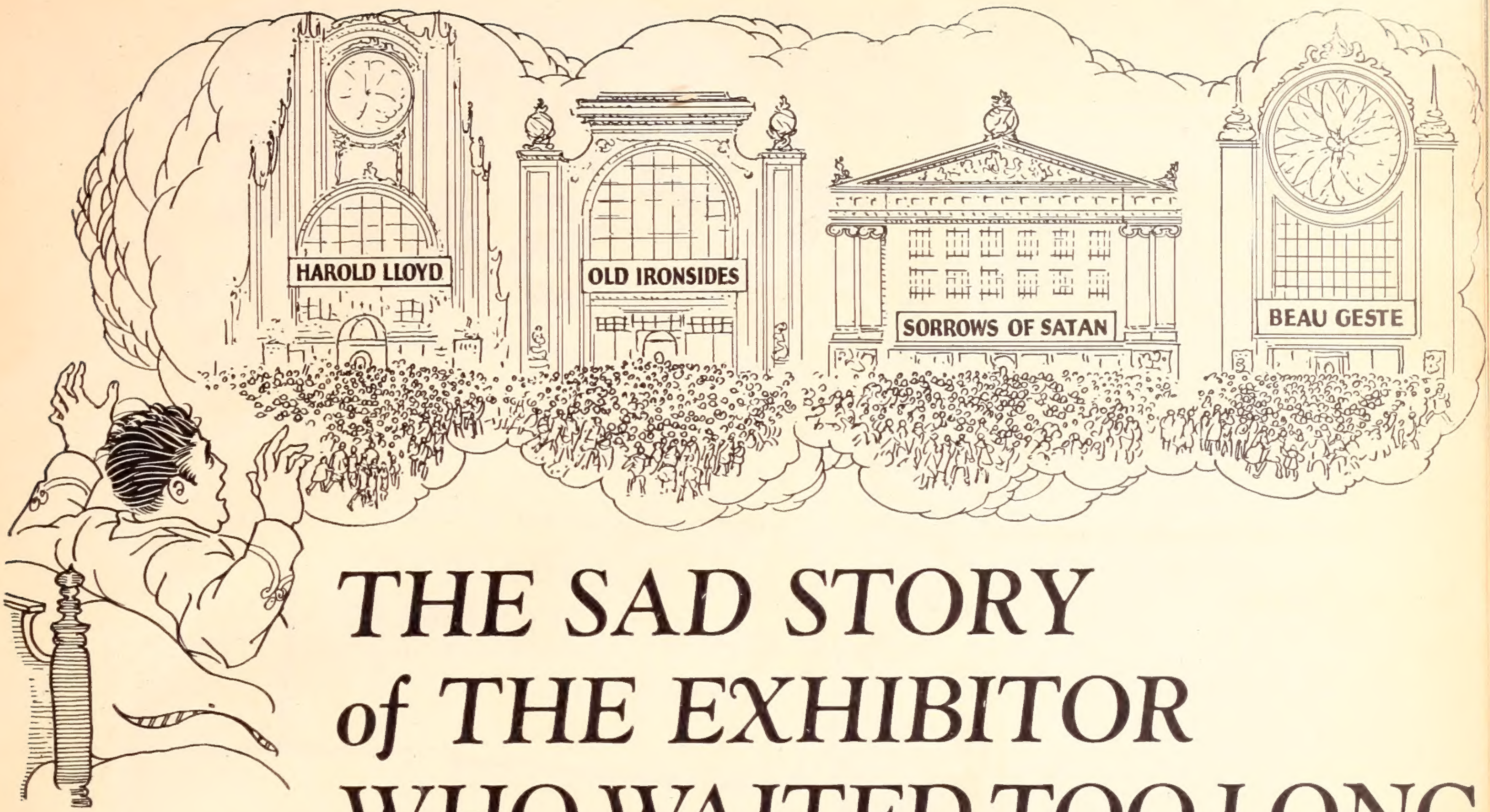
NEW YORK
120 West 42nd St.

CHICAGO
329 S. Wabash Ave.

[Forty-four Branches in Thirty-three Cities from Coast to Coast]

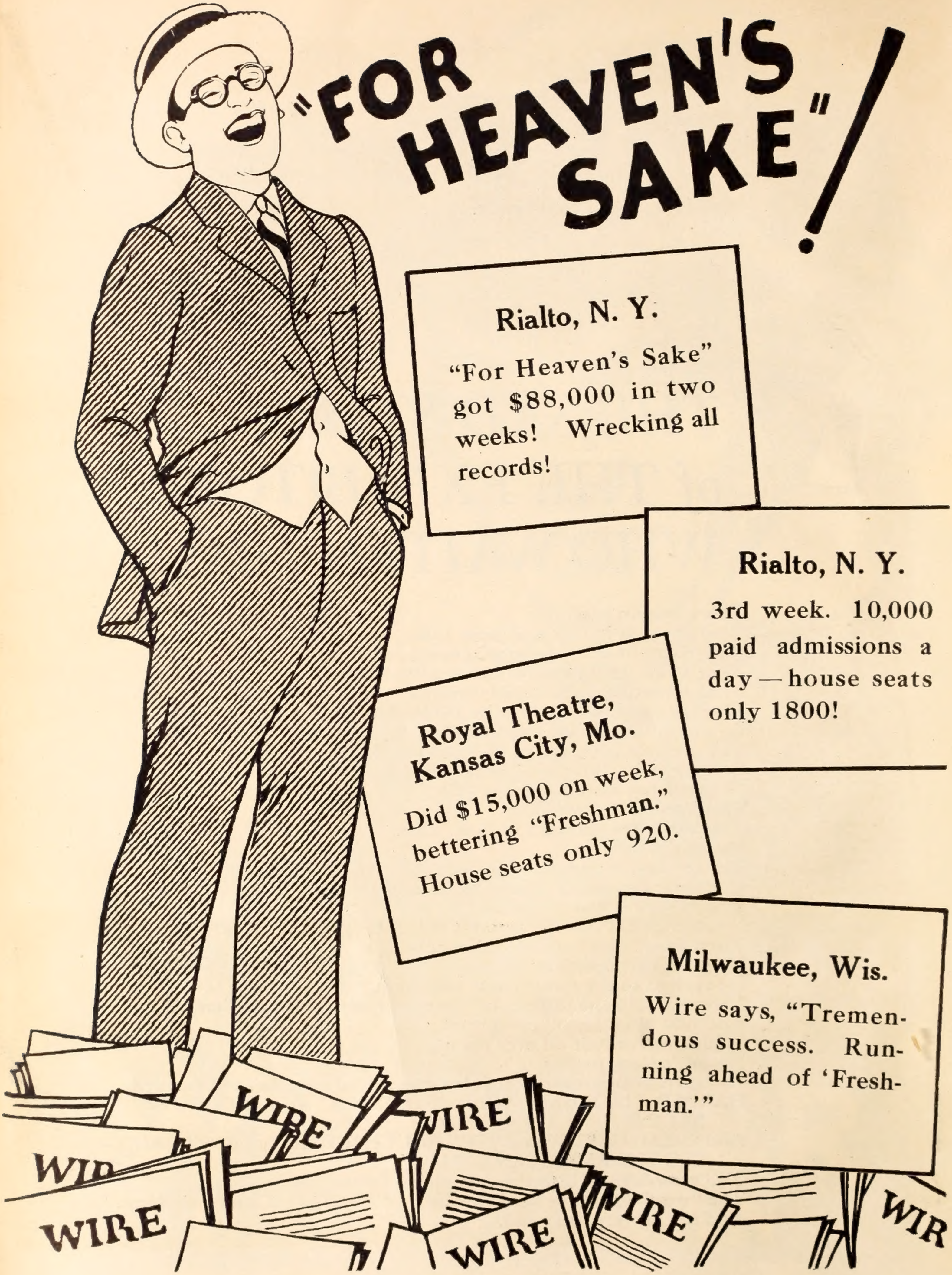
SAN FRANCISCO
250 Stockton St.
LOS ANGELES
814 S. Broadway



THE SAD STORY of THE EXHIBITOR WHO WAITED TOO LONG

There was an exhibitor
Who listened to fast and loose talk
Who thought that one star made a milky way
That a few good pictures made a big season
That something else could compete
With 15 years of constructive leadership
So when Paramount announced
The greatest program of pictures ever known
Stars, stories, directors, casts—the cream of the world!
75 smashing attractions for 1926-7
The 15th Birthday Group
This exhibitor thought he was "wise"
He didn't sign
The leading showmen of the country, by the thousands
Got their names on contracts at record speed
Everywhere it was in the air:
"Nothing to it but Paramount this fall—get 'em quick!"
Then this "wise" exhibitor hesitated
He got a little panicky
He rushed to the Paramount salesman
"Sorry," said the salesman, "but your opposition got 'em."
And now this "wise" exhibitor
Is kicking himself all over town
He can't sleep nights
He has nightmares in which his opposition's lights keep flashing:
HAROLD LLOYD and "OLD IRONSIDES" and "SORROWS OF SATAN"
And "BEAU GESTE" and "THE ROUGH RIDERS" and "GLORIFYING THE AMERICAN GIRL"
And crowds pour into the opposition house
The "wise" exhibitor keeps moaning, "I waited too long—too long."
And it's all very, very sad.

"FOR HEAVEN'S SAKE"!



Rialto, N. Y.

"For Heaven's Sake" got $88,000 in two weeks! Wrecking all records!

Rialto, N. Y.

3rd week. 10,000 paid admissions a day—house seats only 1800!

Royal Theatre, Kansas City, Mo.

Did $15,000 on week, bettering "Freshman." House seats only 920.

Milwaukee, Wis.

Wire says, "Tremendous success. Running ahead of 'Freshman.'"

Some Record Smashing!

Orpheum Theatre, Topeka, Kan.

Established new Lloyd record, beating "Freshman" by hundreds of dollars!

Majestic Theatre, Portland, Ore.

S. R. O. PLUS every performance. Lined 'em up for blocks!

Roosevelt Theatre, Chicago, Ill.

Sensation! Second week topped first by more than $9,000!

Imperial Theatre, San Francisco, Cal.

"For Heaven's Sake" did biggest business in history. Ran away from "Freshman" record.

Million Dollar Theatre, Los Angeles, Cal.

Third week and no let-up in crowds. Got $18,500—tremendous.

Rialto Theatre, Pueblo, Col.

"For Heaven's Sake" smashes all records! Lines a block long every show!

HAROLD LLOYD

in "For Heaven's Sake!"

PRODUCED BY
HAROLD LLOYD
CORPORATION

DIRECTED
BY
SAM TAYLOR

A
PARAMOUNT
RELEASE

Member of Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President.

Associated's ENTERTAINMENT Productions

??? !!!! --- ★ § √ """ :::: ....

That's the language we have heard you use at times—

When you were playing Somebody's highbrow fantasy, or Somebody Else's dull and dreary star vehicle, or Some Other Body's over-their-heads Broadway adaptation.

When you've felt like shouting right out loud—

"Why don't those swivel-chair ginks in New York and Los Angeles learn that what folks want is—

"ENTERTAINMENT!"

Yessir, we've heard you.

And we're answering.

Thirty ENTERTAINMENT productions. Every title, story, star, director, player okayed by Associated before a camera crank turns—

With ENTERTAINMENT in mind!

Producers such as—S. S. Hutchinson, Lewis H. Moomaw, H. C. Weaver, Max Graf, John Gorman, John Russell, Paul Brady, St. Regis Productions, S. E. V. Taylor, etc., etc.

Players of Prominence:—Wanda Hawley, Anne Cornwall, Edward Everett Horton, Dorothy Devore, Vola Vale, John Lowell, Evangeline Russell, etc., etc.

Made on a common-sense platform to ENTERTAIN patrons; sold on a HARD-BOILED platform to MAKE MONEY for all concerned.

And that includes YOU.

ASSOCIATED EXHIBITORS, Inc.
Oscar A. Price, Pres.

Ah-h-h! I see WARNER BROS. talk my language!
1926
W.B
1927
WARNER BROTHERS WEST COAST STUDIOS
26
Warner Winners

This is a book of "dollars and cents" box office facts. Every word means money for your box office!

Study it now for 1926-27!

Read the details of this great line-up in your copy of the WARNER BROS. Announcement Book!

1

MONTE BLUE
in
"THE BRUTE"
A virile drama of primitive passions

4

RIN-TIN-TIN
in
"HILLS OF KENTUCKY"
A thrilling masterpiece of outdoor melodrama

7

Dolores Costello
in
"IRISH HEARTS"
A story for young hearts and old—the world over!

8

IRENE RICH
in
"The CLIMBERS"
Clyde Fitch's memorable society drama

9

11

Patsy Ruth Miller
in an
ARTHUR SOMERS ROCHE
story. Romance, adventure, mystery.

26 WARNER WINNERS—the

2

IRENE RICH
in
"MY OFFICIAL WIFE"
From the famous stage drama

3

DOLORES COSTELLO
in
"THE COLLEGE WIDOW"
George Ade's famous stage play of college life

5

Willard Louis
and
Louise Fazenda
in
"MILLIONAIRES"
Great comedy-drama by E. Phillips Oppenheim

6

Patsy Ruth Miller
in
"WHAT HAPPENED to FATHER"
Comedy-drama, romance—by Mary Roberts Rinehart

MONTE BLUE
in
"BITTER APPLES"
Adventure drama from New York to the tropics

10

"DEARIE"
With a surprise cast of box office favorites
A melodramatic comedy, by Carolyn Wells

12

"WHAT EVERY GIRL SHOULD KNOW"
With a cast of outstanding stars
Great title—great box office!

13

MONTE BLUE
in
"ACROSS THE PACIFIC"
A champion, record-breaking thriller

Authors

The pick of the world's finest novelists, playwrights and screen specialists!

DAVID BELASCO
ARTHUR SOMERS ROCHE
DARRYL FRANCIS ZANUCK
RICHARD HENRY SAVAGE
GEORGE ADE
E. PHILLIPS OPPENHEIM
MARY ROBERTS RINEHART
CLYDE FITCH
HAROLD MAC GRATH
CAROLYN WELLS
CHARLES E. BLANEY
VIRGINIA DALE
W. DOUGLAS NEWTON
LUCIAN CARY
LEROY WHITNEY
ALBERT S. HOWSON
S. R. BUCHMAN
CHARLES KLEIN
GEORGE CAMERON
EDWARD CLARK
JOHN WAGNER
WALTER MOROSCO
GREGORY ROGERS

Industry's Finest for 1926-27

Directors

whose records speak for their appreciation of box office and dramatic values!

WM. BEAUDINE
MILLARD WEBB
LEWIS MILESTONE
ROY DEL RUTH
JAMES FLOOD
HERMAN RAYMAKER
WALTER MOROSCO
PAUL STEIN
MICHAEL COURTICE

14

IRENE RICH
in
"DON'T TELL THE WIFE"
Exciting drama with luxurious society background

RIN-TIN-TIN
in
"WHILE LONDON SLEEPS"
Rugged melodrama of the Limehouse district

15

"MATINEE LADIES"
A marvelous cast
in this picturization
of afternoon indiscretions

17

Louise Fazenda
in
"SIMPLE SIS'
The childhood character that everybody loves

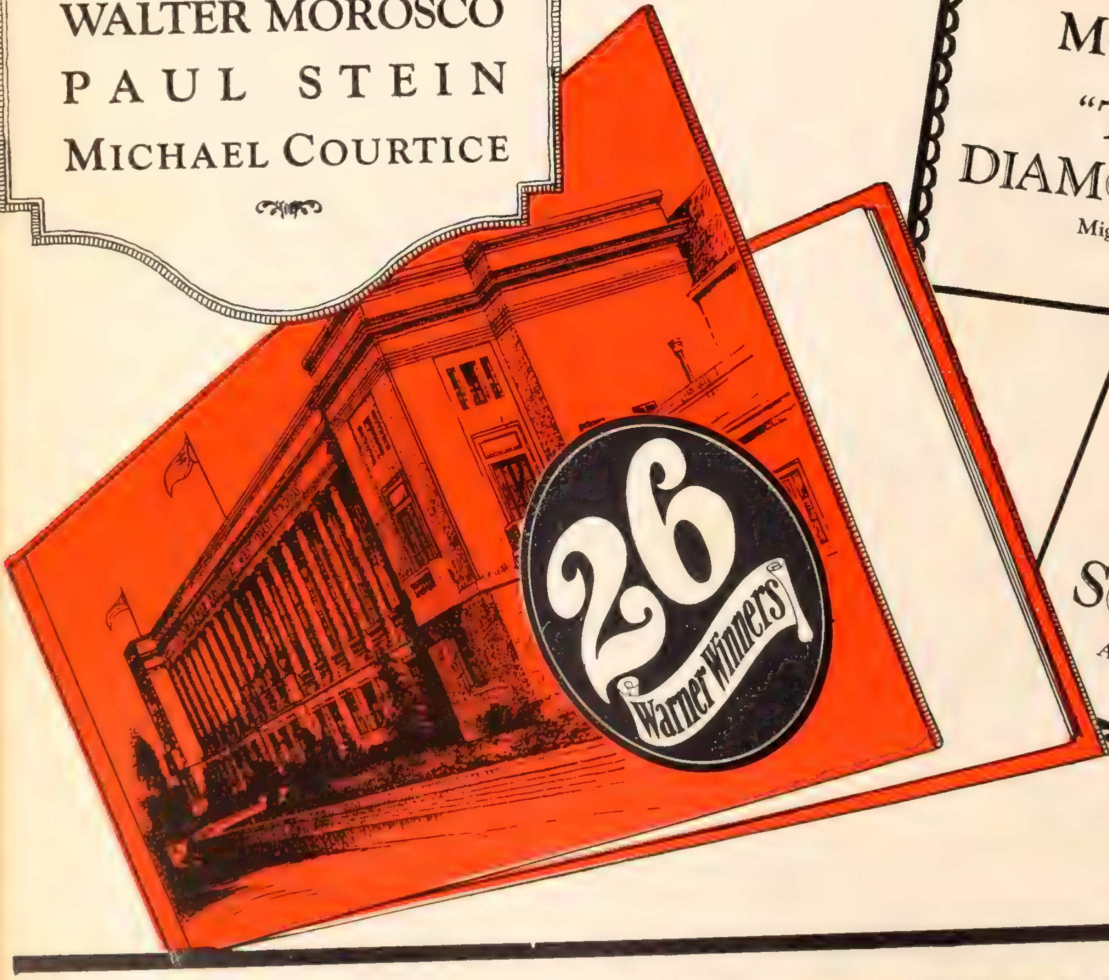
18

MONTE BLUE
in
"The BLACK DIAMOND EXPRESS"
Mightiest of railroad thrillers

20

The year's finest mystery drama
by
ARTHUR SOMERS ROCHE
A great story especially written for the screen

22



26 WARNER WINNERS—the

Picture for picture—the year's outstanding line-up

"WHITE FLANNELS"

With a special sporting cast of youthful stars

The greatest tennis story ever written or filmed

16

19

Dolores Costello
in
"THE HEART OF MARYLAND"

David Belasco's renowned stage hit

"THE THIRD DEGREE"
starring
Patsy Ruth Miller

Charles Klein's sensational stage melodrama

21

RIN-TIN-TIN
in
"TRACKED BY THE POLICE"

The wonder dog's great outdoor melodrama

25

Willard Louis
and
Louise Fazenda
in
"The GAY OLD BIRD"

Riotous comedy

26

Dolores Costello
in
"A MILLION BID"

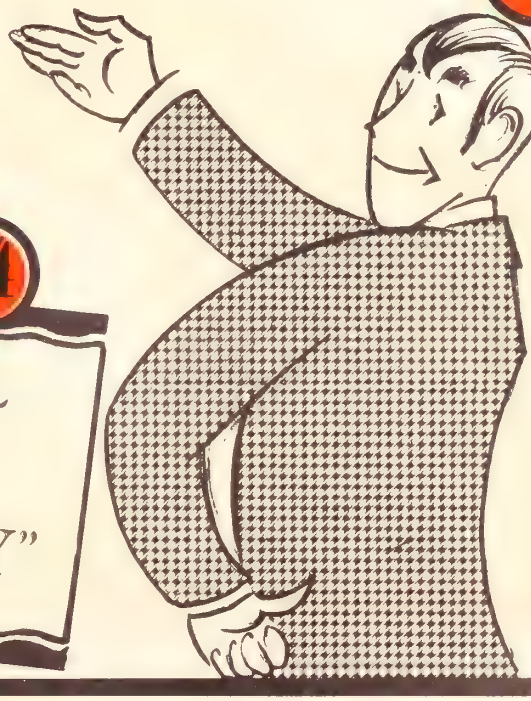
Dramatic romance of society

23

24

GEORGE JESSEL
in
"PRIVATE IZZY MURPHY"

The great star in a great laughing hit



Industry's Finest for 1926-27

After reading the book I know all about 26 great pictures!
26
Warner Winners

Read your copy of Warner Bros. Announcement Book for 1926-27! It is full of dollars and cents box office facts—just the things you want to know and must know when you book pictures. Study the line-up of story-star-director combinations! Every picture stands on its own intrinsic box office values; every picture challenges comparison with the finest product ever produced. Compare stories! Compare stars! Compare directors! Compare the Warner Bros. standard of production values with any other product offered—then you'll know that the theatre that has the 26 Warner Winners as the backbone of its service for the new season has the finest kind of profit insurance! Insure your profits with 26 Warner Winners!

PRODUCTION VALUES

GREAT AUTHORS

OUTSTANDING STARS

BOX-OFFICE DIRECTORS

READY-MADE AUDIENCES

PERSONALLY SUPERVISED

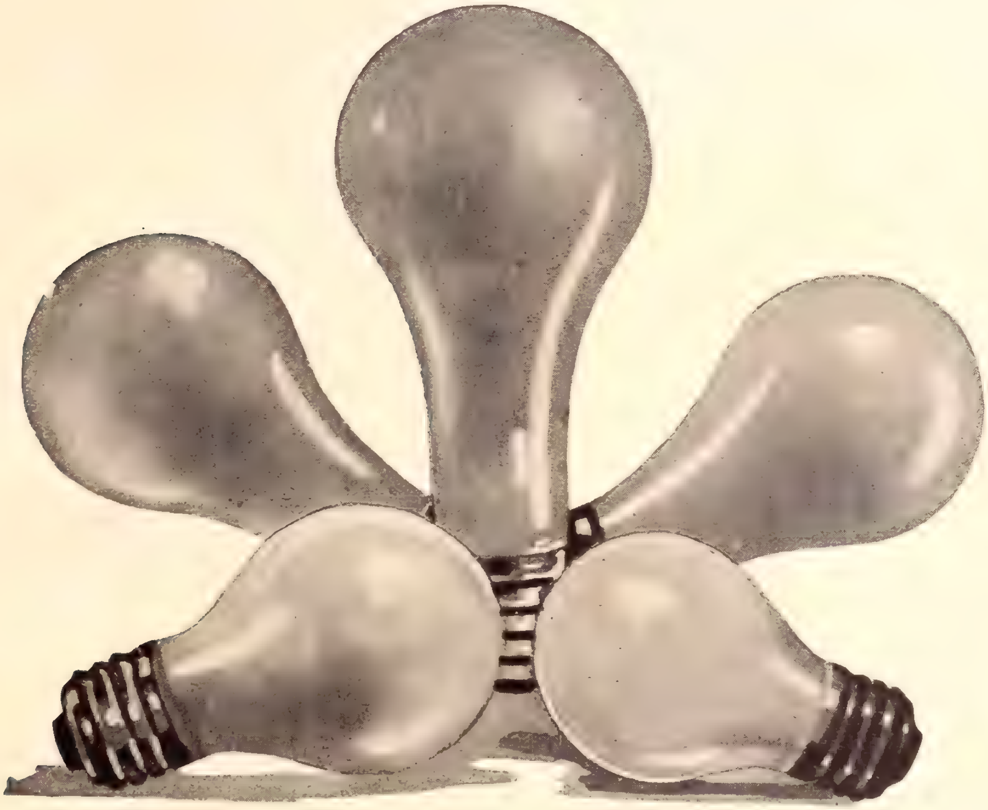
GUARANTEED PROFITS

WIN WITH WARNER BROS.

26 WARNER WINNERS

in 1926-27

For better theatre lighting



With the new Edison Mazda Lamps you can have better lighting than ever before. These lamps are new in shape, finish and construction and so superior to old style lamps as to set a new standard of lighting.

The new lamps are frosted on the inside. They let practically as much light come through as clear lamps, yet diffuse the light as well as any outside frosted lamps made. The lamps are pearl grey and are almost invisible in the daytime; at night they take on the color of surrounding decorations and give a soft, restful light.

Yet, with all these advantages, the new lamps cost no more than the old clear lamps and less than the old frosted lamps. They are made in sizes ranging from 15 to 100 watts.

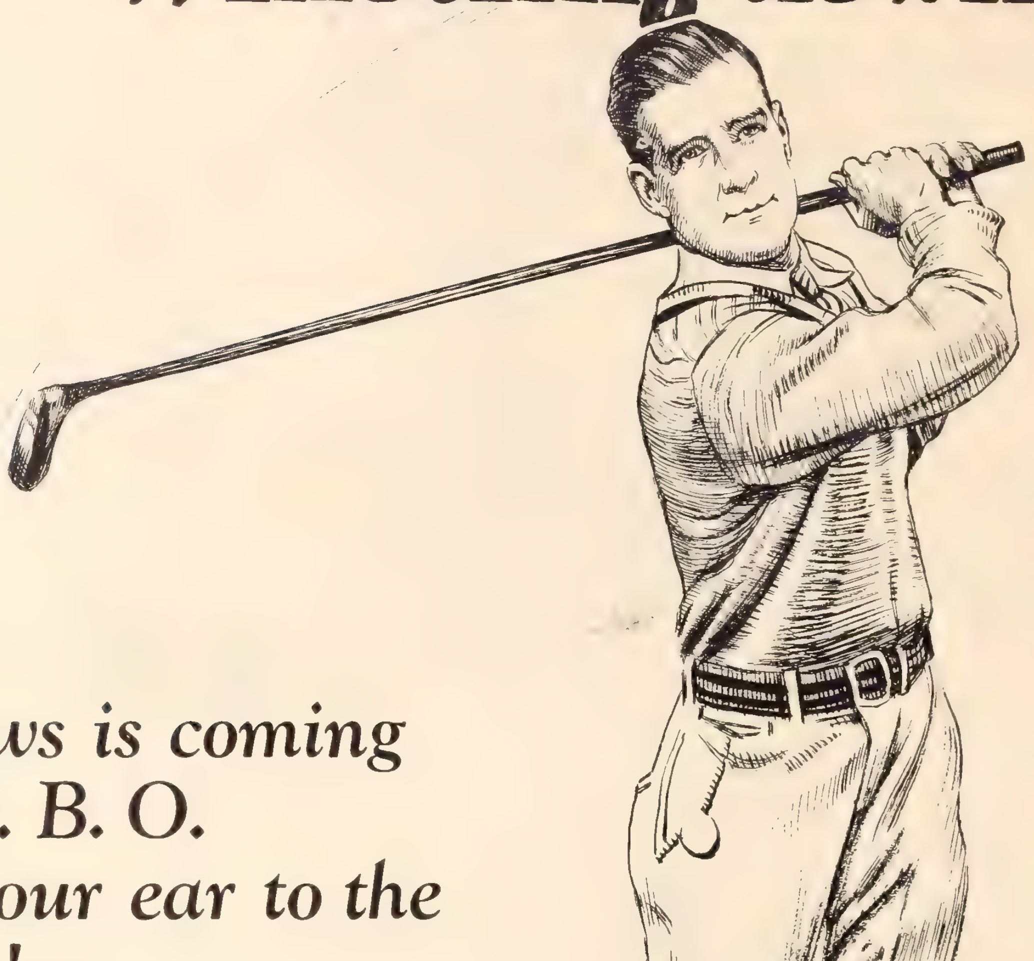
Wherever you have been using clear or outside frosted lamps up to 100 watt sizes, now use the new inside frost Edison Mazda Lamps. They will give you better light at less cost.

EDISON MAZDA LAMPS

A GENERAL ELECTRIC PRODUCT

A smacking FBO

Whistling down the



Big news is coming from F. B. O. Keep your ear to the ground!

FBO

FILM BOOKING OFFICES
1560 BROADWAY, NEW YORK, N. Y.
EXCHANGES EVERYWHERE

drive!
Fairway to the Long Green

Great authors are flocking to the streaming banner of F.B.O! Mightiest box-office author name in the world today,

GENE STRATTON-PORTER

will contribute to the new F. B. O. program, TWO fine dramas based on her greatest novels!

EDGAR RICE BURROUGHS

creator of the glamorously romantic Tarzan, will be represented by a surging melodrama of the South African jungles!

And then will come

KATHLEEN NORRIS

writer of world-wide popularity!

PETER B. KYNE

great genius of sea fiction!

MARY ROBERTS RINEHART

whose readers have grown into teeming thousands everywhere!

EACH WITH ONE GREAT BOX-OFFICE STORY!

Stories are more than ever THE THING today! F. B. O. will have the stories! And author names of stupendous box-office value as well!

Play round with FBO i
1926-27 AND KEEP
OUTTA THE ROUGH

Coming Another AL

MARIE PREVOST

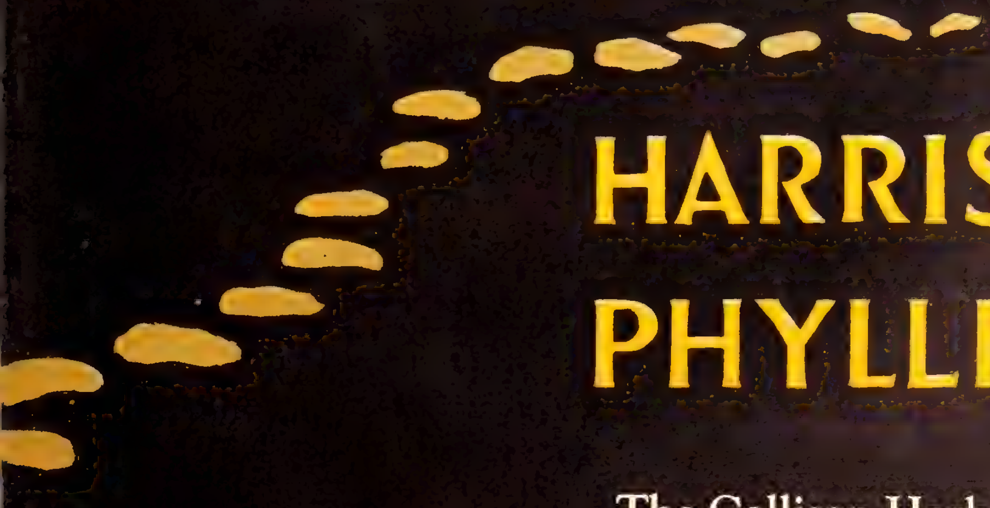
IN

"UP IN MAB

The Title Alone
Spells Box-Office

CHRISTIE *Hit* —

EL'S ROOM"



with

HARRISON FORD
and
PHYLLIS HAVER

The Collison-Harbach play was one of Al Woods' greatest stage hits, breaking records in all the cities where it played. The screen version is a hilarious comedy, made as only Al Christie, the master of farce, can produce.

Directed by E. MASON HOPPER.

RELEASED BY

PRODUCERS DISTRIBUTING CORPORATION

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Theatre Building and Equipment

BUYERS GUIDE

Published by

MOTION PICTURE NEWS

The reference book
of the
motion picture industry

The most successful selling medium ever
offered equipment advertisers.

Make your reservations for the Spring Edition
NOW.

RALPH ILIGAN
First National Pictures

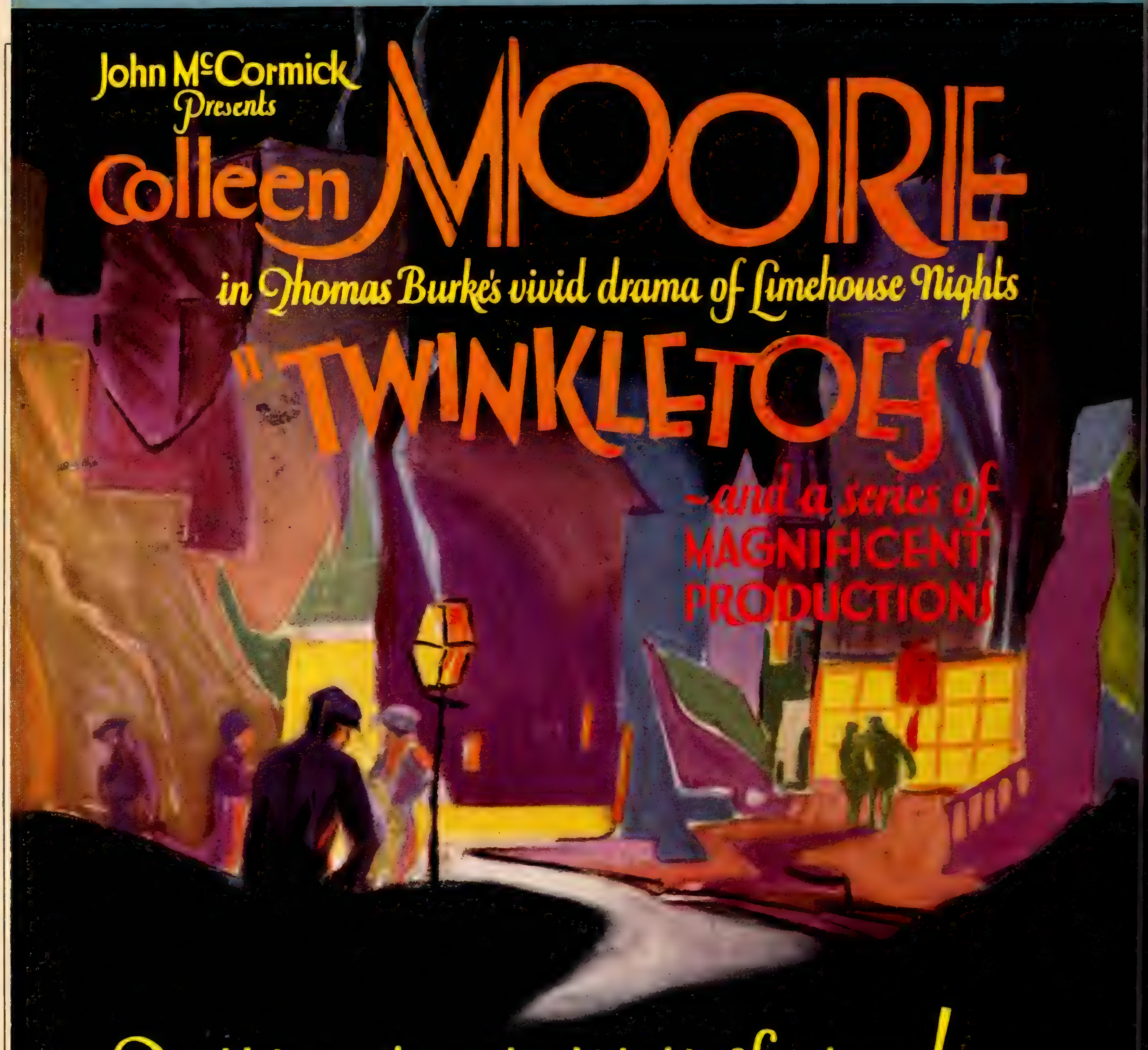
John McCormick
Presents

Colleen MOORE

in Thomas Burke's vivid drama of Limehouse Nights

"TWINKLETOES"

—and a series of
MAGNIFICENT
PRODUCTIONS



Twinkletoes—the one bright light of Limehouse!

SHE flitted through the slinking streets like a streak of happiness; and not a man, white or yellow, but realized that there was something "holy" about Twinkletoes.

She led the chorus at a cheap music hall. Her feet danced; her heart danced. Queer how those strange denizens of Limehouse loved her! Queerer still how she pinned her love to one man—how he failed—and then how the shadows sobbed after Twinkletoes—"Poor Limehouse kid! Poor Limehouse kid! Going the way that the rest of them did!"

It's a masterpiece for Colleen Moore in the colors of life, comedy and dramatic poignancy, by the man who wrote "Broken Blossoms!"

Directed by Charles Brabin.

And that's just the first of her distinctive, original, irresistible roles for the Banner Group.

First National Pictures
BANNER GROUP

Second Production: 'Daphne Grows Down'

JOSEPH M. SCHENCK Presents
Constance
in
"SILKY ANNE"
-and A BRILLIANT BOX-OFFICE SERIES

TALMADGE

TALK of surprise stories! Constance Talmadge starts her Banner Series with "Silky Anne"—whirling through the underworld, high-stepping in high-life, smooth as silk if she's picking a pocket, just as smooth when she's stealing a heart!

Here's comedy from an angle the screen never played before. Edward Clarke wrote it—the man who also wrote "De Luxe Annie," the smashing stage hit of a few seasons ago. That's the idea. And Constance tricks the tale into a comedy that will steal all the business in town.

Scenario by Edward Clarke and Raymond Shrock

SIDNEY A. FRANKLIN PRODUCTION

More to follow—
and millions waiting to follow
Constance wherever she plays!

Corinne Griffith Brings Capacity

Asher, Small and Rogers present:

CORINNE
GRIFFITH

IN A BANNER SERIES. THE FIRST IS

"ASHES"

THIS year Corinne Griffith reaches her zenith. Superb stories have been chosen for her, equalling "Classified" and "Mlle. Modiste" in magnetic attraction.

Imagine her in the dramatic glory with which "Ashes" surrounds her: the Cleopatra of Broadway, applauded for the splendor of her love on the stage—but behind the scenes, a married cast-off. Reginald Goode's stage success furnishes that role—a role which Miss Griffith lifts radiantly into a straight-out box-office certainty.

And in addition there's a complete series of productions to secure to you EVERY DOLLAR THAT CORINNE GRIFFITH CAN DRAW.

Pictures to the Banner Grou

First National Pictures

SPECIAL

The Giant Among Specials! The Thrill-Packed Epic of Steel!

SMASHING sequences of drama, spectacularly enacted amidst the glare and roar and throb of a gigantic industry, justify the two years required to plan and produce this special. The hugest screen task ever undertaken is finished! "Men of Steel," glowing with life at white-heat, has exceeded all expectations in the immensity of its star-strength, story-strength, and drawing-power!

Richard A. Rowland
presents

MILTON SILLS

in

"Men of Steel"

with

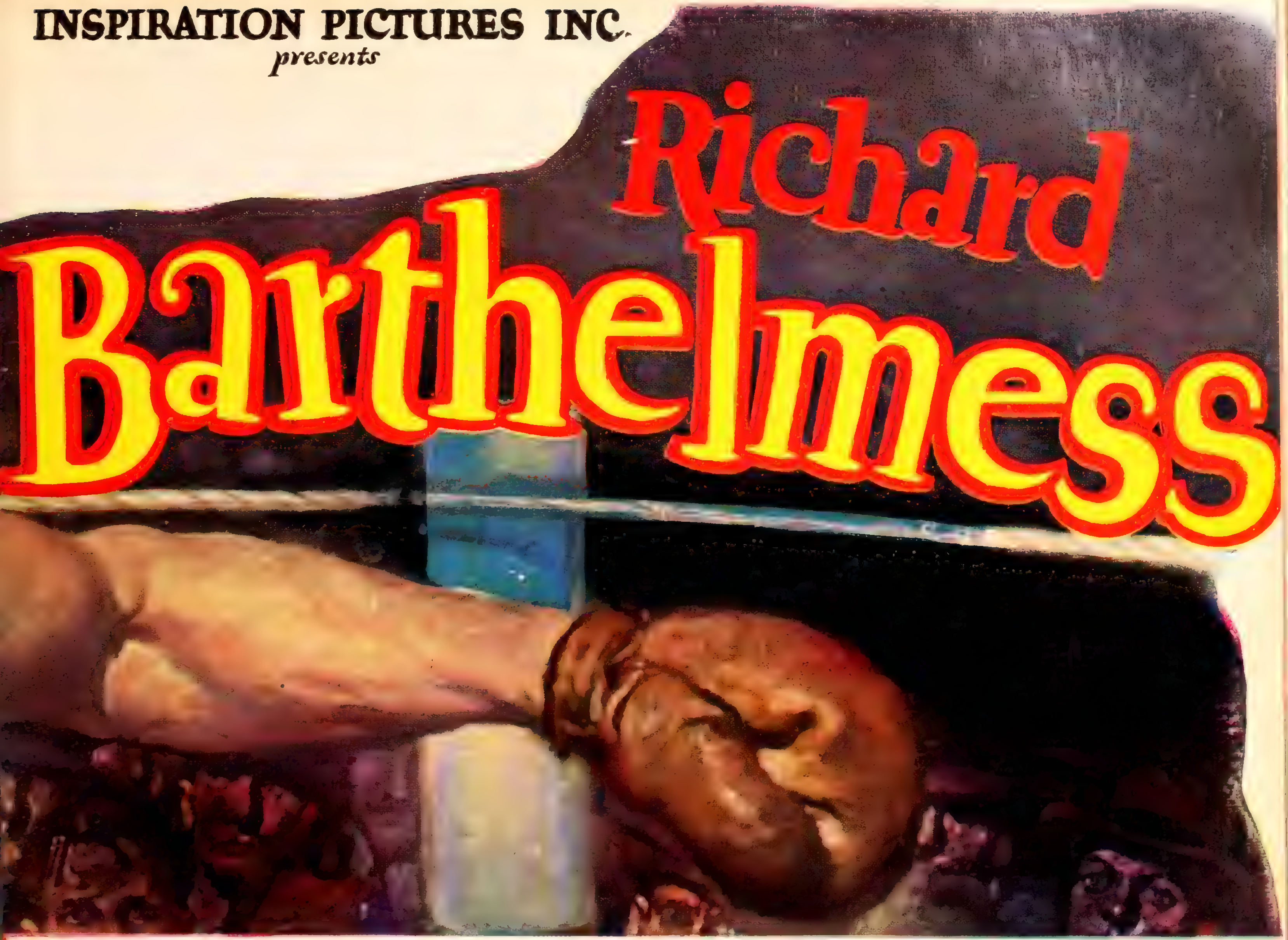
DORIS KENYON

by MILTON SILLS
Suggested by R. C. Kirk's Story "United States Flavor"
Directed by GEORGE ARCHAINBAUD
PRODUCED UNDER THE SUPERVISION
OF EARL HUDSON

**Milton Sills
also in a
Series of Big
Productions**
*commencing with the
thrilling drama of
the Foreign Legion*
Men of the Night

here comes a knock-out!
First National Pictures
BANNER GROUP

INSPIRATION PICTURES INC.
presents



The Amateur Gentleman

Jeffery Farnol's World-Famous Novel is the Big September Extra . . . A SIDNEY OLCOTT Production

WHAT a wallop Richard Barthelmess packs as "The Amateur Gentleman"— the gamest fighter who ever battled in the old Corinthian ring; the pluckiest horseman who ever cleared the walls and ditches of a steeplechase; quick on the trigger in a duel; daring the world for a woman's smile!

In "The Amateur Gentleman," Inspiration Pictures, Inc., has secured the perfect Barthelmess story — picturesque, vivid in action and romance. Here is his strongest role. More than that! Measured by every standard, here is the greatest production in which Barthelmess has been presented — created with the power and appeal that ensure extended runs.

**Inspiration Pictures, Inc.
also presents:** *Richard Barthelmess in "Four Feathers"* **Another [illegible]
by A. E. W. [illegible]**

9 GREATEST STARS IN NINE RECORD-SMASHING SERIES

—all combined in the year's predominating Banner Group

CONSIDERED altogether, or one by one, First National's stars have risen to unassailable supremacy.

Spectacular advertising, a single and unrepeated hit, the lucky breaks of the show-game have played no part in their success. No! They have built. Each production has created a still larger audience for the next. Your profit and their prestige have grown side by side, and the box-office records of theatres by the thousand prove it.

Here are undeniable Performance Facts to guide you for 1926-1927.

First National Stars

— play more time in more theatres to bigger business,

— are chosen from the vast amount of quality offerings by more exhibitors for new-theatre openings,

— are held over for more extended-runs,

— deliver more consistently and register a greater number of extraordinary hits

—Than Any Other Stars or Group of Stars

THEY have only their own records to beat.

Presenting each in a series means that the box-office pulls with the accumulative force of their constantly increasing drawing-power. *Play Each Series and Pyramid Business!*

The Banner Group assures you the widest variety of entertainment. Six of First National stars rule the fields of drama, comedy drama, romance and virile action; while three more constitute

the Strongest Line-Up of Star Comedians Ever Presented Under one Banner

Big? BIG! He's the Gulliver of Glee!

HARRY LANGDON

hits new high-spots in his series of Seven-Reel Langdon Laffs

"The Yes Man" — is his next!

Presented by Harry Langdon Corporation

LAUGH with Langdon. Everybody's got the habit since Harry shot to the forefront of Big-Time Comedians. What's his secret? Wows and gags and roars—yes! But underneath is the current of pathos that has sent the whole country wild about Harry. Backing him with nation-wide exploitation and presenting him in full length features, First National Showmanship sets exhibitors right in line for business that sky-rockets with every comedy Langdon makes.

First National Pictures
BANNER GROUP

The Year's Comedy Sensation!

C.C.BURR
Presents
JOHNNY
R.G. MORGAN

Seven Winners in a row is *Johnny's Record*

Now—

"Kid Gloves"

Starts his BANNER SERIES

—and the score is going right ahead: a winner every time.

"KID GLOVES" puts him in the ring; he's a scrapper who takes on all-comers—and shoots across laughter and thrills faster than ever before.

INTENSIVE advertising has sold Johnny to 20,000,000 readers of the national magazines. They're your patrons; and the campaign will be pushed still stronger during 1926-27, because Hines is too good for anyone to miss.

WHENEVER you read a consensus of current box-office reports, or whenever exhibitors list the best money-makers of the year, you'll find him starred there. Capacity business! S. R. O.! Crowds for every show.

By straight proof of performance, there isn't a house that can't

stand 'em in line with Johnny Hines

First National Pictures

BANNER GROUP

Captured!

The Lunatic at Large

He'

Captured! That's the word; for Leon Errol is the prize everybody went after. Since First National brought this famous stage comedian into the pictures the world has rocked at each bend of his crazy legs.

Watch for him in "The Lunatic at Large." The wows start right at the title—the best of bets for comedy exploitation. Think of the stunts it suggests.

And the picture is *there*—there with all the fun that Leon Errol can find in a madhouse; with Dorothy Mackaill and Kenneth MacKenna adding the romance; and Fred Newmeyer winning new laurels as a comedy-director.

"The Lunatic at Large" sets *Errol's Banner Group Series* off to a flying start.

Certainly there's a series. Here's a star the public wants in picture after picture, and sound business exhibitors sense makes want the lot.

First National Pictures
BANNER GROUP

LEON ERROL

First National Pictures Inc. presents

LEON ERROL

in

The Lunatic at Large

with

Dorothy Mackaill and **Kenneth MacKenna**

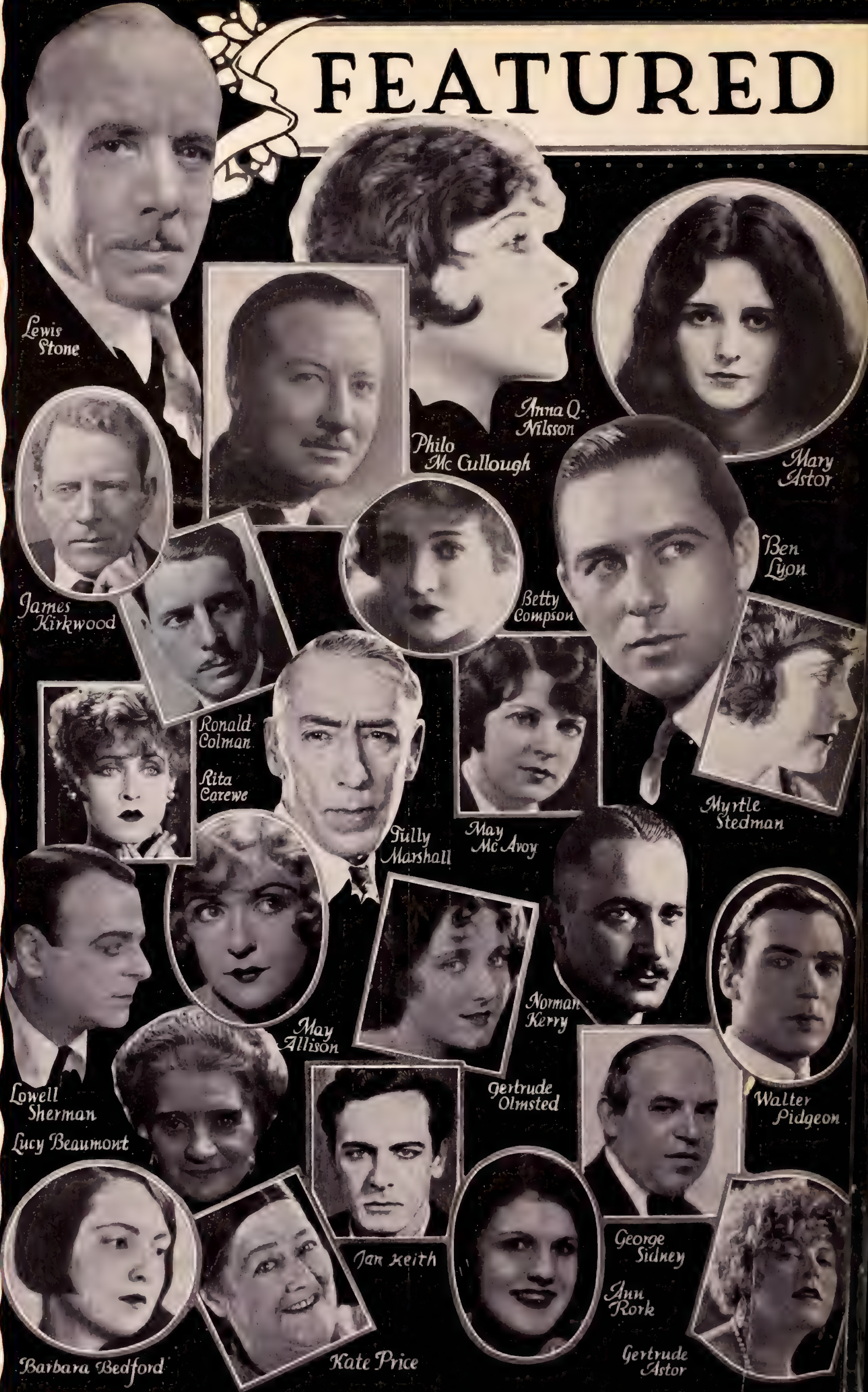
Adapted from J. STORER CLOUSTON'S stories

Directed by FRED NEWMEYER

PRODUCED UNDER THE SUPERVISION OF EARL HUDSON

Scenario by EUGENE CLIFFORD and RAYMOND HARRIS
Photographed by . . . . . . L. WILLIAM O'CONNELL
Art Director . . . . . . MILTON MENASCO
Costumes by . . . . . . JUNE RAND
Film Editor . . . . . . ARTHUR TAVARES

FEATURED


Lewis Stone
Anna Q. Nilsson
Philo Mc Cullough
Mary Astor
Ben Lyon
James Kirkwood
Betty Compson
Ronald Colman
Rita Carewe
Myrtle Stedman
Tully Marshall
May Mc Avoy
Norman Kerry
May Allison
Lowell Sherman
Gertrude Olmsted
Walter Pidgeon
Lucy Beaumont
Ian Keith
George Sidney
Ann Rork
Barbara Bedford
Kate Price
Gertrude Astor

PLAYERS

Every Name Among First National's Featured Players Is a Name to Play In Electric Lights

ALLIED with the box-office titles of the Banner Group, these favorites form an irresistible combination. Every season and picture have broadened their popularity, enhanced their value, made them the most eagerly sought players on the screen.

First National presents them not merely one to a picture, but three, four and five at a time, so that every cast unites the audiences that each player commands, and in every production the utmost in dramatic art is guaranteed.

Stars, Star-Producers, Star-Authors at the Zenith of Their Popularity Have Put Box-Office Genius Into These

7 SPECIALS

"THE GREATER GLORY" "MEN OF STEEL"

"SINNERS IN PARADISE" "SEPTEMBER LOVE"

"THE PATENT LEATHER KID"

AND TWO GIGANTIC PRODUCTIONS
BY ROBERT KANE

MARSHALLING its huge production resources, First National, after months of selection, analysis and preparation, has arranged an array of Specials that will eclipse the standards established by "The Sea Hawk," "The Lost World" and "Abraham Lincoln."

These Specials possess the extra impetus of Star-power.

Rupert Hughes, Frances Hodgson Burnett, Clarence Budington Kelland, Edith O'Shaughnessy, authors who command readers in millions, have supplied their strongest material: stories magnificent in drama, romance, the spectacular heights and vivid depths of life. And the production-brains of First National—producers, directors, scenarists who have given the screen its finest Specials to date—have shaped this wealth of talent into Seven Towering Triumphs!

partly confidential

CONCERNING ROBERT KANE

Different producers employ different tactics in making pictures of such size as to warrant release as Specials.

Some believe in telling everything in advance. Robert Kane tells nothing.

This is "inside stuff."

Kane has started work on the two most ambitious productions he has yet undertaken—a huge task, considering the long unbroken line of successes already to his credit.

They are Specials too original in theme, too unusual in production treatment to permit detailed announcements.

Kane's reputation for accurate judgment is staked upon them.

Rumors will gather; the industry will FEEL two big pictures in the air. But nothing more will be revealed about ROBERT KANE'S 2 SPECIALS FOR 1926-1927 until they are actually ready for presentation.

By concealing the ideas now, he safeguards their values to you!

2 SPECIALS
by ROBERT KANE

SEPTEMBER LOVE
Adapted from
The HEAD of the HOUSE of COOMBE
by
FRANCES HODGSON BURNETT
for 5 years every producer has tried to buy THIS BOOK!
First National Pictures
SPECIAL

For five years producers have tried to buy this book.

For five years the public has waited to see it screened.

Its sales set publishing records.

Critics hailed it as Frances Hodgson Burnett's finest achievement — and few authors have equalled her dramatic force.

A PRIZE FOR MOTION PICTURES if ever there was one.

And First National has won it for production on a scale worthy of its greatness and with the human glory that has enthralled more readers than the ten next-best-sellers of the past five years.

Special is written all over "September Love"

Wine of Life! Blood of War!
Cities of Pleasure crumbling in madness
riot.. defeat!

THE GREATER GLORY

From EDITH O'SHAUGHNESSY'S novel
"VIENNESE MEDLEY"

Presented by . . . RICHARD A. ROWLAND
Written for the screen by . . . JUNE MATHIS

with **CONWAY TEARLE**
and **ANNA Q. NILSSON**

and a cast including MAY ALLISON, IAN KEITH
JEAN HERSHOLT *and* LUCY BEAUMONT
A JUNE MATHIS . . . . . . *Production*
Directed by . . . . CURT REHFELD

Production Manager RAY ROCKETT *Chief Cinematographer* JOHN BOYLE
Art Director E. J. SHULTER *Film Editor* GEORGE McGUIRE

THE LAST WORD IN DRAMATIC ACHIEVEMENT!

First National Pictures
SPECIAL

Again June Mathis Scores With a Stupendous Special!

IT SWEEPS from underworld alleys to the burnished East; from furtive dives to the throbbing purples of desert night.

Her mother a crook, Rhoda Fair adventures through the molten horizons. In her own tumultuous nature burns her mother's lawlessness; and where the dawn comes up like thunder she must choose between two men—one standing for respectability, the other for the mad reel of life.

Stirring, exotic, keyed to emotion's tensest pitch.

"Sinners in Paradise"—a title that's as good as gold. The producer—June Mathis, whose name is synonymous for specials. The theme—developed with breath-taking suspense against backgrounds made for love. And the whole produced with the bigness and sureness of success that characterizes First National's Specials.

THE CRYSTAL CUP

"I hate being a female! If I were a man I'd see women to the devil"

NO wonder Gita Carteret is the most discussed woman of fiction today! No wonder the furore that "Black Oxen" created is outdone by Gertrude Atherton's latest novel, "The Crystal Cup." She has dared to make her heroine a hater of her own sex: a girl refusing marriage until she must—and then under the most surprising conditions that ever governed husband and wife.

EXCITEDLY as this book has been discussed, the screen version will arouse far wider comment. Produced under Earl Hudson's supervision, with Dorothy Mackaill as Gita Carteret, the presentation of "The Crystal Cup" demonstrates First National's command of the story market, bringing you the best-sellers while reader-interest runs at its height!

with
DOROTHY MACKAILL
PRODUCED UNDER THE SUPERVISION OF
EARL HUDSON

First National Pictures
BANNER GROUP

First National Pictures Inc. *Presents*

"Subway Sadie"

by MILDRED CRAM

with Dorothy Mackaill and Jack Mulhall

"MIGOSH! A girl ain't got a chance for a decent ride these days since the sheiks has taken to grabbin' the seats and tradin' 'em fer dates. Somebody says, 'Gentlemen prefer blondes'—but take it from me: Blondes also prefer gentlemen. And these subway chasers don't hang a hat alongside of my Harold. Dearie, he's simply divine—ain't every day a workin' girl gets a glad eye from a guy like him."

That's Sadie, she talks for herself—one of a million you meet every day. This is her picture—every girl's picture set in the atmosphere they know—the kind they'll understand. And there's a thrill climax to make them your friends for life.

First National Pictures
BANNER GROUP

AN ALFRED SANTELL PRODUCTION
Production Management AL. ROCKETT
Scenario by ADELE COMANDINI

Will you ever forget 'Sally' and the knockout 'Irene' scored on the screen?

Now—First National has another musical comedy sensation another history maker—

Direct from a year on Broadway and whirlwind business through the country "Lady be Good!"

She'll be good to your box-office! Just watch her!

Adapted from the musical comedy by Guy Bolton and Fred Thompson, authors: George Gershwin, composer

ROBERT KANE *presents*

PEACOCKS of PARIS

MONTMARTRE — when lights are low and life is high and every smile and shadow covers a human baffling mystery —

BEN LYON
DOROTHY MACKAILL
LOWELL SHERMAN
SAM HARDY

Directed by LOTHAR MENDES

Try to beat that title and that cast for Box-Office Perfection!

First National Pictures
BANNER GROUP

A-A-AH! The SHEIK OF FLORIDA

The sands of the desert would leave him cold. But he burned up Biscayne Bay

ONLY a garage mechanic, but when he oiled his hair instead of his hands he put the I AM in Miami.

Heiresses petted him under the palms, but his palms petted only twenty dollars on pay-day. And he didn't like heiresses either.

Joyful comedy–it works faster than a bathing beauty chasing a millionaire. All Florida's ransacked for fun and Ben Lyon starts a new boom in laughter as the stoney-broke sheik with the starched-shirt style.

First National Pictures Inc. Presents

The SHEIK OF FLORIDA

by GEORGE F. WORTS

with **BEN LYON**

Production management AL. ROCKETT

A BOOM for every BOX-OFFICE!

First National Pictures BANNER

Does a wedding ring win for a woman more than her
"BED AND BOARD"
A dynamic theme – and what a title! – for Lenore Coffee's story with
DORIS KENYON
RI 20
"A Woman's Picture" that all women will talk about!

Marriage Truths from a Wife's Experience!

BEWARE of the man who says "I can see in your eyes the look of a soul crying for freedom."

NEXT he may say: "You women shout about freedom, and the minute a man takes your hand you howl for a marriage license."

KEEP on reading this story of a wife who envied other women's liberty and heard how men regard a wife.

"WOMEN like you spoil marriage. A man knows any number of women nowadays who support themselves and spend their leisure entertaining him. He doesn't have to assume any burden. For him her old age holds no horror. He enjoys her companionship—and he's not responsible for her bed and board."

First National Pictures
BANNER GROUP

FLYING HOOFS

FLASH *of* RACING SILKS

SMILES *of* CONTINENTAL BEAUTIES — GORGEOUS FASCINATORS

LUCK *of* MONTE CARLO

SCENTED MYSTERIES *of* ROME

THE SPORT *of* KINGS *and* THE DEVIL TO PAY—

— Such glamor and audience spell has E. Phillips Oppenheim woven into "The Duke of Ladies." Conway Tearle, starred in this irresistible picturization of the popular book and play, reveals an amazingly new character: the debonnaire duke who played once too often with the fire of a woman's heart.

ROBERT KANE
PRESENTS

"The DUKE" OF LADIES

by E. PHILLIPS OPPENHEIM

starring **CONWAY TEARLE**

Directed by **HOWARD HIGGIN** Scenario by **JULIE HERNE**

First National Pictures
BANNER GROUP

CHARLES R. ROGERS
presents the

Innovation series of thrilling out-door dramas

STARRING

KEN MAYNARD

with TARZAN, his horse

4

SURPRISING ADVENTURE PRODUCTIONS

WEST—over the range; away where the ranches end and Painted Desert stretches into a grand adventure. Along the hills where raiders ride. Prairies and peaks; echoing hoofs and lariats reaching further than the law. That's West; and today its lure surrounds big-theatre audiences as well as small.

First National's Outdoor Dramas meet a unanimous demand.

Ken Maynard has forged to the head of adventure stars. Now he comes to you in thrilling action roles, in stories by writers famous for dramatic pace, produced with the thoroughness, spirit and knowledge of popular taste that exhibitors everywhere expect of First National.

"Senor Daredevil"
"Gun Gospel"
"Flame *of the* Border"
"*The* Unknown Cavalier"

Directed by Al Rogell

First National Pictures
BANNER GROUP

THEY SEIZED THE WOMAN AND MADE HER A GODDESS!

They took the man as her living sacrifice!

THAT startling new novel by Elswyth Thane adds strikingly to the unlimited variety of entertainment afforded by the Banner Group.

"A romance which challenges comparison with anything of Kipling, Stevenson or Rider Haggard," says the New York Times.

Ideal screen material lies in the love-drama of two fugitives from civilization—a man and a woman who masqueraded as a man until the tribal priests of India saw in her the reincarnation of their lost goddess.

First National Pictures

BANNER GROUP

First National Pictures Inc. presents

RIDERS OF THE WIND

By Elswyth Thane

Full of the stuff that hits are made of!

WHAT PLAY IS THE CONTINENT CRAZY ABOUT?

Ask anyone just back from Paris!

THERE'S only one answer — "The Masked Woman." They talk about it on the boulevardes. So-o-o extraordinary! Such.... moments! And.... that.... woman!

This show that set the boulevardes buzzing is a gold mine to the screen.

You get it! The reigning sensation of the continental stage is another First National prize.

First National Pictures Inc. presents

the MASKED WOMAN

with Anna Q. Nilsson, George Sidney

and a superb cast

A WIRE stretched sky-high above Broadway. Searchlights played on a scarlet figure walking across—swaying desperately—falling . . . .

SHE was the Daring Venus, who dared to love; then walked the tight-rope with the ghosts of disillusionment.

EVERY moment of it spells breathless drama. A high-powered selling title, too, for a vivid romance of the circus that plays right into a showman's hands!

High-wire thrills make a sure-fire sensation!

The Daring Venus

from Marjorie Chalmers Carleton's novel "The Swinging Goddess"

With a cast of First National's finest players

By William Hurlbut and
Frederick and Fanny Hatton

Anna Q. Nilsson and Lewis Stone

outdo in dramatic excellence all those splendid performances of the past that have made them the screen's most popular combination.

First National Pictures Inc.
presents

Purple and FINE Linen

By MAY EDGINTON Author of "SECRETS"

First National Pictures
BANNER GROUP

"TWO HOURS ago you were begging on the street. You stole to dress yourself in purple and fine linen. You were dressed like that when I divorced you—before your daughter was old enough to know what kind of mother you were....

'You have waited years to see her: now you have come back to appear beautiful before her... She is behind this curtain..... Dead!

First National Pictures
BANNER GROUP

At last—

—Sir Philip Gibbs, the one author who painted war in its terror as well as its glory, has written the unforgettable story of its cowards.

Today they skulk in abandoned dugouts; deserters hide in the overgrown trenches where the barrages used to thunder.

After the war! Terrific in truth is this picture of Gauvadan supposedly shot for desertion, yet living beneath the battlefields of Arras—dead to all the world except Yvonne, piquant Yvonne who soon must be somebody else's wife.

OUT OF THE RUINS

from the
Cosmopolitan Magazine *story*
by SIR PHILIP GIBBS

The THRILL that comes once in a lifetime!

Ten thousand feet—falling in flames. Lights and laughter of Coney Island 'way below. Ripping through the sky, a plane with a red comet's tail of disaster spread behind.

Audience stuff? It's the kind of scene that your house-staff looks at, every show.

The story is vivid with tinselled life, with Charleston steppers, with the flotsam caught in with the glare and bustle of carnivals and drifting caravans. It will hold your patrons in their seats; and that thrill-finish will lift them to their feet—whooping!

First National Pictures Inc.

Presents

"The CHARLESTON KID"

from Gerald Beaumont's
Red Book Magazine Story
PLAYED BY A CAST OF STARS!

AN ALFRED SANTELL PRODUCTION

Production Management AL. ROCKETT

Pull!
--All the pull your box-office wants in Owen Davis' drama of the college crews.
H
H
H

"Forever After"

Another Broadway All-Star Hit presented by First National

with **MARY ASTOR** and **LLOYD HUGHES**

Production Management **B. P. FINEMAN**

New York as only the derelicts know it: a cauldron stirring with the throb of brief happiness or swift despair. Now for the human story behind those strange faces that flicker in its steam.

By
JOHN A. MOROSO
Presented by
ROBERT KANE

Directed by
HOWARD HIGGIN
Scenario by
GEORGE M.C. FOWLER

First National Pictures Inc
presents

MILTON SILLS

in a superb adaptation of
Cosmo Hamilton's novel

"Paradise"

- Production Management -
RAY ROCKETT

TITLES that SELL

First National Pictures Inc.
presents

Jail Birds Inc.

Into jail without a cent; out of it with a million.

He struck a gold-mine in the rock-pile, and crowds will clamor for their shares of joy in "Jail Birds Inc."

By William H. Clifford

First National Pictures
BANNER GROUP

MIDNIGHT LOVERS

by
J.E. HAROLD TERRY

The world's most hilarious divorce without the pangs of alimony.

EVEN if First National's Banner Group had not the terrific selling value of the greatest stars, directors and authors, it still would rank first with exhibitors on the strength of its titles alone.

Match Mike Donovan of Ireland

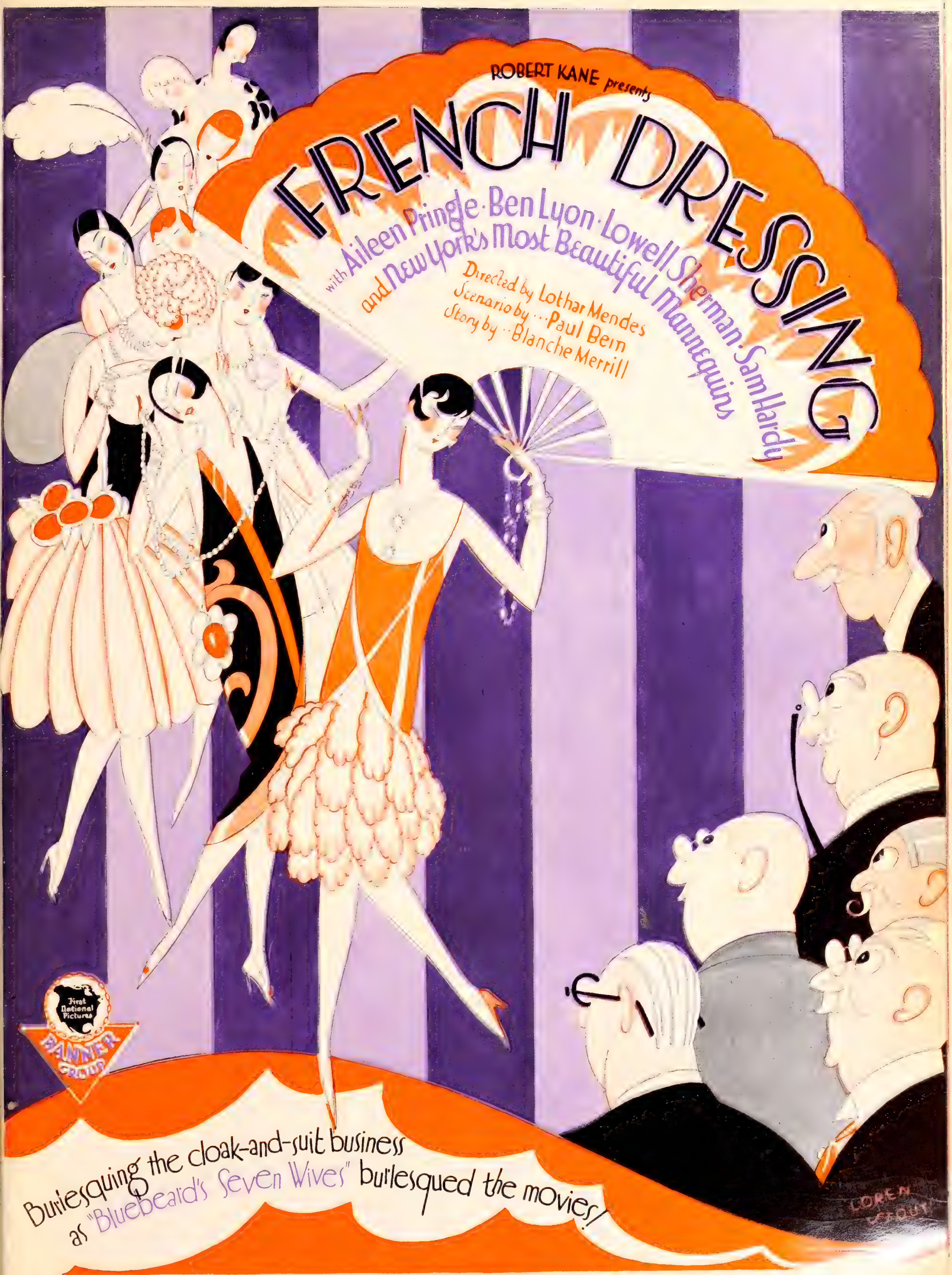
against allcomers. He's a winning, grinning, fighting fury—and his story pulses with the thrill of canvas tents and roped arenas.

by Guy Fletcher

Lewis Stone
Shirley Mason
Malcolm McGregor
Myrtle Stedman

JOHN FRANCIS DILLON
PRODUCTION

Story by ···· Ludwig Biro
Scenario by Clara Beranger


ROBERT KANE presents
FRENCH DRESSING
with Aileen Pringle · Ben Lyon · Lowell Sherman · Sam Hardy
and New York's Most Beautiful Mannequins
Directed by Lothar Mendes
Scenario by ... Paul Bern
Story by ... Blanche Merrill
First National Pictures
BANNER GROUP
Burlesquing the cloak-and-suit business as "Bluebeard's Seven Wives" burlesqued the movies!
LOREN STOUT

4

"Here Y'are Brother"

by DIXIE WILLSON

The prize story from Good Housekeeping Magazine. "Money will buy anything"—there's the theme of this heart-drama of poor men's wives.

"Everybody's reading

HOUNDS of SPRING!"

by Sylvia Thompson

The drama of women who drink the wine of life and forget the dregs!

more money-spinners!

THE pick of current fiction and dramatic vogues, combined with the unrivalled popularity of First National's finest players.

"The Blonde Saint"

by STEPHEN FRENCH WHITMAN

Dazzling romance on a Mediterranean island, swept by the tempest of unwanted love.

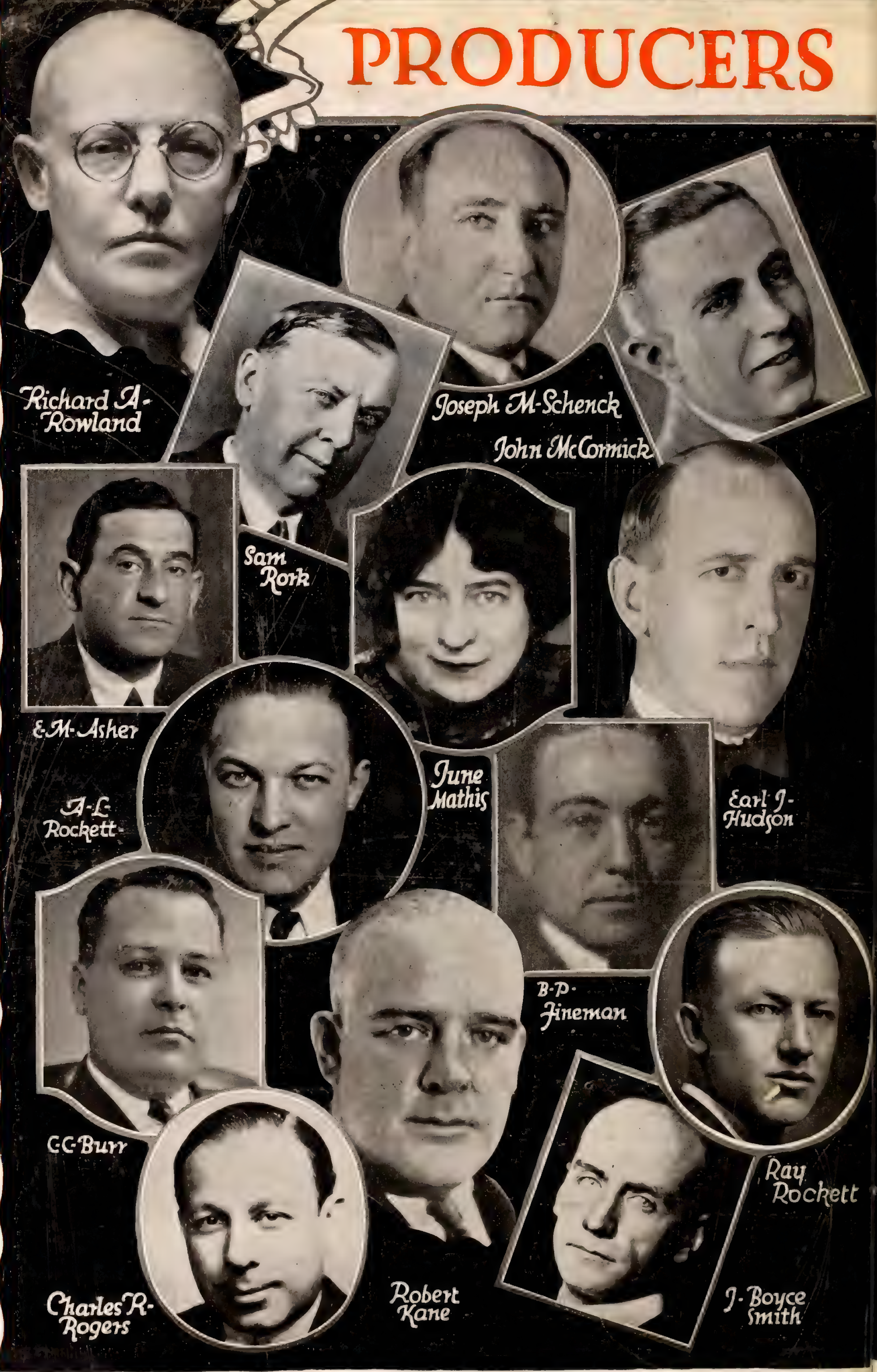
First National Pictures Inc. *Presents*

"PRISONERS"

That amazing play by Molnar that has startled two continents with its message.

First National Pictures
BANNER GROUP

PRODUCERS



Richard A. Rowland

Joseph M. Schenck

John McCormick

Sam Rork

E. M. Asher

June Mathis

Earl J. Hudson

A. L. Rockett

B. P. Fineman

C. C. Burr

Ray Rockett

Charles R. Rogers

Robert Kane

J. Boyce Smith

and DIRECTORS

Charles Brabin

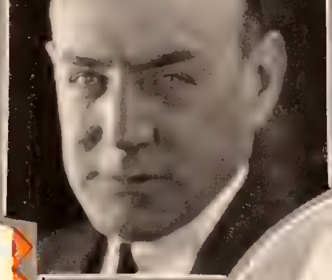
Howard Higgin

George Archainbaud

Sidney Olcott

Balboni

Alfred E. Green


John Francis Dillon

Alfred Santell

NO MORE striking evidence of how First National has equipped its new product with the sinews of success could be given than this assemblage of producers and directors affords. Like the stars, their reputations are founded on unfailing performance. What does the public want? They know! Their productions catch tomorrow's vogue today and set a pace that others cannot follow. Their background is crowds — crowds responding to the lure of emotions or amazement for as many years as there have been motion pictures.

To the creations of famous stars and authors they have added the ticket-selling motive that makes First National's Banner Group and Specials more than ever a showman's buy!

First National Pictures

Sidney Franklin

Lothar Mendes

The UNBEATABLE

52

REAL PICTURES,
box-office perfect in star-strength, story-power, showmanship and production values. Their titles ring like cash on the counter!

NORMA TALMADGE'S GREATEST

COLLEEN MOORE in "TWINKLE TOES"
And a series including
"NAUGHTY BUT NICE"
Adapted from "Daphne Grows Down"

CONSTANCE TALMADGE
in "SILKY ANNE"
And a series

CORINNE GRIFFITH in "ASHES"
And a series

MILTON SILLS in "MEN OF STEEL"
Special with Doris Kenyon
And a series including
"MEN OF THE NIGHT"

RICHARD BARTHELMESS
in
"THE AMATEUR GENTLEMAN"
"FOUR FEATHERS"

HARRY LANGDON in "THE YES MAN"
And a series

JOHNNY HINES in "KID GLOVES"
And a series

LEON ERROL in "LUNATIC AT LARGE"
And a series

"THE GREATER GLORY"—SPECIAL
Conway Tearle, Anna Q. Nilsson
June Mathis Production

"SEPTEMBER LOVE"—SPECIAL
From Frances Hodgson Burnett's
"The Head of the House of Coombe"

"SINNERS IN PARADISE"—SPECIAL
June Mathis Production

TWO STUPENDOUS SPECIALS
By ROBERT KANE

"THE CRYSTAL CUP"
By Gertrude Atherton. With Dorothy Mackaill

"THE SHEIK OF FLORIDA"
With Ben Lyon

"SUBWAY SADIE"
With Dorothy Mackaill and Jack Mulhall

"THE DUKE OF LADIES"
Starring Conway Tearle

"BED AND BOARD"
With Doris Kenyon

"LADY BE GOOD"
The musical comedy with records
that parallel "Sally" and "Irene"

"THE CHARLESTON KID"
By Gerald Beaumont.
Alfred Santell Production

"THE DARING VENUS"
The Circus Sensation

"THE SHOCK ABSORBER"
It lifts the lid off New York

"DON JUAN'S THREE NIGHTS"
With Lewis Stone, Shirley Mason, Malcolm
MacGregor, and Myrtle Stedman.
John Francis Dillon Production

"FOREVER AFTFR"
Mary Astor and Lloyd Hughes in
one of Broadway's biggest hits

BANNER GROUP

7 SPECIALS

—seven more reasons why First National leads, and why exhibitors rely on First National for their big weeks, top months, and their very best year!

"HELL'S KITCHEN"
By John A. Moroso. A cast of stars.

* * *

"FRENCH DRESSING"
With Aileen Pringle, Ben Lyon,
Lowell Sherman, Sam Hardy

* * *

"OUT OF THE RUINS"
By Sir Philip Gibbs

* * *

"RIDERS OF THE WIND"
Spectacular romance by Elswyth Thane

* * *

"THE MASKED WOMAN"
The craze of the Continental Stage.
With Anna Q. Nilsson and George Sidney

* * *

"PEACOCKS OF PARIS"
With Ben Lyon, Dorothy Mackaill,
Lowell Sherman and Sam Hardy

* * *

"PURPLE AND FINE LINEN"
With Lewis Stone and Anna Q. Nilsson

* * *

"THE HAT OF DESTINY"
By Mrs. T. P. O'Connor.
June Mathis Production

* * *

"MY WIFE'S FRIEND"
Sir Patrick Hasting's drama of Congo love

* * *

"HOUNDS OF SPRING"
The season's best-seller

* * *

"HERE Y'ARE, BROTHER"
Dixie Wilson's famous story

* * *

"THE BLONDE SAINT"
Another stage success, screened
by a cast of stars

* * *

"PRISONERS"
The vivid play by Ferenc Molnar

Four more stage hits and popular stories
with titles that tell at the box-office:—
"MIDNIGHT LOVERS"
"THE DESPERATE WOMAN"
"JAIL-BIRD'S INC."
"MIKE DONOVAN OF IRELAND"

* * *

KEN MAYNARD in "SENOR DARE-DEVIL"
And the thrilling Innovation Series
of Outdoor Dramas, including
"GUN GOSPEL"
"THE UNKNOWN CAVALIER"
"THE FLAME OF THE BORDER"

First National Pictures

BANNER GROUP

September 1926

September 1927

"WELL, Bill, what do you think of First National's line-up?"

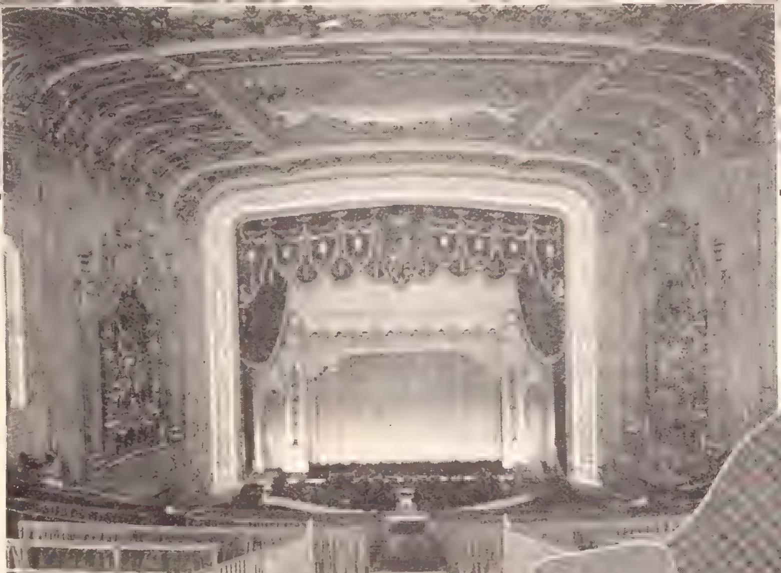
"Man, it's WONDERFUL"

[*And that's why they're booking the BANNER GROUP everywhere*]

First National Pictures

BANNER GROUP

100 · YEARS · OF · MANUFACTURING · EXPERIENCE ·



Interior showing loge and boxes of Balaban & Katz new "Uptown" Theatre in Chicago, Illinois.

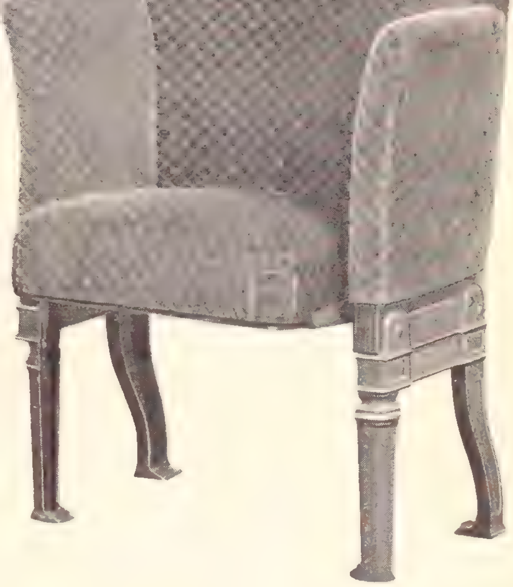
The Finest Seats in the Finest Section of the "Uptown"

WHEN it came to selecting the finest seats (the loge) for the new Chicago "Uptown" Theatre, the management naturally turned to Heywood-Wakefield.

This order was placed with us because architects and owners knew our 100 years of experience would produce chairs built to H-W standards of quality in exact accordance with specifications and with that element of patron comfort which always distinguishes H-W chairs.

Heywood-Wakefield chair designs embrace seating equipment for every part of any theatre, whether you cater to permanent or transient patronage.

Before you build, or re-seat your theatre, write our nearest warehouse. Without cost or obligation our seating experts will help you plan for maximum capacity, durability, beauty and comfort.



Chair designed by and built to specifications of Mr. C. W. Rapp of Rapp & Rapp, Architects for the Uptown Theatre.

Heywood-Wakefield

REG. U.S. PAT. OFF.

HEYWOOD-WAKEFIELD WAREHOUSES

Baltimore, Maryland 113 West Conway Street
Boston 45, Mass. Winter Hill
Display Floor, 174 Portland Street
Buffalo, New York Wells and Carroll Streets
Chicago, Illinois 2653 Arthington Street
Display Floor, 439 Railway Exchange Bldg.
Kansas City, Missouri, 1310 West Eighth Street
Los Angeles, California 801 East Seventh Street
New York, New York 516 West 34th Street
Philadelphia, Penn. 244 South 5th Street
Portland, Oregon 148 North Tenth Street
San Francisco, California 737 Howard Street
St. Louis, Missouri Sixth and O'Fallon Streets

Charles R. Rogers

presents

Harry

in "The Seventh

Think of the best Western you have ever seen – then compare it with this! Hard riding, thrills, romance, suspense, excitement galore.

It's a corker!

Pathépicture

Carey
Bandit"
$100.00
REWARD
DEAD OR
ALIVE!

No.
24

FOR SEASON 1926 — 1927

William Fox *presents*

The DEVIL'S MASTER

A dynamic drama from
Gerald Beaumont's
Magazine Story
"The Lord's Referee"

By Every Test a Story with
100 Per Cent Audience Value

A smashing triumph
of courage and hope!
A heart twister for
every man and his girl!

NEXT WEEK!

The Most Important Announcement of the year from the House of FOX! Be sure to see the Motion Picture News dated May 8th, published May 1st.

Watch
FOX

Fox Film Corporation

Motion Picture News

Volume XXXIII NEW YORK CITY, MAY 1, 1926 No. 18

Riesenfeld

I DON'T know of anyone better qualified to speak about the theatre of today than Hugo Riesenfeld, who, beside the management until recently of three Broadway theatres, has seen the picture theatre go through its complete development to date. And he has had importantly to do with that development.

So I will set down here, in my own words, the high spots of a most interesting interview with him.

* * *

The feature of picture theatre entertainment is the feature picture.

Often the short feature is of the utmost importance on the bill.

But pictures—they are the features of the entertainment. They are the attraction, with the public.

Then music—orchestral and stage numbers in various forms—to interpret and add to, and round out the program of entertainment. The picture theatre has brought fine music to the masses everywhere, because the masses want it.

* * *

Pictures and music express ideas. Each is an expression in a universal language. Pictures and music talk to everyone.

Pictures came first into broad popularity. Almost overnight picture theatres sprang up all over the world. Formerly theatres were restricted to the larger centres but the film made possible the universal theatre.

Vaudeville is entirely another matter. Its appeal is limited, in comparison.

* * *

In bringing vaudeville into picture theatres we are facing some serious facts.

It is true that picture theatres today can offer time and salaries to vaudeville performers with which vaudeville theatres cannot compete. They are greater in number and seating capacity—by far.

But laying aside the all important question of whether or not the public wants vaudeville steadily in its picture houses we are faced with the following practical situations:

The high class picture theatres of the large cities want only big time artists. The other kind of vaudeville is out of the question. But the number of big time acts is exceedingly small and always will be. They won't begin to suffice. And that simply means that competition will bring cheap vaudeville into the big first run houses, where it does not belong.

Again, if picture theatres invade the vaudeville field in this way, the vaudeville theatres will retaliate in kind.

Thirdly, the expense to the bill of the vaudeville will, of necessity, reduce picture rentals to the point where high grade production will be genuinely affected. If that happens the props will have been pulled from under the great industry of motion picture entertainment.

The tremendous enterprise back of motion picture production—the great sums freely risked—has all been made possible by the great forward sweep of motion picture theatres. And the huge fleet of picture palaces have in turn been made profitable by the great advances in picture production which today is by no means at its zenith but far ahead of the past.

Are we now to invest these great resources in another branch—and an altogether different kind of entertainment—just because our greater number of seats can outbid the houses where this entertainment belongs?

It would seem that our picture theatre prosperity has gotten to be blatant and blind.

* * *

But the immediate point still remains: do the picture theatres, which the public so evidently patronizes because of pictures, want pictures made of secondary importance on the picture theatre bill?

And the answer is pretty plainly: no.

W A Johnston

MOTION PICTURE NEWS

MAY 1 1926

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Speaking Editorially

THIS issue contains the season announcement of First National Pictures, one of the most important and most interesting in the series now coming from the producing distributing companies.

The announcement sets forth the details of the 52 that will comprise the "Banner Group" and the Seven Specials which First National is offering exhibitors for 1926-1927.

The stars are Norma Talmadge, Colleen Moore, Constance Talmadge, Corinne Griffith, Milton Sills, Richard Barthelmess, Harry Langdon, Johnny Hines and Leon Errol.

One of the new features on the program is a group of Westerns in which Ken Maynard will have the leading role.

The insert reveals the large number of producers who are at work for First National, and the variety of talents and pictures which they are contributing. Just read the list: Joseph M. Schenck, John McCormick, Sam E. Rork, Robert T. Kane, June Mathis, C. C. Burr, Earl Hudson, Al and Ray Rockett, Charles R. Rogers, E. M. Asher, B. P. Fineman, J. Boyce Smith and Henry M. Hobart.

An analysis of the product discloses a very wide range, both in quality and appeal of the stories and the abilities of the leading players chosen to appear in them. Altogether, a very promising line-up—one that deserves and should get very careful attention from exhibitors.

In form, the insert is a striking four-color announcement, filled with showmanship and a distinct credit to C. F. Chandler, Bob Dexter and the First National advertising department.

* * *

PRESIDENT COOLIDGE has again demonstrated emphatically that he is a staunch friend of the motion picture. Through the White House spokesman, he has come out against Federal Censorship, thus rendering futile all the windy talk of Canon Chase and his adherents at the Congressional hearing.

And while we are on the subject of the hearing, let's hand a bouquet to Charlie Pettijohn, general counsel for the Hays organization. It took him just three hours to knock the arguments of the reformers into a cocked hat. The reformers had been talking for three days. Mr. Pettijohn gave figures and facts—incontrovertible facts—probably the industry's best presentation to date of the case against censorship.

* * *

THE pronouncement by the President is a milestone along the road of screen freedom. It is not the first time Mr. Coolidge has shown that he is opposed to the shackling of the motion picture. As everybody knows, he vetoed a censorship bill when he was Governor of Massachusetts; and wrote a message of disapproval that immediately became a classic, ranking along with the pronouncements of Gaynor and McKelvie and Al Smith.

* * *

TO show just how absurd a reformer can be when he really tries, Canon Chase told the committee at the hearing that even President Coolidge would not be eligible for the proposed Federal Censorship Board, because the Board would have to be entirely non-partisan, and the President is a member of a political party.

For arrogance and infernal nonsense, this statement by the Canon wins first prize.

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AN EDITOR ON BROADWAY

The Week in Review By William A. Johnston

Marcus Loew, head of Metro-Goldwyn-Mayer and Loew's, Inc., who is celebrating his twentieth anniversary in the industry.

CLARENCE BROWN, recently signed to a directorial contract by Metro-Goldwyn-Mayer, is in New York City for a brief stay, and in a chat the other morning suggested several interesting thoughts concerning what really constitutes screen drama. He is not opinionated—he does not suggest that all directors should adhere to the same principle—but he impresses one strongly as a director who has found his forte and is sane enough to do that sort of thing which he can do well. The talk began on the subject of realism in pictures.

"As far as I am concerned," he said bluntly, "realism is the only thing that counts on the screen. My test of a picture is, 'Can you believe it?' If not, it isn't good screen drama. What people want is an entertaining and convincing story woven about characters that are interesting.

"Personalities are the attraction. The director is a myth, the author a vague and unthought of creature to the average picture patron. He can't *see* them, therefore they don't exist. The players on the screen he *can* see—they are very real to him—and it is they that interest him.

"In all of my pictures, backgrounds have meant very little. I keep the camera close to the actors at all times, and concentrate on characterization and business. I am not at all interested in plot. I am confident that we overlook many fine screen stories because we don't read them ourselves. We have a reading department, and what do they do? They prepare a synopsis of the story in two pages, in which they have carefully stripped the story of characterization and incident—the very things that make it interesting and individual—leaving the bare plot, which is nothing. Reduced to action, there are only a few plots, while character and incident are endless.

"Put three persons in a room, all of whom are much alike, and you have little story interest. But put three persons of a dissimilar nature into a room together, bring them into relation with each other, and you have situation. To take a trite and familiar example, say that one is the husband, another the wife and the third her lover. As soon as you establish the fact that one is the husband, one is the wife and one is the lover, you have inevitably created a situation—drama.

"In 'The Goose Woman,' the incident at the beginning, where Louise Dresser plays a phonograph record made by herself 25 years before, establishes her in the minds of the audience much more definitely than could have been done by a 30-word subtitle. When, later, she throws a gin bottle out of the window and it lands in a pile of five hundred others, it isn't necessary to put in a subtitle saying that she has been drinking for twenty years. I would rather use a hundred feet of action to establish character than a ten-word subtitle.

"Just at the present time, I am going through all of the newspaper files I can locate for the years from 1897 to 1899, reading their accounts of the gold rush to the Klondike. At first it begins in small rumors and brief items, then grows rapidly until it fills entire papers, and out of that mass of material I am finding rich stores of realistic, convincing incident and events quite unlike anything ever used on the screen, and which will be worked into 'The Trail of '98', supplementing the story of the Robert W. Service novel. What I want to film is not so much the spectacular phases of the gold rush, as the effect of gold on human beings the world over."

Before filming "The Trail of '98," Brown will make "The Flesh and the Devil," based on the Sudermann story, "The Undying Past," and probably with John Gilbert and Greta Garbo. He expresses particular satisfaction over his arrangement with M-G-M, taking the attitude that organization is absolutely essential to a director, and that he can do far more with the resources and assistance furnished by a strong organization than he can possibly do when working in so-called "independence."

* * *

On Monday evening, at the Hotel Plaza, New York City, was shown for the first time in this country, "The Last Days of Pompeii," an Italian production brought here by Jeffrey Bernerd of London, and presented by Joseph L. Plunkett. A large and representative gathering of film personages turned out for the showing, and the ballroom of the Plaza was well filled. The picture, on the whole, seemed very well received.

Victor Varconi, who is now back in Hollywood, plays the role of Glaucus, while two leading German players are also in the cast, Maria Korda and Bernhard Goetzke. The balance of the cast is principally Italian.

The outstanding things about this picture, judging from the general reaction, are the magnitude and impressiveness of the sets and their demolishing during the eruption. These will undoubtedly prove effective sales angles, but it seemed to us that from an entertainment standpoint a little less footage devoted to backgrounds and a little more to interesting incident that would establish sympathetic interest in the characters would have heightened the value of the climax. A threatening catastrophe on the screen is thrilling in proportion to the concern which we feel over the fate of the leading characters. The general production, however, is of high excellence.

* * *

An unusually interesting book which came to our desk this week was the annual De Luxe number of "Lichbild-Buehne," the German trade paper, devoted to German-American film relations. The book, which is printed in many colors on heavy, enamelled paper, is a masterpiece of the printer's craft and contains a particularly interesting group of articles, contributed by men on both sides of the Atlantic. Among the contributors who are well-known here are Adolph Zukor, Ben Blumenthal, Dr. W. E. Shallenberger, Dr. Hugo Riesenfeld and Erno Rapee. Striking advertising pages on current German productions of note complete the work, which is of unusual interest to anyone concerned with international film affairs.

* * *

FROM Edwin G. Schallert, editor of the *Los Angeles Times Pre-view* and special writer for the NEWS, comes a valuable symposium of comments on the production situation for the coming year by leading executives, indicating something of the new tendencies in this connection.

"The public is recognizing and appreciating 'big pictures'," declares Carl Laemmle, "but it is a discriminating pub- now. Pictures that are big and nothing more are not accepted—as several producers have found to their sorrow. Big sets and large crowds of extras milling about in them do not make entertainment unless there is real story, real drama and an intimate personality in the picture as well.

"As far as our company is concerned, at least four pictures of big magnitude will be made. 'Uncle Tom's Cabin' is now in production. 'Romeo and Juliet,' 'Gulliver's Travels,' 'Les Miserables' (to be produced in connection with a French company), 'The Affairs of Hannerl,' a story of Vienna before the war, and several others are on the program.

"The making of feature comedies—not of the slapstick variety, but sophisticated comedy, and clever farce—is no less important. Universal believes so strongly in the popularity of comedy that this type of picture is predominant on the program."

"The days of the big cast are ebbing away, and the big pictures of tomorrow will find small casts," according to John McCormick, general manager of production First National, West Coast. "The time has arrived for fewer characters in pictures, and more intimate and dramatically concentrated stories."

McCormick also expressed the belief that there will be continued demand for new talent, directors, actors, writers and technical men, who can bring more ideas to the making of pictures.

"Sylvano Balboni, the Italian director, is one example for First National among the directors," he went on. "In addition to him, we will soon be able to announce several other young men for directorial positions—men who have not made pictures before but who will make good directors through their contacts in the film business and their education in other channels of the industry."

According to B. P. Schulberg, associate Paramount producer, pictures are rapidly getting away from the days of furious action.

"There is the real reason that the number of western pictures is being decreased," he said. "There is still a big field for them, but they are not in demand in such quantity as heretofore.

"The real reason for the change that is coming in pictures is that people are beginning to read more sophisticated literature, which permits a similar reflection on life on the screen. The general public is doing more reading generally than ever before."

The vitality of the big picture is clearly established by the reception accorded such films as "Ben Hur," "The Big Parade," "Stella Dallas," "The Sea Beast," "The Black Pirate," and others during the past and present year. The standard has been immensely improved, and the extent of competition indicates that it will be further heightened by the new productions.

Such pictures, more recently completed, as "Don Juan," Mary Pickford's "Sparrows," "The Volga Boatman," are not only going to help further the cause of real entertainment, but they are going to establish more widely the prestige of motion pictures that are motion pictures in the fullest sense of the word. They embody a fascination either of thrilling story or splendid acting or both, and they possess that *class* which entitles them to the respect and admiration of any and all theatregoers, whether these be typically movie fans or no.

THE past two meetings of the A. M. P. A. have been featured by unusually interesting talks—last week by Sid Grauman and the week previous by Charles Lapworth of London. Each of these visitors brought an interesting and valuable message from his respective field.

Grauman's talk aroused great enthusiasm. Relative to presentations, he stressed the fact that vaudeville does not belong on the same bill with motion pictures. Each calls for a different type of audience, he pointed out. The people attending pictures want rest, while those who go to vaudeville want stimulation. He referred to the motion picture theatre as "the temple of rest."

Presentation, he said, was a form of salesmanship, and courtesy was one of the outstanding assets of the great motion picture theatres, they being quite different in this respect from legitimate houses.

He told something of the plans for the Chinese theatre which he is building on the Coast with Joseph M. Schenck. There will be a waterfall seven stories in height, the water of which will fall in huge vats as big as a hotel diningroom. Control will be exercised over the flow so as to make it harmonize with the musical selections rendered.

Concerning his early struggles, he told of going to Alaska, of making $6,000 by selling newspapers at a dollar each, of losing it again and going back to Los Angeles of becoming ticket collector and cleaner for the Cinegraph theatre there at $6 a week, and of starting a theatre with his father after seeing the money that was to be made. He attempted to open a chain of houses in New York City but failed—returned to the West Coast— and has been a brilliant success ever since. A remarkable and colorful tale, and one quite typical of this business.

* * *

CHARLES LAPWORTH, who is connected with Gainsborough Productions in England, stressed the reciprocity angle in his talk of the week before. Lapworth spent several years here in various capacities and is well qualified to see both sides of the question. He disclaimed the rumored discontent in England concerning the so-called film monopoly in America which has prevented the exhibition of British-made films in this country. This statement, if made, he said, did not emanate from responsible persons.

Lapworth blames no one for the predominance of American pictures in England, claiming that it is simply due to the present preference of the British public for American pictures. "British exhibitors, of whom there are four thousand," he says, "are being severely criticized by parliament and the press for showing so-called foreign pictures on their screen almost to the exclusion of domestic product. They impugn the patriotism of these men, who are quite blameless, having to meet the public demand to exist."

The exhibition end of the business in England is so stable, Lapworth declares, that banking and financial institutions are eager to engage in it. "When a contract is signed by an English exhibitor, it is practically as good as gold. There is a very small percentage of break-downs in contractual agreements. The banking men are beginning to realize what a wonderful field of credit there is there; and the value of exploiting it."

The sooner exhibitors and producers get together in the production of pictures for British and American screens, he says, the sooner will the general situation adjust itself. With Lapworth at the luncheon was Michael Balcon, an executive of the same company.

* * *

AT the Pat O'Malley luncheon on Tuesday we had the pleasure of meeting Paul Leni, noted German film architect and director. Among the many fine designers of sets in Europe, Leni has been an outstanding figure. His most recent designs have been for "Manon Lescaut," "Die Taenzer Meine Frau," "Fiaker Nr. 13," and others, while "Wax Works," under the title "Three Wax Men," was recently shown at the Cameo with considerable success. This last named was directed by Leni as well as designed.

Leni, who had just arrived that morning on the ship, sought to correct the impression that he was solely a futuristic designer, an impression create dby "Three Wax Men," which happens to be of that type. It is his contention that each picture demands a treatment in its own particular style, and he approaches each new subject as an entirely new problem. He has a great admiration for American dash and enterprise, and believes there is a place on the screen, as well, for a touch of Old World ideas and treatment.

He is accompanied here by his wife, well known in Europe as a dancer under the name, Lore Sello, and will leave for Universal City shortly to design sets, create prologues and the like.

* * *

THE announcement this week that the M-G-M program for the coming year will be 60 per cent. original stories and only 40 per cent. adaptations is nothing short of revolutionary, and should be welcome news for the many who believe that it is along the lines of individual expression that the screen must develop, rather than as a parasitic art which leans on the publishing and legitimate theatrical fields for its story judgment.

When Irving Thalberg was here, a few weeks ago, he stressed this matter of original stories, and brought out the point that while the man who filmed an adaptation of a book or play never received credit for anything more than a faithful adaptation, the man who filmed an original story received credit for creating something, as in the case of "The Big Parade."

An important feature of the announcement is the list of authors which accompanies it—71 of them, and all names of the calibre that guarantees something of more than usual interest for the coming year.

PICTURES AND PEOPLE

J. E. Storey, assistant general manager of Pathe, arrives in Los Angeles to assume supervision over activities and is met by Monty Banks, Pathe comedy star

Howard Dietz and Peter Smith, Doctors of Publicity in East and West for Metro-Goldwyn-Mayer, compare their gifts from the M-G-M stores on the former's visit

DENVER EXPLORERS RETURN

THE Denver African expedition, consisting of Dr. C. E. Cadle, Paul Hoefler and Dr. John, returned to the United States on Monday via the *Majestic*, coming back from the Dark Continent by way of London. They have been making a most interesting scientific study of Bushmen life in Africa, living for weeks at a time in contact with some of the tribes, and brought back with them remarkable motion pictures of African life and customs, as well as a splendid collection of trophies and relics. More will be heard, we are sure, of the remarkable films taken by the Denver expedition.

Warren Nolan, who has recently joined the publicity and advertising staff of the United Artists Corporation home office in New York City

Miss Catherine Comstock of 1625 East First St., Long Beach, Cal., who is $1,000 richer for suggesting to C. B. De Mille the idea of filming "The Deluge"

WHERE DREAMS COME TRUE

HOLLYWOOD, that strange, mad city where the impossible is forever happening, has not changed. It is still, from a distance at least, the Never, Never Land. As witness the story of Raymond Keane, who five months ago was a clerk in his father's jewelry store in Denver. Now he is one of the four principals in "The Midnight Sun," the Universal special which was scheduled to open at the Colony Theatre this Friday evening. Buchowetski, while casting this picture, saw Keane on the street in Hollywood and was struck by his appearance. He took him to dinner and by the time they had finished talking it over, Buchowetski had decided that Keane was the ideal type for the hero, and had given him a note to the casting director at Universal City requesting that he be so employed. The result, according to those who have seen the picture, has been more than satisfactory, and Keane is now established as one of the "best bets" among the male players at Universal.

"OLD LOVES AND NEW"

IN addition to the praises sung by the New York critics after the opening at the Mark Strand Theatre,

Mary Philbin, Universal star, and Andre Mattoni, new screen importation, pose in balcony scene from "Romeo and Juliet," which is planned for them

Colleen Moore, First National star, and Bill Conselman, who wrote the "Ella Cinders" story for her, busy trying to think up something else funny for Ella to do. Serious business, being funny

Big Boy, appearing in the Educational-Juvenile comedies, is always good for a hearty laugh, and this pose is no exception to the rule

James R. Grainger, general sales manager of Fox (in the centre), stops over in Chicago en route to the Los Angeles convention and goes through a sheaf of telegrams keeping him in touch with activities in Los Angeles and New York

"Old Loves and New," the Marion Fairfax production made in collaboration with Sam Rork for First National, the picture received praise from the National Board of Review, which selected for the Photoplay Guide a list of pictures having particular merit. In announcing the choice, the Board stated that the decision was due to the fine technical handling and sustained interest.

"SELECTED PICTURES" OUT

THE 11th annual "Selected Pictures" catalog published by the National Board of Review, lists 572 pictures selected as interesting and wholesome of the 1,499 long and short films which came before the Review Committee during 925. Of the 572 selected films, 43 are classed as Exceptional Photoplays, of outstanding artistic or dramatic merit.

F. B. O. STUDIO BANQUET

THE annual sales convention of Film Booking Offices at Hollywood wound up with a brilliant and unique banquet, attended not only by the delegates, but by large numbers of persons prominent in the film colony, in and out of F. B. O. The banquet was held on one of the sets for "A Poor Girl's Romance," and there was dancing but no speeches. A surprise number was presented when Lefty Flynn rendered a comedy Chinese song to his own guitar accompaniment. Frankie Darrow performed juvenile acrobatics, and Alberta Vaughn and Viola Dana did the Charleston.

Thornewood, the beautiful country estate of Mr. and Mrs. Chester Thorne, Tacoma, will be shown in scenes of the H. C. Weaver Productions' picture being produced under the working title, "The Totem Pole Beggar," for Associated Exhibitors release

W. C. FIELDS' ESCAPADES

LIFE in the movies, W. C. Fields is discovering, is not a bed of hyacinths. He narrowly escaped serious injury on April 13 when he drove himself and three others over a 20-foot embankment in making a scene for "It's the Old Army Game," his first Paramount starring feature, endangering a fifth life when the car crashed at the feet of the still photographer. The company, under the direction of Edward Sutherland, was shooting at Steinway Gardens, at the edge of Flushing Bay. The scene called for Fields to drive the family Ford through a papier mache "breakaway" wall parallel to the embankment, then to turn up a road. He was traveling at such speed, however, when he went through the wall that he was unable to turn in time and the car pitched over the embankment and a six-foot wall to the beach. In the car with him were Blanche Ring, Mary Foy and Mickey Bennett. All escaped with minor bruises.

W. C. Fields, Blanche Ring, Mary Foy and Mickey Bennett had a narrow escape on April 13th when a car they were driving in a scene for "The Old Army Game" (Paramount) got out of control and plunged over an embankment on the shore of Flushing Bay

Then, on Sunday afternoon, a crowd watching him at work in East 62nd Street was stampeded when a calcium flare exploded. No one was hurt, but a property man's overcoat was burned to ruin.

"BUCK" RETURNS

CHARLES "BUCK" JONES, who departed not so long ago with the intention of spending a two months' vacation in Europe, has returned with Mrs. Jones to New York, thoroughly disgusted with the various species of "gypping" practiced abroad on the unwary tourist. Buck, who is the press agent's nightmare when it comes to cornering him for an interview, stated that the reason for their return was two-fold—first, that they became homesick, and second, that they tired of the way they were made to pay—and pay—and PAY. Buck is not the first to discover that Europe is well filled with sharpers just waiting to "put one over" on the unsuspecting American tourist, who is, of course, a millionaire. All Americans are, in the opinion of hotel keepers, porters, guides, shop-keepers and the like.

However, Buck is back, and will spend ten days or so in quiet sightseeing around New York City with his wife, after which he will make a little tour of the country, returning to the Fox studios for the seven Westerns called for by his new Fox contract, signed just before he went abroad.

A BOOK ON COMPOSITION

E. G. LUTZ, the author of a number of interesting and practical books on art subjects, including "Animated Cartoons, How They Are Made, Their Origin and Development," has brought out a new work through Charles Scribner's Sons which should likewise be of considerable interest within the industry, under the title "Practical Pictorial Composition." This book, which treats this all-important subject in one of the most direct and simple fashions that we have ever encountered it, should be of great value to cinematographers, art directors, directors and all of those to whom the pictorial phases of production are hightly vital. While he speaks mainly of painting, his remarks are equally pertinent in regard to pictures in motion. The comprehensive range of the work may be seen from a few of the chapter headings: "Pictorial Composition and the Eye; the Real Properties of Pictures," "How the Eye Takes in Pictures," "Basic Plans of Pictorial Compositions," "Symmetrical Compositions," "Pyramidal Compositions," "Circular and Elliptical Compositions," "Tunnel-like Compositions," "Compositions of Converging Lines to a Focus," "The Silhouette," "Patterns of Light and Shade" and "Landscapes and Seascapes."

The girls on the lot at Universal City are thoroughly familiar with the maidenly art of self defense. Here are Margaret Quimby and Ena Gregory in a lively bout, with Lola Todd as a very "fair" referee

MISS MATHIS HONORED

ONE of the most interesting luncheons of the year was held April 19 at Sherry's, when First National entertained in honor of June Mathis, now a producer in her own right, and her husband, Balboni, the director. Richard A. Rowland, presiding as toastmaster, paid a tribute to Miss Mathis as seventy-five per cent. responsible for "The Four Horsemen," and predicted further great success for her.

Other speakers were: Dr. A. H. Giannini, James R. Quirk, editor of *Photoplay Magazine;* Jack Alicoate, *Film Daily;* Miss Mathis and Mr. Balboni.

Seventy-five newspaper and trade paper folk and First National executives attended.

GOES TO THE COAST

A LARGE group of her friends gave a luncheon in honor of Dorothy Cleveland, recently Director of Publicity and Advertising for Rayart, on April 19, just prior to Miss Cleveland's departure for the West Coast. Besides being a well-known publicity and advertising expert, she is a clever writer of magazine articles and feature stories and plans to engage in the latter work on the Coast.

FRED MEYER ON VISIT

THAT enterprising showman, Fred S. Meyer, managing director of the Palace Theatre, Hamilton, Ohio, was a visitor to the *News* office last week. The palace is an institution in the Middle West. After talking a few moments with Fred, it is easy to see why. He is a showman of great ability; he is also one of the leading citizens of his town.

C. GRAHAM BAKER SIGNS

C. GRAHAM BAKER, scenarist, recently connected with Inspiration Pictures and the Fox organization, has signed a long-term contract with Warner Brothers, to write originals and adaptations at their West Coast studios. The signing took place upon the completion of the picturization of Madge Kennedy's stage farce, "Beware of Widows," which Baker wrote for Laura La Plante at Universal.

Rin-Tin-Tin, Warner Bros. dog star, gave a tea in his suite at the Hotel Roosevelt, New York City, to the trade and newspaper reviewers while appearing at Warners Theatre with "The Night Cry." His owner and educator, Lee Duncan, is putting him through his paces

A TESTIMONIAL TO MORRIS

SAM E. MORRIS, general manager of distribution for Warner Brothers, is held in high esteen by the men of the sales organization, in proof of which, at the recent Warner convention, he was presented with a handsom Saruk rug of the finest Oriental make. The gift was made by the division managers and branch managers participating in the New York meeting and by Lloyd Willis, special home office representative and C. W. Bunn, in charge of special sales. The presentation was unusual. Morris had moved his home the day the convention opened and when he arrived at his own home that night the first thing he saw was the new rug laid out on the living-room floor. Needless to say, he is mighty proud of it.

WARREN NOLAN JOINS U. A.

VICTOR M. SHAPIRO is expanding the advertising and publicity staff of United Artists rapidly these days. The newest addition is Warren Nolan, who has taken charge of the exhibitors service department. Nolan comes to his new connection from the *New York Evening Telegram*, where he has been motion picture editor. He was educated at an Illinois college and at Georgetown University.

More or less "doubles" of Theodore Roosevelt frequently stop Director Victor Fleming (in the light suit) and Hermann Hagedorn (at the extreme right) for a chance to play the role in "The Rough Riders," and don a Rough Rider hat and glasses to convince them that they are "just the type"

An important group at the Educational Comedy studios in Hollywood; left to right: Jack White, in charge of production, E. W. Hammons, president of Educational, Lloyd Hamilton, comedy star, and E. H. Allen

WHERE DO EXTRAS COME FROM?

T. C. JOOS, assistant director on the Pathe serial, "The Bar-C Mystery," has had more than twelve years of experience and contact with Hollywood extras, and has some interesting data in connection with the question: "Where do the extras come from?" Recently he had occasion to hire some fifty people for a cabaret scene, and the following were included: The widow and son of a deceased star, the ex-wife of a film idol; the wife of a man now in prison charged with murder; a member of the original Weber & Fields Company; four unemployed assistant directors; a former Ziegfield chorus girl; a prominent Mexican violinist; six wives of assistant directors; a former ballerina; the headwaiter of a Los Angeles cafe, formerly an inspector in the Royal Northwest Mounted Police; several veterans of the late war; two former waiters at Delmonico's; a French dancing master; a man who rents wardrobe to other extras; and a former stage director for Wm. A. Brady. Knowing extras so intimately, Joos always tries to give the work to those who really need it, rather than to those with whom it is merely a pleasant sideline.

A WESTERN MINUS A SIX-GUN

WHETHER you believe it or not, a Western is now being made in which there will be no firearms and no gun-play. The picture is "The Galloping Cowboy," and is the first Bill Cody starring vehicle for Associated Exhibitors. Cody has mastered the technique of the Australian stock whip under the tutelage of Fred Lindsay, and this will be his only weapon in the picture. There is a real thought here. Westerns are pretty commonplace, for the most part, because of the total lack of novelty or originality, and perhaps this will lead other Western producers to seek new weapons of offence and defence other than the trusty six-gun—such as, for instance, the boomerang, the shillalah, the blow-gun, the brass knuckles, hand grenades, or what have you?

YES, WRITERS CAN DIRECT

ABOUT a year ago Bob Kane, producing for First National, made the statement that screen authors, knowing the medium so well, should make good directors. Apropos of that, he invited Howard Higgin to become a director. Higgin accepted the dare—and it would be puting it mildly to say that he has made good with a vengeance.

On Sunday evening, a week ago, he completed work on "The Wilderness Woman," and on Monday morning, bright and early, he began shooting on "The Great Deception." Prior to that he had made "The New Commandment" and "The Reckless Lady." Ask the man who's played 'em!

CANTOR TO START IN MAY

EDDIE CANTOR, according to announcement on the Coast by Jesse L. Lasky, will start work in May on "Kid Boots," his first screen vehicle, which will be filmed in Hollywood. Frank Tuttle will go West to direct this, accompanied by Lloyd Sheldon, supervising editor.

Lasky will remain on the West Coast about three weeks, conferring with B. P. Schulberg and Hector Turnbull, P. A. Powers, Marshall Neilan, Hermann Hagedorn and others. He also announced that John Monk Saunders, well known fiction writer, has been placed under contract to write one of the most ambitious efforts of Paramount in years. Bebe Daniels, he stated, will return to Hollywood at once to begin work on "The College Flirt."

PAT O'MALLEY LUNCHEONED

AN informal and highly enjoyable luncheon was given by Universal at the Tavern on Tuesday in honor of Pat O'Malley, Universal star, who is in New York for the opening of "The Midnight Sun," and Paul Leni, prominent German director and set designer signed by Laemmle.

Representatives of all the daily, trade and fan papers were on hand, as well as executives of Universal. Speeches were confined to an admirable and extreme brevity, and a good time was had all around.

FADMAN OFF FOR PARIS

EDWIN MILES FADMAN, with some unusually interesting plans in connection with short subject production abroad, sailed on the *Savoie* on Wednesday for Paris with his family. He will remain abroad for at least three months and will open offices in London and Berlin as well. He took with him fifty-two American features, three serials, thirty-six two-reel comedies and one hundred and four single reel novelties, which should keep him busy in addition to the short subject novelties which he will search for to bring back to this country with him.

A PAIR OF ASTERISKS

ALTHOUGH the list of subjects reviewed by the National Board this week is unusually long, only two pictures were found worthy of special mention and the little asterisk, and both were single reelers. One went to Fox for a scenic, "Canary Islands," while Pathe received the other for Pathe Review No. 17.

Seymour Zeliff and "Chief Wheeler" vs. Adolphe Milar and "Belle of Arizona" about to start a tracking contest between scenes of "Uncle Tom's Cabin," the Harry Pollard Universal production, at Plattsburg, N. Y. The dogs were brought from Universal City

Hearing on Censorship at Capitol

Pettijohn, of Hays' Office, in Three Hours Destroys Case Which Took Canon Chase and Cohorts Three Days to Build

IN an address before the House Committee on Education, which is hearing arguments on the Swoope and Upshaw censorship measures, Charles C. Pettijohn, general counsel of the Motion Picture Producers and Distributors Association, in three hours completely broke down the elaborate case which took three days in preparation by the group headed by Canon Chase which came to Washington to secure legislation "so that the Chinese and Japanese cannot criticise American morals and American life."

Congressman Swoope, of Pennsylvania, and his bill passed out of the picture at an early stage in the hearing, due to repudiation by the advocates of censorship legislation, because, they said, it did not go far enough. Nothing less than the Upshaw measure, with its commissioners at $9,000 a year, who must meet absurd requirements, would satisfy the Chase group.

Bitter attacks on the movies, coupled with profuse expressions of friendship, marked the highlights of the hearing. The usual stereotyped accusations were made against the picture business and Will Hays by the supporters of the bill including Dr. Clifford Twombley, of Lancaster, Pa., who at one time was a member of the Pennsylvania censorship board, who declared one-third of all productions had a salacious sex appeal; Mrs. Howard B. Bennett, of Baltimore, president of the Maryland Citizens League for Better Motion Pictures, who delivered a vitriolic attack on the industry; Dr. Charles K. Swartz, professor of geology at Johns Hopkins University, Baltimore, and Dr. Charles Scanlon, of Pittsburgh, secretary of moral welfare of the Presbyterian Church and president of the Federal Council of Moving Pictures of America.

Joe Seider Wedded to New York Girl

ON Sunday afternoon, April 18th, Rabbi Thalberg married Miss Beatrice Balduzzi, of New York, and Joseph M. Seider. The couple will make the trip to the Seventh Annual Convention of the M. P. T. O. A. in Los Angeles, on the first five days of June, their honeymoon trip.

The friends of the industry came to the fore early and often. Mrs. Thomas A. McGoldrick, representing the International Federation of Catholic Alumnae, said "We feel that there is no need of Federal control of the motion picture business any more than there is need of Federal control of schools—Do you gentlemen think that a group of political office seekers at $9,000 or $10,000 a year will accomplish the purpose stated in these bills?"

"The place for censorship is in the home," the committee was advised by Mrs. Alonzo Richardson, of Atlanta, representing the Georgia Federated Women's Clubs. No producer will put out other than what the public demands, she said.

Congressman Upshaw, of Georgia, told the committee his measure is not intended to "purify" the industry but is to make unnecessary the restraints of municipal and State censorship boards now existing. Continuing he added that he hoped Will Hays would "strike off the shackles that bound the motion picture business to so much that was unclean; I think he meant to do it." "Constructive friendship for the moving picture industry" is the object of the Upshaw bill, he concluded.

Efforts by Canon Chase to explain the measure drew him into so many abstruse arguments with members of the committee that nearly an entire day was spent in dis-

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Coolidge Against Federal Censorship; Finds Quality of Pictures Improved and Pays Tribute to Hays

A BODY blow was dealt the agitation for Federal censorship April 20, when an official spokesman at the White House told newspaper men that President Coolidge does not look with favor upon efforts to provide a board of morals in the Federal Government.

It is the President's opinion, his spokesman said, that censorship, if exercised at all, should be left to the various States. That the President does not believe that censorship of any sort is necessary is indicated by the recalling of his action in 1921 when, as Governor of Massachusetts, he vetoed a censorship bill, which veto was the following year upheld by a large vote.

At the White House the opinion was expressed that the motion picture has been an important factor in creating better understanding among nations. It was pointed out that films exported from the United States have done much to acquaint foreign countries with America and American life, and the President feels that some of our producers, by bringing films from abroad, might serve to bring us into closer touch with foreign peoples.

It is felt that the industry has grown to such importance as a business that it should be promoted in every legitimate way by the Government.

No complaints about films in recent years have reached the President's ears, the White House spokesman said, and he feels that the producers themselves have taken up the burden of improving the quality of their productions. In this work, it is felt that Will Hays has been a very decided influence.

Motion Picture Theatre Owners of Arkansas Hold Convention

THE twelfth semi-annual convention of the Motion Picture Theatre Owners of Arkansas was held at Little Rock, Hotel Marion, on April 11 and 12. The first day of the meet was devoted to screening pictures of the various companies.

The second day was given to reports from the various committees and talks by the president of the organization, W. D. Jackson, labor leader, the appointment of delegates to the annual convention of the national M. P. T. O. A., and the session closed with a banquet at which addresses were made by the Governors of Texas and Arkansas and several film company executives.

The highlights of the convention were the adoption of a new constitution, the report of the audit committee showing all bills paid and a balance of six hundred dollars from dues collected and resolutions passed protesting against inclusion of foreign-made films in blocks sold by American distributors, the continued making of "costume" pictures, and the increase of parts for projection machines.

Resolutions were made condemning "guaranteed percentage bookings" and the addition by Metro-Goldwyn-Mayer of four clauses permitting withdrawal of certain pictures from groups after contracts are signed.

HEARING ON CENSORSHIP

(*Continued from page* 2005)

cussion of the various provisions. The requirements for commissioners drew fire, members of the committee expressing their dissatisfaction with provisions for their freedom from political affiliation and requiring a knowledge of "youthful psychology" and the "laws and arts of dramatic expression" the latter, they declared, being a phrase no court could ever define. "Will you admit that you do not know what you are talking about?" the Canon was asked by Representative Black after some minutes of argument.

"No," replied the witness, "I am trying to eliminate this important commission from what is known as partisan politics."

Even the Supreme Court of the United States is not as non-partisan a body as he would have his commission, Canon Chase said, and President Coolidge would not be eligible for membership because of his affiliations with a political party.

It took three days for the reformers to build up their case; that many hours sufficed for Charles C. Pettijohn, general counsel of the M. P. P. and D., to demolish the structure which they had so laboriously erected. One by one he took up the charges made against the film industry, analyzed them, showed them in their full ridicule and dropped them into the discard.

The platform of the industry, the committee was told, is fundamentally clean pictures, pictures that will please the public. Nothing else.

The Swoope bill, with its unenforceable provision prohibiting the admission of children under 16 years of age, is but a futile gesture, it was shown. The Upshaw bill, on the other hand, is an attempt to sow the seed of a cankerous bureaucracy. It covers everything; makes the Government fix the prices to be charged for reviews and other services; amends the copyright law; defines the duties of the Federal Trade Commission; and often violates the Constitution, he asserted.

Under its requirements, President Coolidge, Will Hays and all other leaders of the land would be ineligible for the commission—only Canon Chase could meet the test. The bill would pave the way for graft and corruption, he charged.

The "gigantic" lobby of the industry, so often referred to during the hearings, he told the committee, consisted of himself and Jack S. Connolly, Washington representative of the organization. The "vast sums" of money spent to influence the referendum vote in Massachusetts in 1922, figured out at 20 cents per vote, and there were no large gobs of largesse forced upon clergymen, as had been charged.

The Federal board would not do away with the State boards, Pettijohn declared. Instead, it would add many times to the cost of putting pictures before the public, the expense being estimated at some $7,270,000 a year, all of which, he reminded his hearers, would be paid for by the public in the form of increased admission prices.

What will censorship do? he asked the committee. Chicago has exceptionally severe restrictions, cuts out pictures of guns, etc., yet is not known as a particularly moral town. Twenty-three States have defeated censorship in the past five years, he said; they do not want it. Only one out of 5,000 pictures was rejected last year by the Maryland board. The ratio in Virginia and Kansas was the same, and those figures did not coincide with statements from the other side that there had to be ruthless slashing.

"The industry should not be harassed and browbeaten by reformers," the witness declared.

Taking up the charge of lack of patriotism and disregard of the needs of children, Pettijohn explained the children's pictures which are being released. As to patriotism—not a picture was suppressed during the war, although newspapers were; pictures were our first ammunition in France, sent in to meet German propaganda; they stayed in the front lines all through the war; they are in the front lines yet because they are still in the hospitals entertaining the boys.

Stars and others in the industry personally went to Europe after the war to help Hoover save children from starvation, and are credited by Mr. Hoover with having saved 280,000 young lives. "You folks do not do that, and no wonder Mr. Upshaw withers under my remarks," he said, turning to his opponents as the author of the bill left the room after a heated protest.

"We hold in supreme contempt, with as much dignity as possible, the morbid and diseased imaginations of any and all who say here or in any other place that we 'are engaged in a deliberate attempt to corrupt youth.'

"This bill calls for the establishment of another political board or commission within the Government, to be administered by non-existent supermen described in such terms that even Canon Chase himself has been unable to interpret to your committee, but which he did say 'required such qualifications that even the President of the United States could not measure up to.'

"We are unalterably opposed to any censorship of the press, pulpit, motion picture, radio, free speech, of the individual or any other known form of human expression.

"We should be held accountable for the violation of any law, only if and when that law is violated—and we have such laws on the statute books of every one of the 48 States and in the Federal and penal code."

Proponents of the legislation will come back on April 27 for "rebuttal."

Missouri-Illinois Exhibitors in Convention

A record attendance of exhibitors from all parts of Eastern Missouri and Southern Illinois is expected for the annual convention of the Motion Picture Theatre Owners of Eastern Missouri and Southern Illinois, scheduled to be held at the Elks' Club, St. Louis, Mo., on Tuesday, April 27. W. W. Watts, of Springfield, Ill., is president of the organization, which is affiliated with the national organization of exhibitors.

Among the important subjects are the effort of the reform element to force national and State censorship of motion pictures on the industry, and also the Sunday-closing situation. Especially in Eastern Missouri Sunday closing is now a very live problem.

The business outlook for Southern Illinois exhibitors due to the Illinois coal-mine situation may also come before the gathering.

Buffalo Film Board Has Elections

Sydney Samson, of Bond Photoplays, has been elected president of the Film Board of Trade of Buffalo. He succeeds Frank J. A. McCarthy, of First National. This is the third time Mr. Samson has been honored with the presidency. Other new officers are: Marvin W. Kempner, Paramount, vice-president; Howard F. Brink, Educational, treasurer, and Harry Bailey, Fox, secretary. Installation of the new officers will be held in May at Stein's Hotel in Orchard Park.

Northwest Agitated Over Sunday Shows

The battle over Sunday shows continues in the Northwest. Edgerton, Minn., voted for the Sunday opening and Spencer, Iowa, goes to the polls on the subject soon. H. N. Davies, theatre owner, is bearing the expense of the latter election. There have been several fights in Spencer over blue laws.

Twenty-two More Houses for Publix

Company Acquires Control of A. H. Blank String in Nebraska and Iowa in $2,500,000 Deal; Other Theatre Expansion

INCLUDED in theatre expansion announcements this week is the news that Publix Theatres has acquired control of the A. H. Blank circuit of theatres, numbering twenty-two houses in Iowa and Nebraska, in a transaction involving $2,500,000.

Theatres included are: The Rialto, in Boone; Palace and Rialto, in Burlington; Orpheum, Rialto and Strand, in Clinton; Garden and Strand, in Council Bluffs; Capitol, Davenport and Family, in Davenport; Capitol, Des Moines, Palace, Rialto and Strand, in Des Moines; Englert and Garden, in Iowa City; Strand, in Marshalltown; Bijou and Palace, in Mason City; Rialto, in Newton, and Princess, Sioux City. The Rialto and Strand, in Omaha, and the Majestic and Spencer Square, in Rock Island. Several others are building.

Persistent rumors which, although declared to be unofficial, last week indicated that the William Fox interests had acquired a large amount of property in the heart of the business district in Seattle, Wash. The property is located at Sixth Avenue and Olive Street and is reported to have been purchased by the Fox interests for a sum in excess of $2,000,000. Fox and a party of his home office executives spent several days in Seattle and Portland early in April, and while in the Northwest city he is known to have kept several engagements with real estate representatives of Seattle and his own operators from California.

The property reported to have acquired is within one block of the site of the new $1,500,000 Orpheum Theatre, three blocks from the site of the new North American Theatre Corporation house and five blocks from the recently selected site for the mammoth new Famous Players-Lasky Theatre in Seattle.

Marcus Loew has increased his holdings in Syracuse until they now total close to $2,000,000. The other day he purchased the Griffin block and the Richards building, adjoining the Jefferson Hotel property in Jefferson and Clinton Streets. This recent deal involved $375,000 and brings the entire transaction up to 1,975,000. Loew purchased the Jefferson Hotel property from Julian Goldman for $1,600,000, and started plans to erect an office and theatre building, forming the Jefferson-Salina corporation to develop the site.

Universal, following the purchase of Capitol Enterprises theatres, now has forty theatres in the Kansas City territory, according to Harry Taylor, Universal branch manager at Kansas City. The Universal theatres and those purchased from Capitol Enterprises, twenty-two in number, will be consolidated within a few weeks, it is said.

The Butterfield interests in Michigan have completed their Spring plans, insuring the construction of the three new theatres that were decided upon at the January meeting of the Board of Directors. Contracts have been signed with John Eberson, Chicago Architect, for this work.

The Saginaw Theatre will be called the Capitol, and will be located at Baum and Federal Streets. It will have a seating capacity of 2,000. The new Flint Theatre will also be called the Capitol and will be located at Harrison and Second Street. It will have a seating capacity of 2,200. The new Kalamazoo Theatre will be called the State and will be located at Lovell and Burdick Streets. It will have a seating capacity of 2,000.

There will be some commercial space in the new buildings and the theatres will open early in 1927.

The K. & F. Amusement Company have recently closed a deal with owners of theatres in Loveland and Longmont, Colo., whereby they have acquired the ownership of all the theatres in the above towns. The theatres acquired are the Rialto and Loveland Theatres, of Loveland, Colo., and the America, Isis and Longmont Theatres, of Longmont, Colo. P. H. Hoppen was the owner involved in the transfer of the Rialto, Loveland, and the America at Longmont. J. J. Goodstein was the seller of the Isis and Longmont Theatres, of Longmont, and the D. & R. interests were the vendors of the Loveland Theatre, of Loveland, Colo.

The Kohn & Fairchild interests now control a total of eleven theatres in the Denver territory, the other theatres being located in Trinidad, Colo.; Las Vegas, N. M.; Fort Collins, Colo., and La Junta, Colo.

In one of the largest theatrical deals concluded in Seattle, Wash., in recent years John Hamrick last week too over the ownership and management of Warner Brothers' Egyptian Theatre, in the University district, and announced plans for the construction of two new neighborhood houses, to be opened early this summer.

The house in the Queen Anne district to be built by Hamrick will be known as Hamrick's Uptown Theatre and will be similar in construction features to his present Blue Mouse. It will have a seating capacity of approximately 850, as will also the house to be constructed in the Montlake district. This latter will be known as Hamrick's Montlake.

The new motion picture theatre under construction on Broadway, corner Webster street, Everett, Mass., by the Everett Building Trust, has been leased for a term of years to Moe Marks, head of the Strand Theatre interests in New York, according to announcement of E. L. Snider, managing director of the new building.

The new theatre will be ready September 1 and will seat 2,000. A new corporation, the Capitol Theatre Company, Everett, will be organized to operate the house.

The historic York Opera House and the Orpheum Theatre adjoining, in the heart of the business section of York, Pa., are to become the site of a new theatre that will have a seating capacity of 3,000 and the construction of which will be started next spring. The announcement of the enterprise was made on April 13 by Nathan Appell, head of the Nathan Appell Theatre Enterprises, which controls a number of motion picture, vaudeville and legitimate theatres in York, Lancaster and elsewhere Pennsylvania.

The Jackson Motion Picture Theatre, York, Pa., went under the control of the Nathan Appell Theatre Enterprises on Monday, April 19, the deed for the sale of the property for $205,000 having passed from Mr. and Mrs. John A. Jackson, of York, to Nathan and Louis Appel in April.

Vice-President Dawes turning over stone from the old capitol building in Washington, to Senator Wadsworth, of New York. The stone is destined for a place in the Hall of Nations of the new Paramount Theatre on Broadway

One Man N. Y. Censor Board

State Motion Picture Commission Becomes Bureau in State Education Dept.

DESPITE the fact that the New York State Motion Picture Commission becomes a bureau in the State Education Department on January 1, 1927, under the reorganization program, the censoring of all films will continue to be done in New York City, as at present. This much has virtually been decided by the head of the State Education Department, who will name the head of the commission the latter part of December, and who will naturally have a great deal to say in regard to the policy of the censorship commission from January 1 on. The bureau which the commission maintains at the present time at the State Capitol will be moved in December to the Education Deparment.

The reorganization bills which have been introduced during the last few days as a result of the report of the Hughes Commission are being passed and signed by the Governor without any great ado. The three Commissioners, who are drawing salaries of $7,500 each, are to be wiped out of existence the latter part of December and will be replaced by a single person, whose salary is yet to be fixed. While the Governor is to have the say in naming the heads of other reorganized departments, it will be the Commissioner of Education who will name the person heading the censorship commission.

The New York State Legislature concluded its annual session this week, and without any amount of motion picture legislation being enacted. In fact, the only bill to pass the Legislature and be signed by the Governor was the Webb bill, eliminating motion picture news reels from censorship. After the Governor had signed the bill, Senator Webb received a letter from Will Hays congratulating him upon the passage of the bill.

The Hackenburg bill, calling for the abolishment of the New York State Motion Picture Commission on July 1 failed to get anywhere. It was a Democratic measure and, naturally, it was opposed by the Republicans in the Assembly.

The bill placing employees of motion picture studios under the provisions of the workmen's compensation law died in committee. The same held true of the Freiberg bill, which had for its object the admission of unaccompanied children to motion picture theatres under certain definite provisions.

Blue Law Agitation Continues

Favorable Action is Taken on Lawton Sunday Bill in Rhode Island Senate

JUDGING from reports throughout the country the adherents of the Sunday closing measures are still active in trying to keep theatres closed on the Sabbath. However, the reform element received a jolt in Rhode Island when favorable action was taken on the Lawton bill which approves of allowing the theatres to stay open on Sunday excepting one city of the State.

Favorable action has been taken by the committee on Judiciary of the Rhode Island Senate on the Lawton bill, which provides for Sunday motion picture entertainments in the cities of Rhode Island excepting Pawtucket, and this bill will be reported to the Senate late in the week. If it passes the Senate, as it is expected to do, it will then go back to the House for concurrence.

The Lawton bill also provides for censorship only by the National Board of Review and the licensing authorities in the cities where the films are shown and eliminates a much more cumbersome bill at first proposed.

St. Petersburg is still worked up over the Sunday closing ordinance, recently passed by the City Commissioners and ratified by the special election. The managers applied for an injunction against the operation of the ordinance as it applied only to theatres, dance halls and caberts, while other businesses were allowed to operate on Sunday. The injunction was denied and the managers will carry their case to the Supreme Court. In the meantime the managers decided to open up on Sunday and it is stated that an agreement was reached with the city authorities that no arrests be made on Sunday, but warrants would be served on them at 11 o'clock the following morning.

The Sunday closing menace, which had Kansas City, Kans., exhibitors puzzled for a short time, has been eliminated.

The controversy with the Ku Klux Klan, arising over the showing of a Klan picture in Memorial Hall, has been settled out of court, it is said. The exhibitors objected to the showing of pictures in the hall, which was built on public subscription and to which exhibitors contributed.

Theatre Company Buys Two Houses in New York

Western New York Theatrical Enterprises, Inc., headed by Fred M. Zimmerman, of Buffalo, and Nikitas Dipson, of Batavia, have taken over the Palace and Winter Garden Theatres, in Jamestown, N. Y., which houses formerly were operated by Peterson & Woods. The same company has taken over the opera house in Fredonia, formerly operated by Charlie Tarbox, and it is rumored that they will soon build a new house in Dunkirk.

Al Kahn Preparing Miami Suburban Circuit

Al Kahn, film veteran of Kansas City, returned from Miami, Fla., this week with the announcement that he is preparing to organize and operate a circuit of suburban theatres in Miami. "There is not a suburban theatre in Miami," asserted Kahn with enthusiasm, "and I believe there is a great field in such a venture."

Companies Incorporated In Mass. and Conn.

Red Seal Film Exchanges, Inc., Boston, has been incorporated with 200 shares without par value. Incorporators are Albert L. Saunders, of West Medway, Mass., president and treasurer, and Grace J. Flye. Red Seal Film Exchanges, Inc., is also incorporated in New Haven, Conn., with $20,000 capital. Carlos S. Holcomb, of 750 Main Street, New Haven, is the head.

Consolidated Films, Inc., of 14 Piedmont Street, Boston, is capitalized at $10,000. Incorporators are George W. Allen, Jr., Abraham Montague and Timothy F. O'Brien. The Connecticut River Valley Theatre Corporation has been incorporated at Middletown, Conn., with capital of $60,000. Theodore Gubman, of Brooklyn, N. Y., and others from New York head the corporation. Capital Theatre Co., Everett, Mass., has been incorporated with $50,000 capital. Incorporators are Mary K. O'Connor, Maurice A. Silver, of Chelsea, Mass., and Benjamin Rosenthal, of Boston.

Canadian Associations Fight Copyright Act

The Retail Merchants' Association of Canada, through its newly formed Ottawa Exhibitors Branch, has thrown in its lot with various other theatre, musical and radio associations in Canada in opposition to the amendments to the Canadian Copyright Act, now before the Canadian House of Commons, to provide for a royalty system on copyrighted music played in theatres.

The organized Ottawa exhibitors held an important meeting on April 15, when the couyright situation was discussed and plans were made to co-operate with the other associations interested in the battle, including the Canadian M. P. T. O., Motion Picture Distributors and Exhibitors of Canada and others.

Five Firms Incorporated In New York During Week

Motion picture companies incorporating in New York State during the past week and engaging in the motion picture business included the following: Eugene Roder Productions, Inc., $10,000, with Eugene Roder, Albert Lefko, Jacob Shulman, New York City; Fredonia Theatres Corporation, Batavia, capitalization not specified, Nikitas Dipson, J. E. Osborne, E. B. Westcott, Batavia; Federated Theatre Owners, Inc., $500,000, L. J. Merrell, Irving Cyruli, L. E. Inkeled, Brooklyn; Emerson Theatre Corporation, capitalization not specified, Abraham L. Erlanger, L. E. Bergman, E. S. Golding, New York City; Marboro Theatre Corporation, capitalization not stated, M. C. Steinberg, Eman M. Sholemson, Alexander Aaronson, New York City.

Ontario Censor Victim of Heart Disease

Major J. S. Hamilton, chairman of the Ontario Board of Moving Picture Censors, Toronto, dropped dead from heart failure at his home in Portcredit, Ontario. He had been ill for some time. He served with distinction with the Canadian forces in France and was invalided home when he was 47 years old.

First National Holds Annual Meeting

Annual Session at Atlantic City To Be Followed by Sales Convention at Chicago; Full Attendance of Franchise Holders

THE annual meeeting of First National Pictures was opened at the Ritz-Carlton Hotel, Atlantic City, Wednesday, April 21, with a full attendance of franchise holders and production and distribution executives. Most of those attending the convention left Atlantic City Friday, in order to attend the First National sales convention in Chicago, which opens on Monday, April 26.

Following is a list of those present at the meetings in Atlantic City: Robert Lieber, Richard A. Rowland, M. Finkelstein, I. H. Ruben, A. Hamm, Harry Crandall, Abe Fabian, Jacob Fabian, Moe Mark, Spyros Skouras, Charles Skouras, Mrs. Florence Strauss, J. B. Clark, Watterson R. Rothacker, John Kunsky, George Trendle, R. D. Craver, A. F. Sams, Abe Blank, Sam Katz, Ben Stapleton, Dr. A. H. Giannini, Harry T. Nolan, Tom Boland, Harry Schwalbe, John McGuirk, E. Mandelbaum, Phil Gleichman, Sam Spring, Robert Perkins, A. W. Smith, Jr., Ned Depinet, Ned Marin, Stanley Hatch, C. F. Chandler, F. E. Cahill, F. Ferrandini, W. P. Dewees, Tom Saxe, Barney Balaban, R. Hoyt, Guy Morgan, C. C. Burr, Walter Hays, Eugene Falk, June Mathis, Balboni, Oscar Brachman and Miss Mary McCaffrey.

Everything is set for the First National sales convention, which opens in Chicago, at the Drake Hotel, April 26, and will last through the two following days.

From all prospects, this will be largest convention ever held by First National. In addition to the branch managers and bookers, many salesmen from all sections of the country will attend. Home office executives will leave Atlantic City, where they have been attending the annual meeting of franchise holders, in time to be present at the opening session of the convention. A number of franchise holders also will attend the Chicago meeting.

The address of welcome to the sales managers will be delivered by A. W. Smith, Jr., Eastern sales manager. It is expected that President Robert Lieber will review something of the history of First National in his speech to the delegates. Production Manager Richard A. Rowland will talk about the new product and Secretary-Treasurer Samuel Spring will probably deal with the work of the sales cabinet. Ned E. Depinet, Southern sales manager, and Ned Marin, Western sales manager, will discuss in detail the sales plans for the coming year.

Among others scheduled to address the convention are Al Rockett and Ray Rockett, production department; S. W. Hatch, Charles M. Steele, of the sales department; C. F. Chandler, Allan S. Glenn, Gayne Dexter, Lynde Denig and Robert Hage, of the advertising and publicity department. The committee of arrangements will announce other speakers before the session convenes.

Those who will attend the First National Chicago convention include: Robert Lieber, R. A. Rowland, Samuel Spring, Ned Marin, A. W. Smith, Jr., Ned E. Depinet, Mrs. F. L. Strauss, Stanley W. Hatch, Charles M. Steele, Warren C. Boothby, R. W. Perkins, C. F. Chandler, Lynde Denig, Gayne Dexter, Allan Glenn, Robert Hage, J. M. Loeb, Al Barlow, Ralph M. Wilson, Edward Rowell, D. J. McGowan, James C. Cunniff, Fred Crosbie, Charles Kemke, Sterling Wilson, Charles A. Baily, Joseph Kelly, Al Rockett, Ray Rockett.

Merger Still Possible, Says Fairbanks

DOUGLAS FAIRBANKS, interviewed by a representative of The Wall Street Journal just before his departure for Europe, on the subject of the United Artists—M.G.M. situation said:

"We worked out the details of such a combine and it may go through some day. We produce a number of superpictures each year, but have not enough pictures to complete a series of block-booking. They (M.G.M.) have a lot of good theatres here and we have an excellent overseas organization. It would obviously have been to our joint interests to come together.

District managers: W. E. Gallaway, New Orleans; L. O. Lukan, San Francisco; W. A. Bach, Toronto.

Eastern District

Albany: A. J. Herman, S. E. Feld, F. C. Robke, Al. J. Marchetti. Boston: Thomas B. Spry, Adelbert P. Bibber, J. Magann, N. Ross, Max Berman, J. Byrne, F. Vine, E. Anderson, Harry L. Spingler, Carolyn C. Jones. Buffalo: F. J. A. McCarthy, J. G. Fater, M. L. Pincus, B. A. Interbitzen, E. C. Walsh, F. R. Powers. New Haven: M. Kelcher, J. Pavone, John C. Sullwinkle, Theresa Speratore. New Jersey: J. C. Vergesslich, S. J. Ullman, Harry Hummell, A. Gershwin, Wm. Osborne, Sol H. Kravitz. New York: A. W. Smith, Jr., Clive R. Waxman, E. C. Bullwinkle, H. Levy, H. Goldman, W. G. Roosevelt, W. Benson, W. G. Shields, A. F. Hickox, Sam Lefkowitz. Philadelphia: W. J. Heenan, F. A. Loftus, W. G. Mansell, W. C. Cook, F. J. Leonard, F. F. Duffy, T. N. Noble. Washington: Robert Smeltzer, G. N. Payette, Jr., W. A. Busch, F. L. Greenhalgh, H. J. Lego, Fred J. Stevens.

Southern District

Atlanta: C. R. Beacham, G. C. Almon, L. W. Carter, W. G. McCorvey, P. A. Strachan, Frank T. Sands, J. M. Young, L. H. Andrews. Charlotte: Frank F. Bryan, Dean S. House, Phelps Sasseen. Ernest E. Nedman, Jack London. Cincinnati: Roy H. Haines, Maurice White, Jack Covington, Maurice Strauss, John Eifert, G. P. Leatherbury, Foster Egner, Lenore Schmidt. Cleveland: Gradwell L. Sears, Milton A. Mooney. Walter Forster. Adolph F. Braeunig, Herbert J. Ochs, H. F. McCarthy, Walter J. Brandt, L. F. Weinez, E. A. Catlin, Leslie Wilkes, Douglas P. Rathbone, George E. Welch, Albert M. Avery, Harry A. Shaw, Hiram D. Parks, Ralph L. McCoy, Roy V. Litsey, Theo. Routt. Indianapolis: Floyd Brown, Joe Neger, Homer Knox, Robert Boland, Dewey Taute, Halbert Jones, Dorothy McManamon. Kansas City: T. O. Byerle, Wm. Warner, H. L. Cass, H. E. Schiller, J. J. Curran, J. J. McCarthy, R. J. Heft, W. A. Bukre, Edwin Behrhorst, Louisville: Paul E. Krieger, Max Bluck, Leo W. Moffitt, Henry S. Bowman, Verner W. Castleberry. New Orleans: Lucas Conner, Samuel J. Stockard, Milton C. White, Fred C. Vaeth, Jr. Oklahoma City: Eugene D. Brewer, William C. Blackstone, March Wood, L. Roy Berry, C. H. Hill, Walter A. Dolin. Pittsburgh: R. S. Wehrle, A. Parke, H. P. Underwood, E. M. Lynch, C. A. Molte, Joseph P. Lefke, E. W. Elder, Hilda M. Lissmann. St. Louis: Harry Weiss, Lester J. Bona, Harry L. Pitner, Henry Sanders, James Hill, Harry M. Moore, Mrs Frances Murphy.

Western District

Chicago: Roy C. Seery, J. N. Howland, C. M. Lesserman, E. C. Herman, W. C. Brimmer, T. R. Gilliam, J. M. Schwartz, J. M. Duncan, I. H. Parnass, J. E. Armgadt, N. H. Norvell, G. W. Taif, Harry Balaban, E. C. White, A. C. Patzlaff. Denver: J. H. Ashby, R. J. Morrison, B. L. Reynolds, Clayton Parker, Tom Wickham, C. A. Larson. Des Moines: E. J. Tilton, C. A. Pratt, W. C. Finter, Lou Elman, W. J. Hackman, Arthur Johnson. Detroit: Fred E. North, Walter B. Collins, Sidney D. Chapman, Sydney Hackford, Ray P. Harper, Fred Wilson, Fred J. Dixon. Los Angeles: N. H. Brower, Geo. Bourke, A. S. Bailey, C. E. Buchanan, Fred McClellan, Mrs. B. H. Bogart. Milwaukee: L. J. McCarthy, E. L. Wiesner, F. J. Willett, C. K. Olson, Elmer Huhnke. Minneapolis: Thomas A. Burke, L. E. Davis, Ernest Hill, J. G. Heywood, W. H. Johnson, H. L. Conway, H. W. Holmbold, E. W. Jensen, Carl Michel, Arthur Anderson. Omaha: J. G. Bower, Fritz W. Friend, F. L. Hershorn, B. J. McCarthy, Leon Mendelson. Portland: Al Oxtoby, B. F. Keller, C. W. Hudson, Wayland Taylor, Sidney S. Schulbach. Salt Lake City: Wm. F. Gordon, John J. Harrington, Vete Stewart, Claude Hawkes, C. L. Marcroft. San Francisco: Chas. H. Muehlman, Newton Levi, Gerald Hardy, F. H. Butler, V. Preston, Seattle: Fred G. Sliter, P. C. Hurst, A. A. Bruce, H. W. Boehme, A. C. Raleigh, J. W. Parry.

Iowa Theatre Owners to Meet April 27

The annual convention of the Motion Picture Theatre Owners of Iowa will be held at Des Moines, Tuesday, April 27. The business of the convention will include the election of officers and a complete change in by-laws.

Dues will be reduced to a nominal figure and the headquarters of officers and the business manager will be located at Des Moines, according to a wire to "Motion Picture News" from Secretary Ed. P. Smith, of Newton, Iowa. Delegates will be chosen to the national convention at Los Angeles.

No Film to Quebec After Aug. 1

New York Distributors Order Exchanges in Montreal Not to Book After Date

As a result of the drastic censoring standards set by the Board of Motion Picture Censors of the Province of Quebec and the Civic Board of Censors of the City of Quebec, distributors in New York have sent orders to their exchanges in Montreal not to close contracts for films beyond August first in the Province of Quebec. The distributors announced that, under present conditions, they preferred to withdraw from the field because the decisions of censors in Quebec made the business unprofitable.

Colonel John A. Cooper, president of the Canadian Hays organization, in a statement made this week gives reasons for the step, saying that "Motion picture censorship in Quebec is the worst in the world. We have had trouble with the Qubec Censor Board for years. Quebec has a right to make its own laws, but we reserve the right to determine whether we will live under those laws or do business under those laws.

"For years the distributors have been faced with the situation of having their films, acceptable anywhere else, coming up here and being cut by the censor board. So much has this been done that Quebec has not proved a profitable market and for that reason there is no use doing business here. Quebec represents less than one per cent. of the market for films on this continent."

Advices from Montreal indicate that exhibitors are in sympathy with the plan in order that a showdown with the authorities can be had.

Western Penn. Holds Meeting

M. P. T. O. A. Officials and Gov. Pinchot Important Figures at Sessions in Pittsburgh

Enthusiasm and a large attendance marked the convention of the M. P. T. O. of Western Pennsylvania, held at Pittsburgh this week. National importance was given the meeting by the presence of the M. P. T. O. A. administrative committee, consisting of President R. F. Woodhull, Joseph M. Seider, A. Julian Brylawski, M. J. O'Toole, Sydney S. Cohen and Harry Davis. Governor Pinchot, of Pennsylvania, was the chief guest of honor at the convention banquet.

All of the national leaders spoke at the sessions. Mr. Woodhull condemned censorship, declared that pictures were improving by leaps and bounds and pointed out that the ultimate censors are the thousands of patrons at the theatres.

Mr. Seider urged the exhibitors present not to be hasty in booking product for next season, but to wait until all the producer announcements had appeared in the trade papers and then give them careful study, so that theatre owners may make more advantageous and intelligent purchases.

The music tax situation was fully discussed by Mr. Brylawski, who told the convention of the bill introduced by Representative Vestal, chairman of the House Committee on Patents.

One of the most striking speeches was made by Sydney S. Cohen, who received an ovation. Mr. Cohen declared that representatives of producer-owned theatres would attend the Los Angeles convention en masse, and urged independent exhibitors to turn out in full force, so that they would not be outvoted. The position of the independent theatre owner is now more secure, he said, adding that this had come about because the M. P. T. O. A. had been the barrier against encroachments.

The "battle of the giants" will take form this year, Mr. Cohen went on, with the result that the pressure on the little theatre owner will be relieved.

Mr. Cohen made the announcement that he would not again take an official position in the M. P. T. O. A., not even as a member of the board of directors. He would always be a member in the ranks and would be at Los Angeles, but the organization, he felt, was now properly officered and established, with the result that he could give his attention to other interests.

The banquet, at which Henry W. Gauding was toastmaster, was addressed by Messrs. Woodhull, Cohen, Davis, O'Toole, Brylawski and Seider.

When Mr. Seider was called upon, he read to Governor Pinchot a resolution of appreciation and good-will adopted by the convention, in which the national officers concurred heartily. The Governor's co-operation with exhibitors on censorship matters was stressed.

Governor Pinchot was then introduced and made a pleasing speech, which met with marked favor from those present. He pointed out the importance of the exhibitor by saying that the number of picture theatres in Pennsylvania, as in the United States, exceeded the number of newspapers.

Twenty delegates will go from the Western Pennsylvania unit to Los Angeles. The convention re-elected the same officers who served this year.

Theatre Employees Are Guilty of Violation

Twelve theatre employees in St. Petersburg, Fla., were fined $75 each in the City Court for violation of the Sunday-closing ordinance. One of the twelve, C. J. Clark, failed to pay the $75 and was given a jail sentence of fifty days. A writ of habeas corpus was applied for by his attorney and Judge Freeman P. Lane, of the Circuit Court, ordered his release on bonds of $100. The Judge has not set a date as yet for the hearing of the writ, but it is expected to come up next week.

Swedish Film Trust Now Less Active

According to a statement from the Department of Commerce to the Commerce Attache at Stockholm, the financial report of the Aktb Svensk Filmindustri indicates that the virtual monopoly of this Swedish film trust has been curtailed. The balance sheet for the year 1925 totalled about three times less than at the close of the previous year. Paid-in capital on the last statement date stood at 10,000,000 crowns, having been written down from 35,000,000 crowns during the course of the year. The company's surplus and undivided profits were entirely wiped out under the new financial set-up, and holdings in real estate decreased from about 25,000,000 crowns to less than 5,000,000 crowns during the fiscal year under review.

At the close of the fiscal year ending June 30, 1924, the film trust owned about 51,000 shares in 33 different companies. The company's last statement indicates that shares held on last statement date totalled about 44,700 in only 21 enterprises of this kind. The 51,000 shares held on June 30, 1924, were carried at about 7,000,000 crowns on the company's balance sheet. A year later the number of shares held had been reduced by 6,300 shares, but the book value shrank by some 2,120,000 crowns.

Lawton and Easton Bills Discussed by R. I.

The Rhode Island Senate Judiciary Committee devoted nearly two hours to a discussion of the Lawton and Easton bills, enacted in the House, in an effort to determine the status of the Lawton bill, which some declare is nullified by subsequent passage of the Easton bill, while others hold that the Lawton bill is in force. The Lawton bill would permit motion picture theatres to open after three p.m. Sundays. The committee adjourned without coming to any decision. Chairman William C. Pelkey, of the Republican State Central Committee, sent a letter to the committee, declaring Sunday motion picture entertainments should be regulated uniformly throughout the State by a State law.

Kans. & Mo. Exhibitors Will Run Adv. Slides

An agreement has been reached between exhibitors of St. Joseph, Mo., a town of 80,000 population, and C. E. Cook, business manager of the M. P. T. O. Kansas-Missouri, whereby the theatre owners will run advertising slides, the revenue to go into the treasury of the organization. Such a deal recently was completed in Kansas City, Mo., and similar agreements are expected to be made in Topeka, Kans., and Wichita, Kans., which would swell the financial standing of the organization to a point where important work, which long has been contemplated, could be carried out.

Burglars Loot Safe of Mamaroneck Theatre

The Mamaroneck Playhouse in Mamaroneck, was robbed early this week of $2,000, the week-end receipts, by burglars who knocked off the combination of the safe. They entered by climbing a fire-escape to the roof and breaking through a skylight.

Paramount--Exhibitors Get Together

Two Thousand Theatre Men Hold One Day Meetings With Famous Executives to Analyze Forthcoming Productions

IN thirty-six cities throughout the United State meetings are being held this week in which 2,000 exhibitors will get together with Paramount district and branch managers in co-operation with home office executives for the purpose of analyzing the Paramount fifteenth anniversary group of pictures. Paramount officials believe these conferences will be the forerunner of national gatherings of theatre men, sales force and producers for the purpose of becoming informed regarding Paramount product.

Cities in which these conventions are being held include New Haven, Portland, Me.; Boston, New York, Brooklyn, New Jersey, Washington, Philadelphia, Wilkes-Barre, Albany, Buffalo, Charlotte, Memphis, Atlanta, Jacksonville, Columbus, Cleveland, Pittsburgh, Cincinnati, Indianapolis, Louisville, Milwaukee, Chicago, Peoria, Detroit, Kansas City, St. Louis, Des Moines, Omaha, Salt Lake City, Denver, San Francisco, Los Angeles, Portland, Seattle, Minneapolis, Sioux Falls, New Orleans, San Antonio, Dallas, Oklahoma City.

An entire day is being devoted to each meeting, with roll call at 9:30 a.m., followed by a complete analysis of the pictures by the visiting speaker. Luncheon is being served at 1, and at 2 the exhibitors are asked to assemble again to view a twelve-reel picture prepared by the production department. Dinner is being served at 6:30, after which there are short talks by theatre men and company representatives.

In its twelve-reel subject the production department has sought to present vividly its plans for the new season. Sequences from new pictures are shown; the artists and directors are pictured in their completed features or on the sets of forthcoming product. The picture, in the minds of company executives, presents a clear and well-defined conception of Paramount's plans for 1926 and 1927, and its expansive facilities with which to produce these specials.

At the meeting in New York, Sidney R. Kent, general manager of Paramount, said, in part:

"To us men of Paramount this is one of the most momentous and significant gatherings in the history of our business. . . . This program is the greatest achievement in the history of our company, . . . but for the moment I am not going to talk about our pictures, for I want to explain to you why we are holding this meeting. This group of pictures, which we will describe later, represents an investment of $22,000,000. But it represents even more than that. It is the result of the sweat, agony and mental force of a vast organization of men and women. . . .

"These men and women of the production department of Paramount turned over to us of the distribution department at our Atlantic City convention this group of pictures and together, producers and salesmen, we sat down and analyzed this product, picture by picture.

"Now we are carrying our work one step further. . . . Whether you buy these pictures or not does not enter into this question. We feel that it is our duty to tell you what we have planned to lay down before you, what we have done and we are going to do.

"In the beginning I said that this was a momentous and significant gathering. It is significant because at last all three branches of this industry have come to a realization that so far as pictures are concerned, at least, we have a common bond and a common purpose. We come into this meeting with only one object, and that is to acquaint you with every detail concerning our production plans and achievements for next season. . . . We are proud of these pictures, and we are proud of the fact that we can come to you and meet you in a room like this and show you what you will have for your theatre next year."

"Tin Gods" to be Next for Meighan

PARAMOUNT has selected "Tin Gods," the stage play by William Anthony McGuire, as the next vehicle which Thomas Meighan will make at the Long Island studios. Paul Dickey and Howard Emmett Rogers are working on the adaptation of the play and will join Meighan who is at Sulphur Springs, W. Va., in a few days for a conference regarding the story.

Ralph Ince To Play And Direct Circus Picture

The "heavy" role in "Bigger Than Barnum's" will be played by Ralph Ince, who will also direct this first Gold Bond production to be released by Film Booking Offices during the coming season. The cast includes Viola Dana, George O'Hara and Ralph Lewis. Production on the picture is now well under way.

Rockett Picks Bartlett to Title "Puppets"

Don Bartlett, formerly scenario editor of Inspiration Pictures, Inc., having completed titling of the Robert Kane production, "The Wilderness Woman," has been signed by Al Rockett to title his First National production, "Puppets," starring Milton Sills.

Paramount executives attending exhibitor conventions, left to right: Phil Reisman, eastern sales division manager; S. R. Kent, general manager; G. W. Weeks, general manager of the department of distribution, and J. D. Clark, western sales division manager

Five in May from First Nat'l

Schedule of Releases Includes One from Colleen Moore and Barthelmess

FIRST NATIONAL announces that, in accordance with its policy of giving good pictures to the exhibitor during the summer season, it will release five productions during May, including Colleen Moore's latest, "Ella Cinders," and "Ranson's Folly," which Richard Barthelmess has just completed. The other three are "Sweet Daddies," "Miss Nobody" and "The Wise Guy."

"Ella Cinders" will be released on May 30. This production was directed by Alfred E. Green and the cast supporting Miss Moore includes Lloyd Hughes, Vera Lewis, Jed Prouty and Mike Donlin. Julian Josephson wrote the continuity.

Dorothy Mackaill has the principal role in support of Barthelmess in "Ranson's Folly," which was directed by Sidney Olcott. The story is an adaptation of Richard Harding Davis' story of army life of an earlier period. It will be released on May 2.

"Sweet Daddies," an adaptation of the "Saturday Evening Post" story, "Buccaneers of the Bahamas," is a May 9 release. Al Santell directed and the cast includes Charlie Murray, George Sidney, Vera Gordon, Kate Price, Jack Mulhall, Gaston Glass and Jobyna Ralston.

"Miss Nobody," the release for May 15, is an adaptation of the Tiffany Wells story, "Shebo." Anna Q. Nilsson plays the leading role and the cast includes Walter Pidgeon, Mitchell Lewis, Jed Prouty, Clyde Cook and Arthur Stone. Lamber Hillyer directed.

"The Wise Guy," the Frank Lloyd production, is based on a story by Jules Furthman, adapted by Adele Rogers St. John. The wise guy is James Kirkwood and he is supported by Mary Astor, George Cooper, Mary Carry, Betty Compson and others.

Pathe to Film Expeditions

News Editor Cohen Announces List of Events to be Photographed by Staff

IN an announcement of plans for the 1926-27 season, Emanuel Cohen, editor of Pathe News, this week outlined the list of exploration and scientific events which the Pathe News reel release will contain. In his statement Cohen declares that six expeditions will be filmed, including the Wilkins-Detroit Arctic exploration, the Harrison-Williams trip to Greenland, the Mann-Smithsonian expedition to Africa and the Byrd expedition to the North Pole.

The trans-Polar flight of the Wilkins-Detroit Arctic expedition, under the leadership of Capt. George H. Wilkins, Arctic explorer and war aviator, is being made with the backing of the American Geographical Society and the Detroit Aviation Society. The entire pictorial record of the flight will be photographed by Earl Rossman and Will Hudson.

The Byrd expedition to the North Pole is under the leadership of Lieut. Commander Richard E. Byrd, U. S. N., who was commander of the naval section of the recent MacMillan Arctic expedition. Cameramen Vanderveer and Donahue will film this expedition.

Emmanuel Cohen, of Pathe News, bidding farewell to Commander Byrd, leader of the Arctic expedition bearing his name, for which Pathe News has secured exclusive film rights. Left to right—Cameraman Vanderveer, Emmanuel Cohen, Commander Byrd, George Putman and Cameraman Robert Donahue

The Harrison-Williams expedition to North Greenland and Baffin Bay in June is for the purpose of collecting material for the American Museum of Natural History. Maurice Kellerman, Pathe cameraman, will make a pictorial record of the trip. George Palmer Putnam, publisher and organizer of the expedition, goes as leader; Capt. Robert Bartlett, captain of Peary's boat on his historic trip of discovery, will be master of the Greenland expedition trip.

An airplane flight over Mount Everest will be attempted by Lieutenant Callizo. Plans have been perfected whereby Pathe Cameraman Ercole will accompany Lieutenant Callizo on this airplane mission.

The record attempt to gird the world in twenty-five days will be taken in motion pictures that are to present scenes of motion with human interest from all lands. This trip will be made by Capt. Linton Wells, long a soldier of fortune, and Edward Evans, Sr., Detroit sportsman.

The Smithsonian expedition to the African jungle will be led by Dr. William M. Mann, superintendent of the National Zoo. The object of the expedition is to bring back alive, for exhibition in the National Zoological Park at Washington, approximately 100 species of wild animals never before seen in America and other African animals at present very rare in this country. Charles Charleton, representing Pathe News, will make a complete record of the trip in motion pictures.

New B. Roosevelt Feature For A. E.

"The Dangerous Dub," the screen rights of which were purchased last week from Frank L. Inghram by Lester F. Scott, will go into production shortly under the direction of Richard Thorpe as the first Buddy Roosevelt feature for Associated Exhibitors release.

Touchon, Dallas Booker for A. E., Promoted

C. D. Touchon, booker in Dallas for Associated Exhibitors, has been advanced by E. J. Smith to the position of manager of the same exchange. Touchon has spent over ten years in the Dallas territory, and at one time was connected with the Selznick organization.

Bellman Forms Hollywood Pictures Corporation

JACK BELLMAN, until recently executive head of Renown Pictures, has launched his own distributing enterprise under the name of Hollywood Pictures Corporation and will be located at 729 7th Avenue, New York City.

Bellman has signed contracts with Lumas Film Corporation for distribution of the entire product of that company, consisting of twenty pictures, and with the Ginsberg-Kann Corporation for which he will handle six Banner and twelve Sterling productions.

Bellman further announces that in addition he will also distribute special productions which prove to be of unusual merit.

Warners Announce 26 for Next Year

Schedule Outlined at Convention in Chicago By Jack Warner; Says More Money Will Be Spent on Fewer Pictures

WARNER BROTHERS' production schedule for next season calls for a program of twenty-six feature pictures based on novels and plays by well-known authors and original scripts, according to the announcement issued to the company's executives and sales heads by Jack Warner, production chief, at the company's sectional convention, held at Chicago last Saturday, Sunday and Monday.

In announcing the schedule, Jack Warner said that while the number of productions will be under the mark for last season, when forty pictures were made by Warner, more time will be spent on the production of each and more money expended on the twenty-six than was spent on the forty released during the current year.

During the course of the convention, it was announced that Harry M. Warner, president of the company, would depart for Europe in the near future to personally supervise the opening productions to be made by the company there. Warners are to produce in Germany, France and England.

The list of productions which will comprise the twenty-six Warner Winners, as the company's 1926-27 pictures will be known, follows:

Monte Blue, in "The Brute," by W. Douglas Newton, directed by Millard Webb. "My Official Wife," with Irene Rich as the star of this adaptation of Richard Henry Savage's stage play, to be directed by Millard Webb.

Dolores Costello, in "The College Widow," by George Ade. Directed by Lewis Milestone. "Hills of Kentucky" is a Rin-Tin-Tin starring vehicle, by Leroy Whitney, to be directed by Herman Raymaker. "Millionaires," from the novel, "The Inevitable Millionaires," by E. Phillips Oppenheim, in which Louise Fazenda will be starred with Willard Louis. Directed by Roy Del Ruth.

"What Happened to Father," a Patsy Ruth Miller starring vehicle, by Mary Roberts Rinehart. Lewis Milestone will direct. Another of the Dolores Costello starring vehicles will be "Irish Hearts," by Walter Morosco, to be directed by Millard Webb.

Irene Rich, in "The Climbers," by Clyde Fitch. "Bitter Apples," a Monte Blue starring vehicle, is by Harold MacGrath. James Flood will direct.

"Dearie," by Carolyn Wells, starring Louise Fazenda and Willard Louis.

Patsy Ruth Miller will be seen in an Arthur Somers Roche story, as yet untitled. "What Every Girl Should Know" will be presented with a selected cast and will have direction by James Flood. The story is by John Wagner.

What is described as the year's champion thriller will be "Across the Pacific," a Monte Blue starring vehicle, by Charles E. Blaney. Herman Raymaker will direct. "Don't Tell the Wife," starring Irene Rich. E. T. Lowe, Jr., is the author and Roy Del Ruth will direct.

"Midnight Sun" Premiere, Colony, April 23

THE world's premiere performance of "The Midnight Sun," Universal's production dealing with life in the Russian court, will be held at the Colony theatre, New York City, on Friday evening, April 23.

Laura La Plante and Pat O'Malley are starred in this picture which was directed by Dimitri Buchowetzki. The remainder of the cast consists of Arthur Hoyt, Cesare Gravina, Earl Metcalf, M. Vavitch, Nickoli Soussanin, Nina Romanol, Medea Radsina, Albert Prisco, and George B. Williams.

The story was adapted from the novel by Laurids Bruun by A. P. Younger. Edward Kilyeni is arranging a special music score for the production. Two performances a day will be given.

Educational Holds Three Sessions

Executives are Enthusiastic Over Line-Up of Product for New Season; "The Vision" is Subject of Much Discussion

EDUCATIONAL home office representatives have returned to New York and the exchange managers are already launched on an intensive selling campaign in their respective territories, after concluding what is considered by all concerned the most successful series of meets ever held by the Educational organization.

The first of the three two-day conventions was held in New York City at the McAlpin Hotel, at which all exchanges in the Eastern part of the country, as well as Canada, were represented, in addition to the home office executives. The next session was held in Chicago, at the Congress Hotel, at which all managers from the Central part of the country convened, and the last meeting, in which the far Western and Pacific Coast managers participated, was held at the Albany Hotel, Denver.

Executives from the home office who attended all three meetings included E. W. Hammons, president of Educational; A. S. Kirkpatrick, assistant general manager; J. R. Wilson, acting domestic sales manager; Gordon S. White, director of advertising and publicity, and Harvey Day, Kinograms sales manager. All three sessions were attended by Arthur Lucas, special Southern representative, and Sidney Brennecke, West Coast representative; R. L. Hoadley, Los Angeles publicity representative, was present at the Denver convention.

"The Vision," the first of six Romance productions done in Technicolor, was screened at all the meetings and was the subject of much discussion. This two-reel production will be released immediately, and the remainder of the series will be put on the market at the beginning of the new season. Plans for a large exploitation campaign and the preparation of a large assortment of exhibitor aids were discussed.

Bruno Weyers, vice-president of the company, spoke on loyalty and co-operation at the New York session, and Gordon S. White outlined plans for the most comprehensive campaign of national advertising ever undertaken by the company. Delegates were advised that plans included twenty-five full-page advertisements in the leading motion picture "fan" magazines. E. H. Allen, general manager of the Christie Studios, and Carroll Trowbridge, Christie New York representative, also spoke at the New York session.

Pat Dowling, representing the Christie Studio, attended the three meetings. Charles Christie, general manager of the Christie Film Company, and Jack White, director general of the Educational Studio, arrived in Chicago in time to address the managers there.

One of the interesting announcements made at the meetings was the fact that 750 new accounts have been added to the books of the various Educational exchanges within the last couple of months.

An outstanding feature of the conventions was the scarcity of new faces, most of the managers present having been with Educational for several years.

Weird Cast Will Appear in "Fine Manners"

The cast of Gloria Swanson's latest Paramount picture, "Fine Manners," will have the following museum and circus attractions: Red Ball, the human volcano; Ajax, king of swords; Tillie, the bearded lady; Carrie Holt, fat lady; William J. Hart, glass blower; Rubber Neck Joe, elastic-skinned man; Carl Gulliver, giant; Joe Lessing, dwarf; Achilles, strong man, and Ruhl's sixty trained circus fleas.

Ben Stoloff Signs Two-Year Fox Contract

Ben Stoloff, member of the Fox staff of comedy directors for two and one-half years, has signed a two-year contract with Fox. He has just completed "A-1 Society," his eighteenth comedy for this company.

Pathe Convention Held in New York

Home Office and Field Sales Force Enthused Over Harry Scott's New "Personal Sales Organization Plan"

HOME office and sales executives from all over the country met last week in New York City at the Hotel Roosevelt for the annual Pathe convention, which started on April 19 and lasted throughout the week. The keynote of the gathering was the unanimous approval of Sales Manager Harry Scott's new sales organization plan.

Elmer Pearson, vice-president and general manager of Pathe, delivered the opening address on Monday morning and thanked the assembled men for the part they had played in making the past year the most successful the organization has ever had. After stating his hearty approval of the new sales organization plan, Pearson outlined the product to be distributed during the coming year and prophesied an even greater volume of business over the past year's fine showing.

General Sales Manager Harry Scott delivered a high-powered sales talk in explaining the new "personal contact sales system" and its workings.

The Monday afternoon session was opened by Paul Fuller, Jr., president, followed by an address by E. C. Lynch, chairman of the board of directors of Pathe Exchange, Inc.

John C. Ragland, general sales manager of the Harold Lloyd Corporation, briefly addressed the visitors and greeted them in the name of his principal and wished them a most successful convention.

Following Mr. Ragland's address, the meeting was turned over to General Sales Manager Scott for an exhaustive discussion of future sales policies.

Tuesday's sessions were devoted to a detailed discussion of the Pathe product. In the morning, E. Oswald Brooks spoke upon Pathe serials and W. A. V. Mack discussed short subjects. At the afternoon period, Pat Campbell talked upon features and Stanley B. Waite dealt with two-reel comedies.

On Wednesday morning, the first speaker on the program was J. T. Richards, manager of the supply department. The next speaker was Mrs. Elizabeth Richey Dessez, manager of the educational department. Her talk was followed by a general discussion. S. Barret McCormick, director of exploitation and publicity, spoke on exploitation. P. A. Parsons, advertising manager, outlined the advertising plans for the year and what they aim to accomplish.

Following luncheon at the Roosevelt, the afternoon session was opened with an address by George Gray, editor of the "Pathe Sun," the organization's house organ. Harry Lewis, manager of the art department, delivered an address on the place of art in film advertising and exploitation.

Emanuel Cohen, editor of the Pathe News and Pathe Review, delivered an informative talk on the elaborate plans for these popular subjects. A sales discussion followed. W. C. Smith, comptroller of Pathe, discussed "Cutting the Overhead." L. S. Diamond, manager of the sales statistical department, delivered a talk on branch operation.

Thursday morning's activities consisted of addresses by the following executives: Paul Fuller, Jr., president; E. C. Lynch, chairman of the board of directors; Elmer Pearson, vice-president and general manager; John Humm, treasurer; Lewis Innerarity, secretary. Luncheon was held at the Roosevelt.

Mack Sennett, comedy producer, the first speaker of the afternoon, delivered a talk on the making of comedy films. He was followed by Peter L. Carroll, his Eastern representative. The producers' dinner was held at the Roosevelt Hotel on Thursday evening. President Paul Fuller, Jr., presided as toastmaster.

On Friday morning, the members of the convention visited the Studios of Fables Pictures, Inc., where Aesop's Film Fables are produced, and also the editorial offices of Timely Films, Inc., producers of Topics of the Day. Upon returning to the convention hall, the visitors were addressed by George Byrnes on Topics of the Day and by Charles MacDonald, who discussed Aesop's Film Fables. James A. FitzPatrick, producer of the Famous Melody Series, spoke on his subjects.

Oscar Price, president of Associated Exhibitors, Inc., whose product receives its physical distribution through the Pathe exchanges, gave an address. Grantland Rice, noted sports writer, spoke on Sportlights, the single-reel subject produced by Mr. Rice and J. L. Hawkinson.

Hal Roach, noted comedy producer, the first speaker Friday afternoon, explained how and why he had brought feature stars to the two-reel comedy films. He was followed by W. B. Frank, vice-president and Eastern representative of the Roach Studios.

The convention was brought to a close with an address delivered by Harry Scott.

M.-G.-M. to Release Two U. F. A. Productions

THE two U. F. A. productions, "Faust" and "The Last Waltz," will be distributed for this coming season by Metro-Goldwyn-Mayer.

In "Faust" Emil Jannings will play the part of Mephisto, Camilla Horn will be Marguerite, Gosta Ekmann, Faust, and Yvette Guilbert will enact Martha. F. W. Murnau is the director.

"The Waltz Dream," is a version of the opera by Oscar Straus and the novel by Hans Mueller. Ludwig Berger will direct Mady Christians, Willy Fritsch and Xenia Desni in the leading roles.

M. P. T. O. A. Bill For Music Tax Relief

Introduced by Chairman of House Patents Committee Strikes Directly at Society of Composers, Authors and Publishers

CONGRESSMAN VESTAL of Indiana, Chairman of the House Committee on Patents, has introduced, in the name of the M. P. T. O. A., a bill to revise the present copyright laws with reference to the music tax.

This fact was officially announced at the convention of the M. P. T. O. of Western Pennsylvania, held in Pittsburgh this week, by A. Julian Brylawski, of the Administrative Committee of the national organization.

The amendment to the copyright bill was drawn by Fulton Brylawski, of Washington, D. C., special copyright counsel for the M. P. T. O. A. The measure introduced by Representative Vestal is not in the form prepared by Mr. Brylawski, but it embodies the general principles.

It is the intention of the sponsors of the bill, it was explained by Julian Brylawski to the Pittsburgh convention, to redraft the Vestal amendment to include the amendment as drawn by Attorney Fulton Brylawski. The latter measure strikes directly at the existence of the American Society of Composers, Authors and Publishers.

The proposed Brylawski amendment would recognize the principle that the composer of a musical composition should be entitled to restrict any public performance thereof for profit, but it provides when such composition was published for public playing, that the purchaser should know at the time of purchase whether the composition could be publicly played, and, if so, the price to be charged for public playing.

Penalties were to be provided for accepting or exacting any fee or royalty other

(*Continued on page* 2018)

Kunsky Acquires Half More Detroit Houses

THE Kunsky Theatrical Enterprises of Detroit have this week acquired, through their general manager, George W. Trendle, a half interest in the Kramer and Martha Washington Theatres located on Michigan and Joseph Campau Avenues, respectively. A new 2,000 dollar house will also be erected shortly in the same city.

Herman Raymaker Signs Warner Contract

Raymond L. Schrock, in the absence of Jack Warner, who is busy with conventions, has announced the renewal of Herman Raymaker's contract. As soon as Rin-Tin-Tin returns from his country-wide tour Raymaker will start work on the next production, as yet untitled, in which the dog star appears. Raymaker has also been assigned one of the comedy hits on the Warner 1926-27 schedule.

In the Oppenheim story, "The Passionate Quest," which Marion Constance Blackton has adapted to the screen, Willard Louis will support May MacAvoy in an important role. William Koenig is now supervising preparations for the sets of the story, which J. Stuart Blackton will direct.

F. P. L. Appoints Wobber European Executive

Herman Wobber, Pacific Coast Paramount district manager, has been appointed by Adolph Zukor to the board of directors of the Famous Players-Lasky Corporation. Wobber recently returned from Europe from a six months survey of distributing conditions. He will sail again for Europe in about a month as a member of the executive committee in charge of Paramount affairs in Europe. This committee consists of Cecil Graham, chairman in charge of finance; Herman Wobber, in charge of distribution, and Albert Kaufman in charge of exhibition.

Arnold Gray to Play Lead in Melford Production

The leading male role in "The Flame of the Yukon," which George Melford is directing for Metropolitan Pictures, will be played by Arnold Gray, who will appear with Seena Owen in its production. The late Thomas Ince produced the same picture nearly nine years ago with Kenneth Harlan in the leading role. In the present production. Matthew Betz, Jack McDonald, Winifred Greenwood and Vadin Urnoff have important parts.

Herman Wobber, who has been elected a member of the board of directors of Famous Players-Lasky Corp.

Jackie Coogan

JACKIE COOGAN'S NEXT M-G-M IS "Johnny Get Your Hair Cut"

A STORY of the race track, "Johnny Get Your Hair Cut," has been selected as the next vehicle for Jackie Coogan by Metro-Goldwyn-Mayer. This story, writen especially for Jackie by Gerald Beaumont, will show the child star in a more mature role, that of a young jockey at the Latonia track in Kentucky.

The title of the picture bears reference to the haircut that Jackie is soon to go through with, and much of the action in the new film centers around this incident in the life of the young star. John Coogan, Sr., will supervise the new production.

P. D. C. Meets in Los Angeles

Morgan Announces Plans for Convention to be Held May 3-8 Inclusive

PRELIMINARY plans for the Producers Distributing Corporation convention, to be held at the Ambassador Hotel, in Los Angeles, starting May 3, were announced this week by W. J. Morgan, sales manager of the corporation.

The first three days will be devoted to business discussions and addresses by the executives of both the studio and distributing branches of the company. The last two days will be given over to visiting the De Mille, Metropolitan and Christie Studios, and a big banquet and ball will be held on Thursday night.

All district and branch managers and the district representatives from every section of the country will attend the convention. These, with the delegation from the home office, will total eighty representatives from the distributing force, and this number will be augmented by representatives from the company's Canadian and foreign affiliations and all the salesmen and bookers from the Westrn branch offices, who will also attend the convention.

The executives and home office officials who will be in attendance will include F. C. Munroe, John C. Flinn, W. J. Morgan, H. O. Duke, Jim Flinn, Ralph Clark, Ralph Morrow and George Harvey. The foreign field will be represented by William Vogel, president of Producers International Corporation; Tom Brady, Canadian representative, and Phil Kaufman, sales manager of Regal Films, distributors of Producers Distributing Corporation releases in Canada.

Pathe Lists Week's Product

Schedule Includes Roach and Sennett Two Reelers and New Melody One Reel

INCLUDED in the Pathe schedule of releases for May 2nd are "Songs of the Northern States," one of the Famous Melody series, "A Yankee Doodle Duke," a Hal Roach two-reeler with Clyde Cook, a Mack Sennett two-reel comedy with Ralph Graves, "Nervous Moments," a Grantland Rice Sportlight, a chapter of the "The Bar-C Mystery," "Farm Hands," one of the Æsop's Fables, an issue of Topics of the Day, Pathe Review and two issues of Pathe News.

"Songs of the Northern States" is the first of two subjects in the Famous Melody Series devoted to the United States. Peggy Shaw is featured in these Pathe pictures produced by James A. FitzPatrick. Songs used in this release are: "Jungle Bells," "Come Where My Love Lies Dreaming," "When You and I Were Young, Maggie," "Home, Sweet Home," "Pop Goes the Weasel," "Seeing Nellie Home," and "Old Dan Tucker."

"Scared Stiff" stars Clyde Cook, who is supported by Eileen Percy, Stuart Holmes, James Mack and Shirley Palmer. James W. Horne directed.

"A Yankee Doodle Duke" is a Mack Sennett two-reel comedy with Ralph Graves, supported by Ruth Taylor, Dale Fuller, Patsy O'Byrne, Marvin Lobach and Thelma Hill. Charles Lamont directed.

"Nervous Moments," a Grantland Rice Sportlight, shows that every sport has its nervous moments—moments when the players are tense as wires and the spectators are thrilling with anticipation.

"Perilous Paths" is the second chapter of the Pathe serial "The Bar-C Mystery." Dorothy Phillips is starred in this C. W. Patton production. In this chapter, a handsome cowboy rides into the life of Jane Cortelyou. He offers to become her ranch manager and is accepted. While he is away gathering an outfit, exciting adventures befall the heroine.

Pathe Review No. 18 offers: "Feathered Freaks," cockatoos and their cousins in the roles of household pets; "The Magic Eye," how the microscope reveals "The Mystery of Heat"; and Leland Stanford University scenes in Pathe color.

"Farm Hands," one of Æsop's Film Fables; Topics of the Day No. 18; and two issues of Pathe News complete the May 2nd Pathe short feature schedule.

Luther A. Reed

REED AND ROSSON ELEVATED TO

Directors of Paramount Productions

WILLIAM LE BARON, associate producer at Paramount's Long Island studio, this week announced the early promotion to directors of Luther Reed, supervising editor, and Richard Rosson, assistant director. Reed's first picture will be "Love 'Em and Leave 'Em," Esther Ralston's first starring vehicle; Rosson's first production will be started in the near future.

Reed broke into the picture business via Metro and the Ince studios on the coast, after five years on the staff of the New York Herald. He worked as script and adaption writer for these companies and then joined Cosmopolitan in New York, where he did the continuity for several Marion Davies' productions, after which he became a member of the Paramount forces. Since becoming associated with Famous, Reed has worked chiefly on the Richard Dix pictures and also assisted on the script for the W. C. Field's starring production, "It's the Old Army Game."

Rosson first worked as an actor at the Vitagraph plant for three years and then joined the Ince studios after which he went to Famous where he played a part in an Allan Dwan production. Dwan then took him to Universal as assistant director and he later became his director brother's assistant. After working for his brother and later with F. B. O. he returned to Dwan and worked as his assistant until last summer when he was appointed assistant director on the Thomas Meighan production, "Irish Luck."

United Artists Schedule Five

Fairbanks, Pickford and Valentino Vehicles listed for Autumn Release

OF the fifteen releases scheduled for release by United Artists for the new season, five have been definitely listed for distribution, the first of which, ''Stella Dallas,'' will go to the exhibitors on August 29.

Rudolph Valentino's newest picture, ''Son of the Sheik,'' with Vilma Banky, will be released September 5th, on September 12 Douglas Fairbank's ''The Black Pirate,'' will be put on the market and on September 19 ''Sparrows,'' the Mary Pickford starring production will be released.

Samuel Goldwyn's presentation of the Henry King production, ''The Winning of Barbara Worth,'' from the Harold Bell Wright novel, with Ronald Colman and Vilma Banky is listed for September 26 release.

Other productions to follow at early Fall and Winter dates will be Charlie Chaplin's feature comedy, ''The Circus''; Buster Keaton's first comedy for United Artists, ''The General''; two John Barrymore productions; another from Mary Pickford as well as a second from Rudolph Valentino, and the Samuel Goldwyn-George Fitzmaurice production, ''Beauty and the Beast,'' from the Delineator serial by Kathleen Norris, with Ronald Colman and Vilma Banky in the featured roles.

Advertising and exploitation campaigns on the five pictures already scheduled, as well as for a number of the other features have been prepared. These features will be at the disposal of the small town exhibitors as well as the metropolitan theatres, at dates closely approximating their general release dates.

Portable Radio for Warners

Broadcasting Apparatus to Tour Country; Scientific Data For Government

A PORTABLE radio broadcasting station, sent out by Warner Brothers in the interest of publicity for Warner pictures and also to study radio conditions for the Radio Division of the Department of Commerce of the United States, will be sent on a tour starting May 4, that will circle the globe before it has finished its mission.

The new station is 6XBR and it has been christened the Betty Warner in honor of H. M. Warner's daughter, whose birthday falls on the day the station departs from Hollywood. The station will be in charge of Frank Murphy, chief engineer of the Warner station in Hollywood, KFWB. It will report to the coast station every night in code from 11 to 11:30 on a 40-meter wave length.

A contest will be inaugurated for radio amateurs and $1,000 will be given in prizes to those operators who turn in the most authentic report of the conversation carried on between the portable and the coast station. The portable set will have a 250-Watt power and will be complete in every detail, enabling it to cover a thousand mile area on its own power.

Tie-ups have been arranged by Murphy, whereby the programs put on through the portable will be picked up by several outside stations and rebroadcast.

Exchanges of Warner Bros. will co-operate with local exhibitors showing Warner pictures in the arrangement of programs, which will vary in each city. The portable radio wil park in front of the theatre and the microphone will be put on the stage, from where the broadcasting will be done.

Exhibitors will be given ample time to complete all final necessary arrangements before the arrival of the portable radio in their city. The operator of the station will wire each theatre or Warner exchange the day before he is scheduled to arrive in a city so as to verify previous dates made. Numerous stunts will be arranged for the reception of the traveling station in each city. The station will spend part of the night broadcasting and proceed the next morning for the next stop.

In the main the portable station will visit all of the larger cities from coast to coast, but stops will be made at intermediate points where the necessary arrangements are completed.

Lloyd Adds Two New Gag Men to Staff

With the addition of two vaudeville and musical comedy writers to the scenario staff, preparations have been completed for the filming of Harold Lloyd's second comedy for Paramount release. While in New York, Production Manager John L. Murphy engaged Ben Burt and Seymour Brown, stage writers, for the staff which will prepare the story and gags. They have just arrived in Los Angeles and will begin work immediately.

De Mille Contract for H. B. Warner

H. B. Warner has been signed to a long-time contract by Cecil B. De Mille, according to a report from the De Mille Studio. Warner's first picture under the new arrangement has not yet been decided upon.

H. B. Warner, signed by C. B. De Mille to long term contract.

Walter Lang To Direct "The Golden Web"

Sam Sax has signed Walter Lang to a contract whereby the latter will direct "The Golden Web," the first of the Gotham 1926-27 productions. Lang had much experience in the newspaper business before he entered upon a theatrical career from which he entered the films as assistant director and production manager. His initial directorial activities were in evidence when he worked under the Cosmopolitan Banner.

Sheldon Transferred To West Coast Studio

Lloyd Sheldon, for the last year and a half senior supervising editor at the Paramount Long Island Studio, is due to arrive in Hollywood on May 1st to assume a similar office in the West Coast Studio. He will be permanently connected with the Bebe Daniel's comedy unit and will start work shortly on "The College Flirt."

Kathleen Collins Signed To Contract By Rogers

Following her work as leading woman opposite Harry Carey in the Rogers' production "Satan Town," Kathleen Collins has been signed to a five-year contract by Charles R. Rogers. Previous to her work in feature pictures, Miss Collins played comedy leads.

"The Gay Deceiver" Replaces "Toto" Title

The title of "Toto" has been changed to "The Gay Deceiver." This M-G-M production features Lew Cody and Marceline Day, Malcolm MacGregor and Dorothy Phillips in his support.

Bob Custer to Make New Series for F. B. O.

THROUGH arrangements concluded with Jesse Goldburg, producer of the Bob Custer starring vehicles, the western star will appear in a new series of eight pictures to be released through Film Booking Offices. He is now working on "The Valley of Bravery" and two more pictures are to be made to complete his present contract with F. B. O.

Goldburg plans to make the new series bigger and better than those in which the star is now appearing. More money, time and scenery will be put in the new productions and the negative cost increased accordingly.

WINFIELD SHEEHAN ANNOUNCES COMPLETE CAST FOR "WHAT PRICE GLORY"

WINFIELD R. SHEEHAN, general manager of Fox Films, this week made definite and final announcement of the assignment of players for "What Price Glory," the screen version of the successful stage play by Laurence Stallings, which Raoul Walsh will direct.

The roles and their impersonators are as follows: "Captain Flagg," Victor McLaglen; "Charmaine de la Cognac," Dolores Del Rio; "First Sergeant Quirt," Edmund Lowe; "Sergeant Ferguson," J. Farrell McDonald; "Lieutenant Moore," Leslie Fenton; "Private Mulcahy," Ted Moore; "Corporal Lipinsky," Samuel Cohen and "Private Lewisohn," Barry Reid.

Both McLaglen and McDonald have had regular army experience.

Talmadge to Make Six for "U"

Stunt Star's Productions to be Released as Specials; Sold Separately

RICHARD TALMADGE has been signed by Universal to make a series of six productions, to be released as specials. These pictures are planned on a larger scale than those made heretofore by this stunt artist. The titles selected for the six productions are "Look Who's Here," an adaptation of the Max Brand story, "The Black Rider"; "The Speed Boy," "Cheating Danger," "The Hurry-up Man," "Up and at 'Em" and "The Flash Kid."

A. Carlos, of Carlos Productions, under whose management Talmadge works, states that each production made will cost in the region of $175,000, thus insuring good stories, direction and technical work. Carlos has left New York for the Coast, where he will start work on the new series.

These productions will not be Westerns in any sense of the word, says Universal, but will be action dramas with good comedy.

Universal, in collaboration with Jules Bernstein, of Carlos Productions, is now preparing the sales drive, as these productions are aimed for the first-run houses. Universal states that the advertising, exploitation and publicity campaign on these pictures will be as intensive as that usually devoted to its super-productions.

M-G-M Has Large Writing Staff

Seventy-one Novelists, Playwrights and Scenarists Preparing Material

ONE of the largest staffs of writers ever gathered at one studio has been collected by Metro-Goldwyn-Mayer at its Culver City Studio to prepare stories, continuities, and write titles for the coming seasons' program, sixty per cent. of which will be from original stories.

A total of seventy-one writers, including Ernest Pascal and John Colton, well-known authors; Marc Connelly, Broadway playwright, and a number of recognized scenarists including Waldemar Young, Elliott J. Clawson and Harvey Gates are now working at the M.G.M. plant.

Joe Farnham, Katherine Hilliker, Captain H. H. Caldwell and Ruth Cummings are among those who will write the titles for next season's product.

Among the writers may also be classed Elinor Glyn, although her work is more that of a creator of pictures since she supervises her own productions in all details.

Besides the writers on the staff, the studio controls a great number of published stories, plays and other works suitable for adaptation in the program of new productions for the screen.

Edward T. Lowe Added To M-G-M Studio Staff

Edward T. Lowe, who scenarized "The Hunchback of Notre Dame," was added last week to the M-G-M studio staff of scenarists when he signed a contract with Irving Thalberg, studio executive.

Dorothy Farnum Renews M-G-M Contract

It was announced last week by Irving Thalberg that Dorothy Farnum had renewed her contract with the Metro-Goldwyn-Mayer Company as scenarist.

OF INTEREST TO MOTION PICTURE PRODUCERS

I have the entire library, consisting of 120 manuscripts, the property of the late James S. Maffit, the world's greatest pantomimist, representing his life's work in the theatre, each one of which will undoubtedly make a picture of from one to six reels, thereby furnishing the infinite variety that is lacking in picture production. This includes sketches and drawings of scenes and trick stuff done by Mr. Maffit.

OPEN TO OFFERS

M. T. MIDDLETON, Sole Representative
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CECIL B. DE ANNOUNCES PLANS FOR THE FILMING OF "THE DELUGE" PRODUCTION

PLANS for the filming of "The Deluge," the special production to be made by Cecil B. De Mille, were announced this week just before the producer left for the coast. De Mille has estimated that the filming will occupy his time from June until December.

Jeanie Macpherson is at present at work on the first draft of the story from which the continuity will be written. Theodore Kosloff, who accompanied De Mille to New York to secure data necessary for the filming, has been assigned to do the research work and is being assisted by a corps of specialists who are reading hundreds of volumes and original manuscripts. Paul Iribe is to plan the huge sets.

Wall St. Total Is $84,687,850

Underwriting of Picture Enterprises By Bankers Reaches Striking Figure

WITHIN the past 18 months, Wall Street bankers have underwritten the amazing total of $84,687,850 in motion picture stocks and bonds, according to a compilation made by the New York "Evening Post" financial department. This, of course, does not include the enormous amount of independent financing of production and theatre construction throughout the country.

This shows, the "Post" points out, the remarkable position which the industry has come to occupy in the financial world in recent years. The same article quotes "Dodge's Reports" as authority for the statement that contracts awarded for new theatres, devoted exclusively to pictures, in 37 States east of the Rockies, were about 60 per cent. larger in the first quarter of 1926 than in the same three months of last year, the figures being 53 new theatres in the first quarter of 1925, at a valuation of $5,739,000 as against 84 at a valuation of $9,010,600 in the same period of 1926. A list of underwritings in Wall Street in the past year and a half follows:

Company	Security and Price	Amount	Offered by
Famous Players	121,715 Shares Common at 90	$10,954,350	Offered to Stockholders
Fox Film Corp.	165,000 Shares Class A at 43	7,095,000	Offered to Stockholders
Fox Theaters Corp.	500,000 Shares Class A at 25	12,500,000	Eisele and King Taylor, Thorne and Co.
*B. F. Keith	$6,000,000 20-year Bonds at 100	6,000,000	Dillon, Read and Co. Lehman Bros. Bankers Trust Co.
Loew's, Inc.	15-year Gold Debentures at 99½	15,000,000	Dillon, Read and Co. National City Co.
M. P. Capital Corp.	40,000 Shares Common at 17	680,000	Lyman D. Smith and Co.
	30,000 Shares Common at 18	540,000	Watson and White
	30,000 Shares Common at 20	600,000	Watson and White
Paramount B'way Corp.	25-year Bonds	10,000,000	
Pathe	$1,060,000 10-year Bonds at 97½	1,033,500	Merrill, Lynch and Co.
Roxy Theaters Corp.	125,000 Shares Class A at 40	5,000,000	Milliken & Roberts, Inc. Howe, Snow & Bertles Henry Lindsley
	$4,250,000 Serial Bonds at 98.57 to 100.68	4,250,000	S. W. Strauss & Co.
Saenger Theaters, Inc.	$1,500,000 15-year Bonds at 99	1,485,000	Hibernia Securities Co. Hemphill, Noyes & Co. Merrill, Lynch and Co.
Universal Chain Theaters	$4,000,000 1st Preferred at 100	4,000,000	Shields & Co.
Universal Pict. Corp.	$3,000,000 1st Preferred at 100	3,000,000	Shields & Co. Dillon, Read and Co.
Warner Bros.	170,000 Shares Class A at 10	2,550,000	McClure, Jones and Reed

*Included because many Keith theaters show pictures as well as vaudeville

Warner-Bruckmann Deal Set

Established German Concern Will Both Produce and Distribute in Association

WARNER BROS. have closed a deal with the Bruckmann Film Company, with headquarters in Germany, whereby the American company will produce pictures in Germany in co-operation with the Bruckmann Company and the latter will distribute both the foreign and American made product of Warner's in that country.

This deal was consummated only this week by Gus Schlesinger, manager of the foreign department of Warners and came as the result of negotiations entered into by Harry M. Warner on his recent visit to Europe. It is the first announcement from Warner Bros. regarding their plan to produce pictures in England, France and Germany. It has been stated before that Warners would produce in these countries, but the present deal is the first actually consummated. Negotiations are also under way to start production activities in the near future in England and France.

According to the terms of the contract entered into between Warner Bros. and the Bruckmann company the latter will start with the distribution of the Warner product of the 1925-26 season. This gives Warners an entry into the German field that assures this concern the widest possible German distribution.

M. P. T. O. A. Bill For Music Tax Relief

(Continued from page 2014)

Continuing, Julian Brylawski, discussing the bill drawn by his brother, told the convention that in certain cases users of copyright music might be required to pay possibly more than the present license fee charged by the Society, but the price paid would, under this proposed arrangement, be regulated entirely to the extent the music was used. Naturally, if these royalties asked were too high, these compositions would not be played an dthis would, in a short space of time, speedily regulate itself.

But the main thing that it was hoped and expected to accomplish, Mr. Brylawski pointed out, was that such an arrangement would take every user of copyrighted music out of the power of the Society to arbitrarily fix the license fee which has, in some cases, been increased to a point almost beyond the ability of the user to pay and which practice, according to the view of the M. P. T. O. A. official, will be increasingly applied in the future.

"The position that we are willing to pay for the compositions which we use, but refuse to pay for the privilege of playing a lot of compositions that we don't want, is one that would meet with entire Congressional support and I know of no valid argument which could be presented against such an arrangement," said Mr. Brylawski.

A number of Congressmen with whom Attorney Fulton Brylawski discussed the amendment were enthusiastic, he reported.

Jessel With Warners Only Is Declaration

GEORGE JESSEL, according to a statement issued this week by Albert Lewis and Sam H. Harris, his managers and producers in the legitimate field, will make but one picture this summer and that for Warner Bros., who have arranged to start "Private Patrick Cohen" in Los Angeles on June 15.

Other producers, they declare, who were under the impression that they had secured the picture services of Jessel have permitted their verbal options to expire and have no further claim. No statement has been forthcoming from the two other companies which have announced the acquisition of Jessel.

A statement issued by Jack L. Warner before leaving for the Coast was substantially the same. He announced that shooting had commenced on the first of the Twenty-Six Warner Winners, "The Brute"; that Jessel was definitely under contract, and that Lewis Milestone continues under contract as a Warner director.

Universal Faces Theatre Shortage

Lack of Houses in Which to Put Productions for Long Run Showings Causes Call by Company for Additional Ones

WITH a number of productions on hand which it would like to give long run showings Universal at present is in a peculiar situation owing to the small amount of theatres throughout the country which it owns or controls. In New York City, for instance, the company has under lease the Colony Theatre, where it would like to show ten productions which it deems worthwhile but, owing to the fact that the lease expires on the last of August, Universal would be forced to withdraw these productions after a two weeks' run.

Conditions in other cities are analogous to that in New York, and the situation confronting the company has caused a general call for available theatres to be sent out in two principal cities of the United States.

''We could use six more theatres in New York City,'' said R. H. Cochrane, vice-president of Universal, ''than we have at present to adequately show the major productions on Universal's latest schedule. As a matter of fact, we are faced with an embarrassment of riches. Never in all the history of Universal have we had so many big productions made from Broadway plays, first-class novels, or written by authors of international reputation, as we have today. And, at the same time, the theatre situation is more restricted and difficult for a producer without theatres than it has ever been before.

More than that, the success of a picture is coming more and more to depend upon a long run showing in the principal releasing centers of the country. Exhibitors expect this, and exhibitors are prone to judge a picture's merits on the strength of its metropolitan long runs. In this situation Universal is forced to send out an S. O. S. for theatres not only in New York but in all the other first run centers for its big product.''

Golf Tournament To Be Held on June 8

THE Semi-Annual Film Golf Tournament will be held at the Winged Foot Golf Club, Mamaroneck, N. Y., one of the best courses in the country, on Tuesday, June 8. This is the course used by the New York Athletic Club. Further announcements of committees and details will be made later.

The Tournament, held under the auspices of The Film Daily, is one of the big events of the year in the industry.

Universal's announcement shows a line-up of seven pictures on the order of ''The Hunchback of Notre Dame'' and ''The Phantom of the Opera''; six Reginald Denny specials, six Richard Talmadge specials, twenty-eight Jewels, twenty-four Blue Streak Westerns, serials, comedies, news reels and other short products.

The seven Super-Pictures are ''The Flaming Frontier,'' the great Western epic picture now at the Colony Theatre in New York; ''The Midnight Sun,'' the Dimitri Buchowetzki production with Pat O'Malley and Laura LaPlante; ''Les Miserables,'' the Victor Hugo classic made in Europe in twenty-two reels; ''Love Me and the World Is Mine,'' the Mary Philbin-Norman Kerry production made from Hans Bartsch's novel, ''The Affairs of Hannerl,'' by E. A. Dupont; ''Uncle Tom's Cabin,'' Harry Pollard's production of the Harriet Beecher Stowe novel; ''Dixie,'' a story of the South, written by Frederic Arnold Kummer; and ''Romeo and Juliet,'' the love story in which Mary Philbin plays Juliet and Andre Mattoni, Romeo.

In the order of their release, the forthcoming Jewels are:

''Poker Faces,'' starring Edward Everett Horton and Laura LaPlante; ''The Old Soak,'' featuring Jean Hersholt, June Marlowe and George Lewis, etc.; ''The Texas Streak,'' starring Hoot Gibson; ''The Show World'' (formerly ''The Star Maker,'' featuring Billie Dove and Francis X. Bushman; ''The Runaway Express,'' with an all-star cast; ''Spangles,'' starring Pat O'Malley and Marian Nixon; ''The Buckaroo Kid,'' starring Hoot Gibson; ''Her Big Night,'' starring Laura LaPlante; ''Prisoners of the Storm,'' starring House Peters; ''The Whole Town's Talking,'' starring Edward Everett Horton; ''Ridin' Like Fury,'' starring Hoot Gibson; ''The Ice Flood,'' featuring Otis Harlan and Viola Dana; ''Oh Baby,'' with an all-star cast; ''Ace High,'' starring Hoot Gibson; ''Butterflies in the Rain,'' starring Laura LaPlante; ''Perch of the Devil,'' featuring Pat O'Malley and Mae Rusch; ''Too Many Women,'' starring Norman Kerry; ''The Mystery Club,'' with an all-star cast; ''The Prairie King,'' starring Hoot Gibson; ''Another Woman's Life,'' starring Mary Philbin; ''Beware of Widows,'' starring Laura LaPlante; ''The Love Thrill,'' with an all-star cast; ''A Hero on Horseback,'' starring Hoot Gibson; ''Taxi! Taxi!'' with an all-star cast; ''The Big Gun,'' with an all-star cast; ''Down the Stretch,'' starring Pat O'Malley; ''A Savage in Silks,'' starring Laura LaPlante, and ''The Silent Rider,'' starring Hoot Gibson.

Mayer Announces Studio Expansion

Increase in Physical Equipment of Twenty-five Per Cent and Personnel Raise of One Hundred Per Cent Made

LOUIS B. MAYER, producing head of Metro-Goldwyn-Mayer, announced upon his arrival in New York this week that the officials have just completed a program of expansion and improvement involving an increase of 25 per cent in physical equipment and nearly 100 per cent in organization personnel, to meet the schedule of productions to be released under next season's schedule.

From twenty directors a year ago, the directorial staff today numbers thirty-seven. Fifty stars and players are now under contract with M-G-M as compared to twenty-eight stock players twelve months ago.

With the plan of producing a majority of its pictures from original stories written expressly for the screen now established, the staff of writers has been increased from less than two dozen to seventy-one and includes some of the most famous novelists, playwrights, original story writers, adapters and continuity writers in the field.

In order to create and execute what is expected to prove the most ambitious producing program yet attempted by any studio the staff of two producing executives has been increased to five.

To house the enlarged program of program production the physical improvements of the studio are now nearing completion. During the last few months two enormous stages, with hundreds of thousands of square feet of floor space, have been erected, bringing the total number of stages to fourteen.

A third story has been added to the main administration building, thus adding eighteen suites to that structure alone, a second floor has been added to the principal directorial building and a number of older offices, remodeled and newly furnished.

In order to protect this plant from the hazard of fire one of the most complete fire prevention and fire-fighting systems in the history of industrial plants has been installed. Every building has been equipped with the latest water pumping apparatus. To provide water for this system an artificial lake has been constructed and a gigantic tank of one hundred thousand gallons capacity erected. This brings the normal water storage to an aggregate of 1,600,000 gallons.

Plans are now being completed for an enormous laboratory building and for a new plant for the turning out of still photographs. In addition the building plans include the proposed construction of a theatre, gymnasium and swimming pool.

Mr. Mayer has come East to attend the sales convention of Metro-Goldwyn-Mayer at the Pennsylvania Hotel. Accompanying him are Clarence Brown, newest M-G-M directorial acquisition, David Bershen, Pacific Coast district manager of sales department, Joseph Rapf, head of wardrobe department, Pete Smith, director of publicity, and their families.

Studio Briefs

"The Red Mill" will go into production some time this week, since Marion Davies has returned to the Culver City studios to commence work on this next Cosmopolitan production. Frances Marion has adapted the Henry Blossom operetta (the scene of which is laid in Holland) for which Victor Herbert wrote the music.

In Florence Vidor's latest picture, written by Ernest Vajda, Lowell Sherman will have an important role. William Wellman has been assigned by B. P. Schulberg to direct the film.

In "Her Man O' War," Jetta Goudal's first starring vehicle for Cecil B. De Mille, Frank Reicher, director, has been assigned to a featured role. Frank Urson is to direct with William Boyd playing opposite Miss Goudal.

Jack Conway, who is directing "Brown of Harvard," has been given a new contract according to an announcement emanating from the Metro-Goldwyn-Mayer studios.

On April 15th, Sydney Algier, former assistant director to John M. Stahl, will take up the duties of unit production manager for Christy Cabanne when that director starts work on Mae Murray's latest, "Altar of Desire." Jack Cumming will be assistant director on the new production which was adapted from a magazine story by Marie Thompson Davies.

For the third time Vivien Ogden will play the role of "Miss Hazy" in "Lovely Mary," the Alice Egan Rice story which Agnes Christine Johnston has adapted to the screen. Miss Ogden played the part four years when "Mrs. Wiggs of the Cabbage Patch" (in which the character of "Lovey Mary" is also seen, was popular on the stage. She had the same role when "Mrs. Wiggs" became a screen play and now she will be seen in "Lovey Mary," which King Baggot is directing for M-G-M.

The writing staff of the Metro-Goldwyn-Mayer studios has been strengthened with the acquisition of Ernest Pascal, novelist.

The M-G-M picture, "The Escape," featuring Conrad Nagel and Renee Adoree, has been re-titled "Heaven On Earth."

The Donn Byrne novel, "In Praise of James Carabine," which Marcel De Sano is directing for M-G-M, will bear the release title of "Blarney." The featured roles will have Ralph Graves and Renee Adoree.

Louis B. Mayer recently signed Patricia Avery as a stock player at the Metro-Goldwyn-Mayer studios. Mayer pronounced her a discovery and ordered screen tests taken. The contract was the result. For the past year Miss Avery has been working at the studios as a secretary.

First National has signed Arthur Stone, comedian, to a long-term contract. It was due to his work in "Miss Nobody," in which Anna Q. Nilsson is appearing under the direction of Lambert Hillyer, that Stone was signed. He once appeared in Hal Roach comedies.

"Diplomacy," Marshall Neilan's initial production on his new Paramount contract will feature Blanche Sweet. The heavy will be portrayed by Gustrav von Seyffertitz. This stage play by Victor Sardou is being adapted to the screen by Benjamin Glazer, while Harold Grieve has designed the sets. Production is to get under way with David Kesson as first cameraman and Thomas Held, chief assistant to Neilan.

Production activities at the F. B. O. lot in Hollywood are in full swing. Scenes are being shot by Frank Hall Crane on "The Jade Cup," Evelyn Brent's latest story, and Harry Garson is completing Lefty Flynn's latest starring vehicle, "Glennister of the Mounted." The twelfth and last episode of "Fighting Hearts," with Alberta Vaughn and Larry Kent and Tom Tyler's "The Masquerade Bandit," are both near completion. Camera work on "Her Honor the Governor," with Pauline Frederick, and "The Two-Gun Man," starring Fred Thomson, is scheduled for the near future.

As soon as Bess Flowers finishes her role opposite Lefty Flynn in "Glennister of the Mounted," production will be started on the Gene Stratton-Porter story, "Laddie," in which Miss Flowers will be co-starred with John Bowers. J. Leo Meehan, the late novelist's son-in-law, will direct.

William Anthony McGuire's stage play, "Tin Gods," the next Paramount vehicle for Thomas Meighan, will be directed by Allan Dwan who arrived in New York from the West Coast. The star expressed himself as pleased with the material which will be prepared by James Shelley Hamilton. Paul Dickey and Howard Emmett Rogers will do the treatment.

Universal has signed Marion Rice, pretty Chicago girl, to a five-year contract as a result of the contest staged at the Randolph Theatre in Chicago where the audience selected Miss Rice as the pretiest girl. Exchange men staged the contest as a tribute to Carl Laemmle's twentieth anniversary.

Lois Wilson has been assigned the leading feminine role in "The Show Off," which will go into production on May 10th. Malcolm St. Clair will direct Miss Wilson and Sterling in this comedy.

Al Christie has added Bill Irving, comedian, to the cast of "Up In Mabel's Room," starring Marie Prevost. For the past year, Irving has been appearing in various Christie comedies and has averaged more than one picture a month.

"Riding Honor," a racing story adapted from "The Grappler," by Charles A. Logue, and starring Art Accord, will be directed by Willy Wyler, Universal's newest director. It was because of his work in the previous Accord vehicle, "Lazy Lightnin'," that Wyler was chosen.

Film Booking Offices wound up its sales convention at Hollywood with an elaborate banquet at the studios on one of the sets for "A Poor Girl's Romance." More than two hundred persons, including F. B. O. executi ves, visiting Division and Branch managers, members of the press and leading screen players were present

Tax Reductions Please Canadian Exhibitors

Exhibitors in Canada generally are tickled with the "Prosperity Budget" which was brought down in the Canadian House of Commons, April 15, because the sweeping reductions in income tax, postage, and other taxes will mean more spending money for everybody.

There was nothing in the Canadian budget this year that added to the burdens of exhibitors in the Dominion—even the business profits tax for incorporated companies being reduced one per cent. No new forms of taxation were introduced for theatres as a Federal measure. Income tax exemptions were increased for both married and single people and the man who formerly paid say $60 a year on his income will now hand over only $10. This will give considerable money for business generally, including theatres, it is declared.

Mayer Comes to N. Y. To Attend Convention

Louis B. Mayer, vice-president of Metro-Goldwyn-Mayer left the Coast April 16th accompanied by his wife and daughters, and is due to arrive in New York City on April 20th, where he will attend the Metro-Goldwyn-Mayer Sales Convention. Included in the party are Clarence Brown and his wife; Joseph Rapf; Pete Smith and his wife, and David Bershon.

Famous Signs Vaudeville Headliner

El Brendel, vauedville artist, has signed a long-term contract with Paramount, his first screen appearance to be in a new Ernest Vajda story which stars Florence Vidor and which is being directed by William Wellman.

Eva Novak Cast For Hal Roach Comedy

The latest feature player to join the Hal Roach comedies for Pathe is Eva Novak. She will appear opposite Glen Tryon in his latest comedy, "Say It With Babies." The supporting cast includes Martha Sleeper, Oliver Hardy and little Jackie Hanes.

Rozelle To Head Ascher Booking Combination

L. A. ROZELLE, for many years exchange manager of the Metro-Goldwyn-Mayer in Chicago, has been engaged by Ascher Bros. to head their new booking combination in which he will be associated with Max Ascher.

In regard to Rozelle's engagement, Max Ascher said: "Our reason for bringing Rozelle into our office is because we have been approached by theatre owners in this locality, who are being sorely pressed and who have found it necessary to band together as a protection against extermination. Having been on the other side of the fence long enough to know local conditions thoroughly, Rozelle should prove a source of strength to Ascher Brothers and associate theatres in carrying out our new plans."

"Magic Garden" to Be Published as Book

CO-INCIDENT with the release of the film version of Gene Stratton-Porter's posthumous novel, "The Magic Garden," which is scheduled as a Gold Bond special on the forthcoming F. B. O. group, the publishing house of Doubleday, Page & Co. will bring out the story in book form backed by an advertising campaign. McCall's magazine will also serialize the story so that the final installment will be published at the time of the picture's release.

$15,000 Allotted for Establishing M. P. Div.

Only $15,000 is allotted the Department of Commerce for the establishment on July 1 of a motion picture division in the Bureau of Foreign and Domestic Commerce, Washington, D. C., under the appropriation bill for 1927 as finally passed by Congress.

The sum of $26,000 was originally asked by the department for the film division. The House of Representatives allowed only $15,000, but another $15,000 was added when the bill came before the Senate. The conference committee from the two bodies, however, in adjusting differences allowed only $15,000.

Boston Theatre Property Sold To Shawmut Trust

The real estate at 235-243 Huntington Avenue, which includes the Keith-Albee St. James Theatre Building, has been sold by Charles H. W. Foster and others to the Shawmut Real Estate Trust. In addition to the theatre the property contains two halls and four stores. It is assessed for $515,000 of which $315,000 is on the land.

Lillian Gish's Next Will Be "Annie Laurie"

The next Metro-Goldwyn-Mayer vehicle for Lillian Gish will be "Annie Laurie," an original story by Josephine Lovett, which will be put into production under the direction of John S. Robertson immediately on completion of the star's present engagement, "The Scarlet Letter."

Stage Pantomime Advances "Hands Up" Showing

Manager Harrison, of the Hippodrome, Waco, Tex., staged an ingenious pantomime to announce the showing of "Hands Up." The act was put on between scenes of an elaborate Fashion Show put on during the picture's run.

Action showed a burglar entering on a darkened stage, throwing his flashlight around until it alighted on a fake safe. Kneeling down before it, he proceeded to open it, but suddenly was interrupted by the entrance of a man, dressed like Griffith, who ordered him to throw up his hands. At the same time, two shots rang out and the spot was directed on safe door, which was printed with "Hands Up—Raymond Griffith." The words were printed on a roller-shade contrivance on the front of the safe, which the robber released by pulling a string.

Wichita "Venus" Wins Trip to California

The Miller Theatre, Wichita, has concluded what is claimed to be the biggest newspaper contest campaign ever conducted in the State of Kansas. The contest was in the interests of "The American Venus" and was carried by the Wichita "Daily Eagle." It was originated by Howard Jameyson, of the Miller enterprises, and Earl Cunningham, expliotation representative for Paramount.

A deal was made between the paper and the Rock Island and Southern Pacific Lines to award a first prize of a round-trip ticket to California to the girl possessing the figure most nearly approaching the dimensions of Fay Lamphier (Miss America).

Over 500 girls made application in the contest. Five department stores tied in and gowned the first five girls, running ads in the paper announcing that such and such a girl would appear on the stage of the Miller, gowned by their woman's department.

Blind Copy Queries Exploit "Where Was I?" Show

Open newspaper advertising of "Where Was I?" was preceded at Carthage, Mo., where the picture played the Crane Theatre, by a series of teaser ads addressed to the Mayor and other officials which developed curiosity to a high pitch. The teasers, a column in width and boxed with heavy black rules, ran like this:

"Mayor Thomas—Where Was I on June 8, 1920 Please answer quick." Signed, R. Denny, 219 East Third (the theatre's address'.

The straight advertising began several days after this teaser campaign.

Sunday Pictures Issue in Binghamton

Members of the Broad Avenue Presbyterian Sunday School have filed with the City Clerk in Binghamton a set of resolutions adopted by the school protesting against the passage of an ordinance permitting Sunday motion pictures in the city. It is expected that the ordinance recently introduced will be disposed of at an early meeting of the Council.

Universal Alleges No Right For Suit

R. C. H. COCHRANE, vice-president of Universal, issued on Tuesday of this week, the following statement in connection with the three million dollar infringement suit which Ann Nichols has brought against the company claiming infringement of "Abie's Irish Rose" through "The Cohens and the Kellys."

"The suit brought against the Universal company is entirely without foundation. When this claim was first asserted in the midst of a barrage of publicity, it was unequivocally repudiated by us. We believe the whole matter is simply a publicity drive, because many weeks before suit was filed certain newspapers were fully advised as to the details. We shall file our answer without delay."

Resume of Current News Weeklies

PATHE NEWS, NO. 33: Mexico City, Mexico—Hold fete "to bury bad humor"; San Diego, Cal.—Court martial started on famous aMrine "cocktail" case; Albany, N. Y.—Celebrate 100th anniversary of American railroads; Rome, Italy—Polar airship Norge begins flight for Arctic; Athens, Greece—Celebrate National Independence Day; Point a la Hache, La.—20 lose lives when oil tanker is destroyed by fire; Tanana, Alaska—Through Arctic wilds with Wilkins overland party; Granger, Ia.—Everybody has holiday but the poor pachyderms; Dallas, Tex.—Christen world's largest, fastest, most powerful locomotive; Grand Rapids, Mich.—All the kids in town like eggs; Bryn Mawr, Pa.—Girls grow expert with bow and arrow.

PATHE NEWS, NO. 34: Athens, Greece—Greek Dictator becomes President; Chicago, Ill.—Roosevelts present rare hunt trophies to museum; Golden, Colo.—Boy Scouts of "Rockies" honor "Buffalo Bill"; Seville, Spain—Royal welcome home greets transatlantic flyers; New York City—European soccer champions invade U. S.; Chicago, Ill.—Salvation Army international leader visits Middle West; Mexico City, Mex.—Honor ex-president Obregon with military review; Cambridge, Mass.—They fight for knowledge; Rome, Italy—Mussolini accorded Roman triumph after escape from assassination; Salinas, Cal.—Army whippet tanks in thrilling charge; Baltimore, Md.—Military welcome is accorded Virginia State Executive; Atlanta, Ga.—Circus visits the kids; San Antonio, Tex.—Rotarians of the Southwest mess with U. S. Army; Great Falls, Mont.—Hold great "Winterless Winter" celebration; Rogers, Ark.—Hold gay Apple Blossom Festival; Huntington, W. Va.—"Nine Sixty" wins Huntington Spring Derby; St. Louis, Mo.—Air Mail service opens between St. Louis and Chicago.

FOX NEWS, VOL. 7, NO. 57: Savannah, Ga.—Ten thousand persons attend wedding of Ike and Marguerite, midgets; California—Luther Burbank dies in California home; New Orleans, La.—City and State honor late Chief Justice of U. S., Edward Douglas White, at unveiling of his stature; St. Louis, Mo.—Browns and Cardinals open the spring series before crowd of 20,000; Paris, France—Girl field hockey stars of France and Belgium play for European title; Lewiston, Me.—Five score fiddlers compete for championship of world; Cape of Good Hope—New lighthouse is built on southernmost tip of Africa to warn mariners against menacing shoals; Macon, Ga.—Champion trotters and pacers complete training for season; Copenhagen, Denmark—Royal pomp marks final rites of Dowager Queen Louise; New York City—Broadway show girls organize rowing club to keep in trim; Obispo, Cal.—Huge oil tanks burn with $10,000,000 loss; Vienna, Austria—Whole city turns out to see show given by 5,000 gymnasts of the workers' party.

FOX NEWS, VOL. 7, NO. 58: Lakehurst, N. J.—Los Angeles takes to the air in first flight since disaster to the Shenandoah; Reading, Pa.—Prize police dog establishes record with 13 healthy eight-weeks-old puppies; Seattle, Wash.—University crews fight for Pacific Coast title; Dallas, Tex.—Amateurs take part in tournament given by the local Little Theatre; Washington, D. C.—Daniel F. Steck, after 2 years' contest, gains Senate seat from Iowa from S. W. Brookhart; Washington, D. C.—Champions of American League open 1926 season; Boston, Mass.—Wreckers find building hard to demolish; St. Paul, Minn.—World war veteran invents "the duffle bird"; Stroudsburg, Pa.—Opening of trout-fishing season brings influx of fly-casters to quiet pools of Broadheads Creek; Auteuil, France—Models mingle with notables at running of the President's steeplechase; U. S.—Spring finds great fleets of commercial carriers winging over continent.

KINOGRAMS, NO. 5177: Washington—President, Mrs. Coolidge and their son, John, see annual egg rolling on White House lawn; Lexington, Ky.—Man O' War and his new youngsters are shown at home; New York—Sir Thomas Lipton arrives for another try for the America's Cup; St. Louis—Eighty-three negro converts are given icy baptism in Mississippi river; New York—Exclusive pictures of William Wright declared by George Grey Barnard, noted Sculptor, to be the "perfect man."

KINOGRAMS, NO. 5178: San Luis Obispo, Cal.—Lightning starts greatest oil fire in history with loss of $10,000,000; Washington, D. C.—Army of women storm Senate chamber to defend dry laws; Santa Rosa, Cal.—Luther Burbank, plant wizard dies; Lewiston, Me.—Boston player wins international fiddlers' contest; Savannah, Ga.—World's smallest midgets are married by Mayor Hull; Baseball season opens, complete pictures of all important games.

KINOGRAMS, NO. 5179: New Orleans—28 lost as ships collide and tanker explodes; New York—Exclusive pictures of William Wright, Maine farmer, called by George Grey Barnard, noted sculptor, "The Perfect Man"; Ning Hsia, China—General Ma Hsiao Yun reviews special patrols organized to fight border bandits; Lakehurst, N. J.—Los Angeles makes first flight since last summer.

KINOGRAMS, NO. 5180: West Point, N. Y.—Cadets parade in first public dress drill of the year; Schenectady, N. Y.—New York Central celebrates its 100th birthday; Havana, Cuba—Thousands attend first historical floral pageant ever held in city; Salinas, Cal—National Guard tanks give thrilling exhibition at maneuvers; Cambridge, Mass—Students of Massachusetts Institute of Technology in annual book rush; Boston—Canadian breaks record and wins marathon.

"Three Wax Men" Handled by E. M. Fadman

IN last week's issue of The News, in the "Newspaper Opinions on New Features" department, the reviews of the New York dailies on the picture, "Three Wax Men" were printed and erroneously credited to Red Seal. This was incorrect, as this production is being handled for the United States by Edwin Miles Fadman, Inc.

Fadman this week sailed for France, to be abroad for three months in connection with the interchange of product between the two continents.

INTERNATIONAL NEWS, NO. 33: Cambridge, Mass.—No place for mamma's boys as collegians battle; Lawrence, Kans.—Hoff, vaulting champion, stars in Kansas games; Green Spring Valley, Md.—American riders in first "National" steeplechase; St. Louis, Mo.—St. Louis linked with air mail routes; Bremerton, Wash.—Submarine "Mother Ship" takes to water; Miami, Fla.—Boy diving star's playground under water; Chicago, Ill.—T. R. and Kermit inspect trophies of great hunt; Baltimore, Md.—Guns boom welcome to Southern Governors; Zuider Zee, Holland—Quaint Dutch wind mills rapidly dwindling; Chicago, Ill.—Getting babies ready for strenuous summer; Kiel, Germany—Rotor ship on first trip across the Atlantic; Berlin, Germany—Pres. Von Hindenburg honored on 60th anniversary of his entry into German army; Rome, Italy—A "game guy" is Premier Mussolini; Athens, Greece—Prime Minister Pangalos addresses enormous crowds; Salinas, Cal.—War ranks pierce barrage of "bombs."

INTERNATIONAL NEWS, NO. 32: Seattle, Wash.—West's great crews open rowing season; St. Louis, Mo.—Cardinals conquer Pirates in season's first battle; New York City—Veteran elephant enrolls as landscape gardener; London, England—Motorcycle football makes hit in England; Boston, Mass.—Wounded veterans of world war make poppies for Memorial Day; N. Y. City—4-year-old girl trains for circus career; London, England—A message to movie fans from George Bernard Shaw; Lakehurst, N. J.—Dirigible takes to skies in spring tests.

Comedy highlights of the Educational comedy release "Raisin' Cain."

Red Seal Grouping Short Subject Schedule

The Red Seal product for the forthcoming season will include some new novelties. I. R. Franklin is about to produce his series, "Carrie of the Chorus," in which Hazel Harmon, Rolland Flanders, and others wil be seen; the Inkwell cartoons, the Ko-Ko Song Car-Tunes, and the other six series will continue to be produced. A new series of cartoons is being planned and additional comedy series are expected to be purchased within the next few months.

Beatrice Van To Write Witwer Scripts

Beatrice Van, scenarist, has been engaged by Film Booking Offices to write the scripts for the new H. C. Witwer series of two-reel comedies. Miss Van is starting to whip into shape the first of the new series, which will be known as "Bill Grimm's Progress."

Production will be begun as soon as Ralph Cedar finishes directing the "Fighting Hearts" featurettes, of which the twelfth episode is now being completed.

Columbia Secures "The Lone Wolf Returns"

Harry Cohn, vice-president of Columbia Pictures Corporation, has secured the screen rights of "The Lone Wolf Returns," an E. P. Dutton publication. It will replace "Meet the Wife" on the coming season's schedule. The cast is now being selected.

Wanda Wiley in scenes from "Yearning For Love," a new Universal Comedy

Mary Brian to Play in Fox Picture

Mary Brian has been loaned to Fox Films for the leading feminine role in "More Pay, Less Work," an adaptation of Peter B. Kyne's story, "No Shennanigans," which will go into production shortly under the direction of Albert Ray. Others cast thus far for the picture are E. J. Radcliffe, Buddy Rogers and William Turner.

The members of "Our Gang" look a little different in their latest Pathe comedy, "Baby Clothes"

United States Lines Sign for Universal Pictures

The United States Lines, the trans-Atlantic transportation company, has signed with Universal for the presentation of that company's pictures on the steamships operated by United States Lines.

The contract puts the steamships in the first-run class. It will enable passengers crossing the Atlantic to see, in mid-ocean, the same Universal pictures which are being shown on Broadway.

First Hairbreadth Harry Comedy Finished

The first of the new two-reel Hairbreadth Harry comedies which are being adapted from the comic strip drawn by C. W. Kahles has been completed and shipped to New York. It was directed by Al Herman for Weiss Brothers.

Hairbreadth Harry is played by Earl McCarty and the villain by John J. Richardson, who has served for four years with Mack Sennett.

"Atta Boy" Banks' Pathe Feature Comedy

Monty Banks has announced "Atta Boy" as the title of his first Pathe feature comedy, now in the making at the Hollywood Studios. A. MacArthur is managing the Banks production unit.

Hy Mayer "Sketch Book" Series for Pathe

Elmer Pearson, vice-president of Pathe, announces that contracts have been signed with Hy Mayer, creator of the "hair cartoon" series, for a series of pictures to be known as "Hy Mayer's Sketch Book." The initial release is already in the making.

THE CHECK-UP

Weekly Edition of Exhibitors' Box Office Reports

Productions listed are new pictures on which reports were not available previously.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In the way exceptional cases, reports which might be taken alone, and such individual differences of opinion are averaged up

For ratings on current and older releases see MOTION PICTURE NEWS—first issue of each month.

Title of Picture	Reporting Poor	Reporting Fair	Reporting Good	Reporting Big	% Value	Length
ASSOCIATED EXHIBITORS						
Skyrocket, The	—	—	11	—	70	7,350 Ft.
FAMOUS PLAYERS						
Behind the Front	—	—	1	9	97	5,555 Ft.
Dancing Mothers	—	—	7	—	70	7,169 Ft.
Enchanted Hill	—	–	6	4	82	6,326 Ft.
Grand Duchess and the Waiter	—	6	—	6	70	6,314 Ft.
Moana	—	3	6	—	60	6,133 Ft.
New Klondike	—	—	9	—	70	7 Reels
Sea Horses	—	4	4	—	55	6,671 Ft.
Song and Dance Man, The	—	—	11	—	70	6,997 Ft.
Wanderer, The	1	2	4	3	68	8,173 Ft.
FILM BOOKING OFFICES						
King of the Turf	3	3	3	—	43	6,210 Ft.
Tough Guy, The	–	4	6	6	73	5,455 Ft.
FIRST NATIONAL						
Far Cry, The	—	—	11	—	70	8 Reels
Irene	—	—	1	9	97	9 Reels
Rainbow Riley	—	—	6	—	70	6,450 Ft.
Too Much Money	—	8	4	—	50	7,600 Ft.
FOX						
Cowboy and the Countess	—	2	6	—	63	5,000 Ft.
Road to Glory, The	—	—	9	—	70	5,600 Ft.
METRO-GOLDWYN-MAYER						
Auction Block	2	2	4	—	50	6,239 Ft.
Black Bird, The	—	1	6	1	70	6,688 Ft.
Devil's Circus, The	—	—	8	—	70	6,750 Ft.
PROD. DIST. CORP.						
Made for Love	—	6	—	—	40	5,700 Ft.
Million Dollar Handicap, The	—	4	4	—	55	6,117 Ft.
STATE RIGHTS						
Double Fisted	—	5	5	—	55	5,000 Ft.
Ladies of Leisure	—	6	—	—	40	5,257 Ft.
UNIVERSAL						
Beautiful Cheat, The	4	—	8	—	53	6,583 Ft.
Blue Blazes	—	—	10	—	70	4,659 Ft.
Cohens and Kellys, The	—	3	3	3	70	7,774 Ft.
Desperate Game, The	—	—	9	—	70	4,450 Ft.
Six Shooting Romance	—	—	8	—	70	4,837 Ft.
What Happened to Jones	1	2	5	—	64	6,700 Ft.
WARNER BROS.						
Fighting Edge	2	2	8	2	63	6,369 Ft.
His Jazz Bride	2	2	4	2	60	6,420 Ft.
Night Cry, The	—	—	9	—	70	7 Reels
Sea Beast, The	—	—	—	3	100	7 Reels

FILL IN THIS BLANK AND MAIL TO—

Motion Picture News, Inc.,
729 7th Ave., New York City

Date,...

In accordance with your request we are reporting herewith the results from a box office angle, with the following pictures, same to be used in compilation of your "The Check Up." It is expressly understood that under no circumstances will you publish same over my signature.

TITLE OF PICTURE	DISTRIBUTED BY	WEATHER CONDITION	REPORT **Big, Good, Fair, Poor**

Class of patronage....

Theatre.............................

Population of Town.

City .... State...

The Power behind the Box-Office

BANNER GROUP

September 1926 – September 1927

52 HITS

and

7 SPECIALS

FIRST NATIONAL CALLS

SO do all showmen. Industry, Art, Business—those terms are right enough for motion pictures when you talk for publication; but when the crowds rock your box-office and the cashiers are calling for more change, when your ushers are hopping and your house is packed from the front row right back to the doors —then it's *The Show-Game!*

And First National knows it from the ground up, because First National is the name that the keenest exhibitors in America go by.

Now — we speak between showmen with FIFTY-TWO PICTURES AND SEVEN SPECIALS to put to the box-office test between September 1926 and September 1927.

They come as a Group; you play them one by one. You can estimate how much the stars draw — and FIRST NATIONAL'S STARS HOLD TOP-RECORDS ABSOLUTELY, JUST AS FIRST NATIONAL'S SPECIALS MEAN AS MUCH BUSINESS AS YOUR HOUSE WILL HOLD.

IT THE SHOW-GAME

You figure your profits over the year, but every week counts in the grand total. Right there First National has won exhibitor-confidence finally and indisputably.

By every test of performance First National's groups in preceding years have contained not only the biggest individual hits, but have maintained the HIGHEST AVERAGE OF DRAWING-POWER, GIVING YOU THE HIGHEST PERCENTAGE OF PROFIT, against all competition.

Grouping the greatest stars, producers and directors, these pages tell the story for 1926-1927. No group has been stronger, none more commercially sound, none so positive of profits, none so studded with box-office certainties. It is made to make money. Applying experience and show-sense, First National has eliminated speculation.

First National is set! The *Banner Group* is planned definitely, wisely, thoroughly. It is complete and yet elastic, as this *Show-Game* demands; for First National's production policy is keyed to every opportunity for sane showmanship that each new turn of public taste creates.

Norma Talmadge

presented by JOSEPH M. SCHENCK

continues her triumphs *for* First National

WITH "Kiki" established among this season's particular successes, every effort of Joseph M. Schenck's studio organization is now turned to the preparation for Norma Talmadge of a production that truly crowns her unparalleled career.

NO announcement could mean as much to exhibitors as that. It's news! Mighty glad news to open with. The organization, wherein players and executives stand unsurpassed in their respective lines of motion-picture making, has pledged itself to one definite goal: to present Norma at her greatest during 1926-27.

NORMA TALMADGE *sets the standard for the* **BANNER GROUP!**

First National's Progress

BY ROBERT LIEBER

President, First National Pictures, Inc.

WITH the Banner Group of productions, First National rounds out ten years of growth. In May, 1917, we opened our first office in two small rooms with a staff numbering four. Today First National serves thousands of exhibitors from branches operating in all parts of the world.

It seems incredible that nearly a decade has passed since a small group of exhibitors under the name of First National Exhibitors Circuit, visioned an organization based on an idea and an ideal — the idea of mutual benefit, the ideal of service.

Developed by Men of Vision

As I look back over these years, I cannot but feel an honest pride in the achievement of the men who had the vision to see the essential unity of the three vital parts of our industry. They had the vision to accept the wisdom of close cooperation between producers, distributors and exhibitors. They realized that every organism must work harmoniously and that in the final analysis the motion picture business is a unit, each part depending upon the other.

The house of First National was made large enough to accommodate producers, distributors and exhibitors and was built upon a rock.

Robert Lieber, President First National Pictures, Inc.

All who have been closely identified with the industry during the past decade know that there have been storms aplenty. Companies have risen and flourished for brief periods and then been swept away. Reputations have been won and lost. It has been a period of destruction and creation, tearing down the old and erecting the new. This is all an inevitable part of the evolution through which any great business must pass.

Has Grown With Industry

The policy of First National has been and continues to be adaptable in the sense that it is flexible in meeting changing conditions. Our organization has grown with the industry. It has played a leading part in furthering that growth and in promoting a true understanding between producers and distributors on the one hand and exhibitors on the other.

We have sought the finest pictures made in order to give exhibitors a consistent service week by week, knowing that an exhibitor's success depends not upon an occasional sensation, but upon a reliable supply of high-class entertainment.

Reach Peak With Banner Group

That First National has lived and prospered and grown so magnificently during the decade that will come to a close with the Banner Group, is proof of the sound sense behind its policies. Speaking for my associates, I am gratified when I look at the record that is written for all to read.

When I look to the future I am confident that the coming years will surpass even our brightest dreams.

First National Featured Players. Jack Mulhall, Anna Q. Nilsson, Mary Astor, Doris Kenyon and Charlie Murray

All Set For a Banner Year

BY RICHARD A. ROWLAND

General Manager, First National Pictures, Inc.

I AM confident that the Banner Group of pictures with the seven specials to be issued during the season of 1926-27 will outsell at the box office any earlier First National program.

This confidence rests on tested facts—the facts of actual values as they have been found to exist.

Insofar as it is humanly possible, we have eliminated the element of chance in the preparation of the Banner Group. On the basis of the unit producing system, producers and directors will be given every encouragement to exercise their originality and genius to the full. And they will be working with guaranteed values in the show world.

Stars of Real Drawing Power

It is conceded that the public is first of all attracted by the name of a star. Consider then the drawing power of Norma Talmadge, Colleen Moore, Constance Talmadge, Corinne Griffith, Milton Sills, Richard Barthelmess, Harry Langdon, Johnny Hines and Leon Errol.

All of these stars are represented in the Banner Group and they are more valuable today than they ever have been in the past because of cumulative prestige gained from a succession of fine pictures.

Any exhibitor carries box office insurance in these names. Player values, secondary only to that of the stars, are offered in an impressive array of featured actors and actresses, including a long list of popular favorites. Then there will be a new type of production in what we term the Innovation series presenting Ken Maynard in thrilling pictures of the West.

Richard A. Rowland, General Manager, First National Pictures, Inc.

Stories of Tested Popularity

When it comes to stories of tested popular appeal, First National offers in the Banner Group a list of titles representing the most successful novels and plays of the day. That there is a public for these books and plays is already proven and it merely remains for the exhibitor to attract this public to his theatre by advertising the motion picture version along with the name of a favorite star. In story value, First National has never been so richly supplied as it is for the coming year.

To handle this star and story material we have enlisted the services of leading producers and directors, who, operating under the unit system, will concentrate on one picture at a time. The past season has proven beyond question the practical value of this method of production.

Success Assured

On these three counts—star, story, production—First National offers what I have already termed tested values. They assure the exhibitor a return on his investment week by week. They are a guarantee of success

The Banner Group of pictures is the crowning achievement of First National after ten years of progress toward the goal of an ideal service to exhibitors.

First National Featured Players. Philo McCullough, Aileen Pringle, Walter Pidgeon, Mae Allison, Victor McLaglen.

Sales Cabinet an Aid to Exhibitors

BY SAMUEL SPRING

Secretary-Treasurer, First National Pictures, Inc.

THAT the Sales Cabinet method marks a distinct advance over earlier plans of distribution organization, is proven by the record of the past six months during which a triumvirate of First National sales executives has functioned.

After the most thoughtful consideration, it was decided last Fall to divide the United States into three territories, Western, Eastern and Southern, and to place one executive in charge of each, granting full authority and responsibility. At that time the Sales Cabinet was formed with Ned Marin in charge of the West, A. W. Smith, Jr., of the East, and Ned E. Depinet of the South. The results sought by the new arrangement are being more than realized.

Personal contact with exhibitors, branch managers and salesmen in the field is the first objective—a closer contact than is possible when the territory to be covered is too extensive for one man. to handle properly. Figuring that there are approximately twenty thousand theatres in the United States showing pictures selected from the eight hundred or more features released yearly, and taking into consideration the rapid growth of theatre circuits and the pooling of buying power, it is obvious that distribution problems have become bigger and more involved than ever before.

When the Sales Cabinet was formed, it was decided that each of the three managers should spend half of his time in the field, meeting exhibitors and conferring with branch managers and salesmen whenever problems needing consideration arise. This plan has been followed with the result that there never has been a time when home office executives were so close to conditions in the field.

Samuel Spring, Secretary-Treasurer First National Pictures, Inc.

Messrs. Marin and Depinet have devoted many weeks to extended trips through the West and South, and Mr. Smith has spent much of his time visiting Eastern cities. In consequence, the spirit of understanding and co-operation which First National has always fostered, has been materially promoted.

What the Sales Cabinet has been able to accomplish during the first six months of its operation is only an indication of the still greater things in the way of exhibitor helpfulness that will be realized during the coming year. The wheels are now running smoothly and the entire sales organization has been geared to function at its highest capacity.

A close study is being made of each territory with a view to bettering our service to exhibitors wherever there appears to be an opportunity for improvement. When new branches are needed to meet the demands of our growing business, they will be opened, as in the recent instance of Memphis, Tenn., where Mr. Depinet found that the territory being covered by existing exchanges was too expansive.

The Production Department is supplying us with the greatest array of pictures ever assembled under the First National trademark. Every man in the organization is thoroughly sold on the quality of our product for 1926-27 and it only remains for the distribution organization to market the Banner Group to exhibitors who are looking for pictures of assured box office value.

Every man on the sales force realizes that the only deal worth making is the deal that will net a fair profit to the exhibitor. He knows that only a satisfied customer can make good the slogan "Once in Never out."

The Sales Cabinet has brought the morale of the field force to the top notch.

Members of First National's Sales Cabinet. Ned Marin, Manager Western Territory; A. W. Smith, Jr., Manager Eastern Territory, and Ned E. Depinet, Manager Southern Territory

52 Productions In Banner Group Announced by First National

FOR the season 1926-27, First National Pictures, Inc., announces fifty-two productions in the Banner Group and seven specials. It is confidently asserted by the production executives of the company that this array of feature photoplays will surpass in box office power and artistic value, any group of releases assembled by the company in past seasons.

Assured drawing cards are offered in the nine First National stars included in the Banner Group. Norma Talmadge promises something that will surpass even "Kiki," her latest box office triumph; Colleen Moore, whose popularity is increasing every year, will lead off with "Twinkletoes" to be followed by other big productions; Constance Talmadge is to be seen in a series; also Corinne Griffith, Milton Sills, Richard Barthelmess, Harry Langdon, Johnny Hines and Leon Errol.

With this list of stars as a backbone of the Banner Group program, First National enters the field with product of certain appeal. Also it may be noted that the line-up of stories thus far announced is a particularly strong one, many of them being adaptations of phenomenally successful novels and plays.

It appears that First National will adhere to the unit system of production the value of which has been proven during the past year. Joseph M. Schenck will continue to contribute to the program; John McCormick will present Colleen Moore features; Robert Kane will supply two big specials; whereas June Mathis, C. C. Burr, Earl Hudson, Al Rockett, Ray Rockett, Sam Rork, C. R. Rogers, E. M. Asher, B. P. Fineman, J. Boyce Smith and Henry Hobart all will make pictures for the Banner Group.

Recognizing the increasing importance of special productions, First National promises seven of the most noteworthy pictures ever turned out by that company in points of story, production and cast. Titles of the specials are "The Greater Glory," "Men of Steel," "Sinners in Paradise," "September Love," "The Patent Leather Kid" and two pictures to be made by the Kane organization as yet unnamed.

In support of the stars to appear in these pictures, will be featured players numbering many of the most popular actors and actresses on the screen, such as Anna Q. Nilsson, Lewis Stone, Lloyd Hughes, Mary Astor, Ben Lyon, Doris Kenyon, Dorothy Mackaill, Barbara Bedford, Charlie Murray, Jack Mulhall, Philo McCullough, Arthur Stone, Blanche Sweet, Conway Tearle, Mae Allison, Lowell Sherman, Aileen Pringle, Walter Pidgeon, Norman Kerry and James Kirkwood.

A new feature of the First National program and one that promises to be keenly interesting to exhibitors is the series of four Western adventure productions starring Ken Maynard with his horse, Tarzan. This innovation series, as it is called, is being produced by Charles R. Rogers with Al Rogell directing. The pictures will offer fast action from start to finish in the development of stirring stories.

To back up the Banner Group and the seven specials, First National has mapped out an advertising, publicity and exploitation campaign that will cover the entire country, utilizing all mediums and benefitting exhibitors both small and large. Every channel will be used in helping the exhibitor to sell his product to the public.

New Norma Talmadge Vehicle

SOMETHING bigger than "Kiki," "Graustark," "Secrets," "The Lady," "Smilin' Through" or any of her previous productions, is promised by Norma Talmadge for the 1926-27 group. The Schenck star has proven her versatility in handling supremely well comedy as well as dramatic roles and is now looking for a story in which she will be able to reveal to the fullest her varied talent.

A number of subjects are under consideration and a decision will be made as soon as Miss Talmadge and Mr. Schenck are convinced that they have found the best possible material. They will be content only with something that makes possible the excelling of any earlier achievements.

Colleen Moore Announces Two

WITH every picture designed to be of special calibre, Colleen Moore and John McCormick, who will present her in a series of Banner Group productions, have decided upon Thomas Burke's Twinkletoes" and "Naughty but Nice," an adaptation of "Daphne Grows Down" as the first two productions for the coming year.

"Twinkletoes," by the author of "Broken Blosoms" deals with the life of a girl in the famous Limehouse district of London. "Twinkletoes" is the nickname which she acquires in childhood and which clings to her through a life of sorrow and despair, touched by the flame of an irresistible spirit of gladness. "Twinkletoes" is a lovable character, pathetic, appealing and humorous by turns—just the sort of a character to inspire Miss Moore.

"Naughty but Nice," the screen title for "Daphne Grows Down," a novel by Hetty Spiers and Langford Reed, is in lighter vein and will afford Miss Moore ample scope for a clever impersonation. She will play the character of Daphne, an attractive young woman who must pretend to be a school girl of twelve, home on a vacation. This subterfuge is brought about by her mother, a young widow, who wishes to appear young in the eyes of an army officer whom she plans to attract. Daphne masquerades as a child successfully, but complications develop, particularly when a young naval officer appears on the scene

BANNER GROUP PICTURES

Norma Talmadge in a series
Colleen Moore in a series including "Twinkletoes" and "Naughty but Nice"
Constance Talmadge in a series including "Silky Anne"
Corinne Griffith in a series including "Ashes"
Milton Sills series, including "Men of the Night" and "Paradise"
Richard Barthelmess in a series including "The Amateur Gentleman" and "The Four Feathers"
Harry Langdon in a series including "The Yes Man"
Johnny Hines in a series including "Kid Gloves"
Leon Errol in a series including "The Lunatic at Large"
"The Crystal Cup" with Dorothy Mackaill
"The Sheik of Florida" with Ben Lyon
"Subway Sadie" with Dorothy Mackaill and Jack Mulhall
"The Duke of Ladies" Starring Conway Tearle
"Bed and Board" with Doris Kenyon
"Lady Be Good"
"The Charleston Kid"
"The Daring Venus"
"The Shock Absorber"
"Don Juan's Three Nights" with Lewis Stone, Shirley Mason, Malcolm McGregor, Myrtle Stedman
"Forever After" with Mary Astor and Lloyd Hughes
"Hell's Kitchen"
"French Dressing" with Aileen Pringle, Ben Lyon, Lowell Sherman and Sam Hardy.
"Out of the Ruins"
"Riders of the Wind"
"The Masked Woman" with Anna Q. Nilsson
"Peacocks of Paris" with Ben Lyon, Dorothy Mackaill, Lowell Sherman and Sam Hardy
"Purple and Fine Linen" with Lewis Stone and Anna Q. Nilsson
"The Hat of Destiny"
"My Wife's Friend"
"Hounds of Spring"
"Here Y'are, Brother"
"The Blonde Saint"
"Prisoners"
"Midnight Lovers"
"The Desperate Woman"
"Jail-birds, Inc."
"Mike Donovan of Ireland"
"Senor Daredevil"
"Gun Gospel"
"The Unknown Cavalier"
"The Flame of the Border"

SPECIALS

Milton Sills in "Men of Steel"
"The Greater Glory," a June Mathis Production
"September Love"
"Sinners in Paradise"
Two Kane Specials
Another Special to be announced

Norma Talmadge Setting the Pace With Her New Vehicle

and is captivated by the make-believe school girl. The story has abundant action and amusing comedy situations.

Constance in "Silky Anne"

CONSTANCE TALMADGE'S initial production in the Banner Group will be "Silky Anne," a story by Edward Clark. It is a melodramatic comedy unfolding a series of adventures calculated to keep an audience guessing.

A newly married couple is idyllically happy until the wife's suspicions are aroused by the husband's claiming that he will be detained downtown by an urgent meeting of the board of directors of his company. The wife follows to the tryst, as she supposes, but in reality the husband is meeting a pair of blackmailers who are attempting to fleece him. The wife overhears the exposal of the blackmail plot; the pair of criminals make a break for freedom, and in the resulting confusion the wife is knocked unconscious, amnesia resulting. When she regains consciousness, she finds herself in an empty apartment with a pocketbook belonging to the woman "bait" of the blackmailers. The wife assumes the identity of the woman crook until, after a series of exciting adventures, she receives another blow on the head which restores her normal state of mind.

Corinne Griffith in "Ashes"

EMOTIONAL drama of the tensest sort will be found in the adaptation of Reginald Goode's stage play "Ashes" in which Corinne Griffith is to be starred. It is doubtful if any of Miss Griffith's previous pictures have afforded such scope for a display of feeling. "Ashes" should surpass even the wide appeal of "Classified" and "Mlle. Modiste."

The story concerns an American actress who is playing the small towns of England with her husband, Rupert Best, and reluctantly sends their child to an aunt at the seashore to be cared for. Three years later, the actress' name appears in electric lights in New York. She has been joined by her sister Grace, to whom her husband is paying undue attention without arousing the suspicions of his wife. During the opening performance, among the many telegrams of congratulations, comes a cable from the aunt announcing that the child has been drowned. The mother, though tortured by an agonizing grief, carries on her career with ever increasing success, until she learns of the affair between her husband and sister. Out of this situation there develops a human interest drama of intense appeal to the sympathies. The character of the actress sounds the depths of a woman's soul.

Miss Griffith is considering other equally notable stories for the remainder of her Banner Group series.

Big Special for Milton Sills

WHAT promises to be a most startlingly human picture, having the steel industry as a background, will be Milton Sills' first special on the coming program. It is the much talked of "Men of Steel" suggested by R. G. Kirk's story "United States Flavor" and adapted for the screen by Mr. Sills, the star of the production.

Norma Talmadge, First National Star

Many weeks were spent in perfecting this elaborate production, which strikes to the core of American life as it reacts upon foreign material.

"Men of Steel" is an Earl Hudson production directed by George Archainbaud, with Doris Kenyon featured in support of the star. In order to attain correctness in all technical details, the co-operation of Judge Gary, of the United States Steel Corporation, was secured and scenes were made at the steel mills in Birmingham, Ala. The production promises to be a smashing spectacle, but more than that it possesses the true human qualities without which a picture is lacking in the thrill of life.

"Men of the Night" has been selected as the first of a series of big productions in which Mr. Sills will be starred following "Men of Steel." It is a thrilling drama of the Foreign Legion.

Mr. Sills also will be starred in "Paradise," the first Ray Rockett production adapted from a story by Cosmo Hamilton entitled "Prisoners of Hope." This story had a wide sale in novel form and offers Mr. Sills unusual opportunities in portraying the leading character.

Barthelmess Productions

RICHARD BARTHELMESS, the Inspiration star whose productions for First National have been one of the biggest drawing cards on the program for a number of years, has the strongest lineup of his entire career for the coming season.

Since the unforgettable "Toll'able David," which placed Barthelmess in the first rank of stars, this young actor has passed from one success to another, displaying remarkable versatility in presenting a wide variety of dissimilar characterizations. During the coming season he will add to his list of unique screen portrayals.

After a careful consideration of the best available material, Inspiration Pictures decided on "The Amateur Gentleman," by Jeffrey Farnol, as the first of the Barthelmess productions. This story has proven its popularity with many thousands of readers and offers ideal material for the screen. Preparations are now being made for the filming of the picture.

A second Barthelmess production that promises great appeal is A. E. W. Mason's "The Four Feathers," which will follow "The Amateur Gentleman." In these productions and others to come, the Inspiration star is well supplied with material for the new season.

Harry Langdon As "The Yes Man"

HARRY Langdon has a way of keeping details of his stories secret until they are revealed on the screen. He did this in the case of "Tramp, Tramp, Tramp," his first feature length picture for First National which immediately carried him to the forefront of screen comedians. And in the instance of "The Yes Man," the first of his series of feature comedies for the Banner Group, he is preserving the same reticence.

Langdon believes in developing comedies scene by scene without being bound too strictly to a pre-arranged continuity. Just as "Tramp, Tramp, Tramp" marked a departure in feature length comedies, so will "The Yes Man," according to reports from

Colleen Moore's Pictures Will Be of Special Calibre

the Coast, become a distinct novelty in character of story and method of presentation. It is promised that the public which the comedian has created for himself through "Tramp, Tramp, Tramp" will be more than satisfied with his second contribution.

Hines Starts with "Kid Gloves"

NO comedian on the screen has been advancing more rapidly than has Johnny Hines, the C. C. Burr star, since his association with First National. Starting with "The Live Wire" and following through with "Rainbow Riley" and "The Brown Derby," Hines has scored a steady run of successes and greatly increased his following throughout the country.

"Kid Gloves" is the title of his initial offering in the Banner Group. This is a story of the prize ring in which Johnny plays a pugilist of an unusual sort. The plot allows for plenty of action and thrills; also an abundance of natural comedy in following the career of the irrepressible fighter.

"Kid Gloves" will be released early in the new season and will be followed by other pictures of strong box office appeal.

"Lunatic at Large" Stars Errol

THE choice parts of three books by J. Storer Clouston went into the making of "The Lunatic at Large," the Earl Hudson production starring Leon Errol, the unique comedian of the stage who is equally funny in pictures. Ever since Errol made his debut in "Sally" in support of Colleen Moore, exhibitors and the public have been waiting for his next appearance. They will find the comedian at his best in the screen version of the famous "Lunatic at Large" stories, produced under the supervision of Earl Hudson and directed by Fred Newmeyer.

The action transpires in a private sanitarium where Errol is mistaken for a wealthy patient. The laughs are continuous from start to finish of the picture, with Errol making the most of the embarrassing predicament in which he finds himself. Dorothy Mackaill and Kenneth McKenna are featured in the cast.

"The Greater Glory" Special

PROBABLY no picture resulting from the war approaches "The Greater Glory" in its true reflection of war conditions in Europe during the conflict and afterwards. Adapted for the screen by June Mathis from the novel by Edith O'Shaughnessy, the story is a sincere, poignant and unforgettable revelation of the tragedy of the conflict, brighted by the glory of human sacrifice and courage.

Many months were spent in the making of this picture in order to have it accurate in every detail in the matters of characterization and setting. There is a faithful depiction of events during the years of conflict as they influence the lives of those caught in the holocaust. But instead of being depressing, as most pictures dealing with the war have been, "The Greater Glory" inspires a new confidence in the inherent courage and heroism of human nature.

Colleen Moore, First National Star

One of the greatest casts ever assembled for a photoplay is seen in "The Greater Glory," including Anna Q. Nilsson and Conway Tearle in the featured roles, with Mae Allison, Ian Keith, Jean Hersholt and Lucy Beaumont among others carrying conspicuous parts.

Frances Hodgson Burnett Story

IN point of story value, "September Love" is one of the most noteworthy of the pictures offered in the Banner Group. That is the title selected for a novel by Frances Hodgson Burnett, "The Head of the House of Coombe," which for years has held a place among the best sellers.

With rare skill the author has developed several leading characters and placed them in a position whereby a story of dramatic conflict is naturally worked out as the result of conflicting emotions and ambitions. In the role of "Feather," Mrs. Burnett has created a woman who stands unique in fiction and one that offers an exceptional opportunity for an unusual screen portrayal. Other figures in the story, which is a genuine prize for motion pictures, are equally vital.

Two Robert Kane Specials

THE current year has brought no more sensational success than that of Robert Kane as a producer for First National Pictures. Working quietly and systematically and without a great flourish of preliminary boosting, Mr. Kane first startled the trade with his "New Commandment" following through with what is conceded to be one of the best comedies of the year, "Bluebeard's Seven Wives," then "The Reckless Lady" and "The Dancer of Paris" and finally "The Wilderness Woman" just completed. By actual box office reports, these pictures have proven to be among the best money-makers on the First National program.

For 1926-27 Mr. Kane is now engaged in the initial preparations for two elaborate specials which bid fair to excel even the most popular of his preceding productions. Because they contain ideas which Mr. Kane feels it best not to disclose at the present, details concerning the coming specials are withheld. Full information will be forthcoming in due time. It is understood that the producer has secured two of the most sought after stories of the day and that several of the biggest box-office names on the screen will be numbered in the casts.

"Sinners in Paradise"

JUNE MATHIS, now acting as a producer for First National in adition to her editorial work has selected a thrilling, colorful and supremely dramatic story in "Sinners in Paradise," an adaptation of a story by Clarence Buddington Kelland, originally called "Nazareth." The locale of "Sinners in Paradise" passes all the way from the low dives of a city to the flaming deserts of Arabia, where Rhoda Fair and the man she loves find an adjustment to themselves and the truths of life.

Into the story there comes a very wise old man who, in the course of time, tells them that he is the Wandering Jew, the man who was condemned by Christ to wander over the face of the earth until Christ comes again. He had the wisdom of the ages which he imparts to these young people. Through his influence Rhoda sees the

Constance in Romance and Comedy Plays a Highlight of Group

light and renounces a career of crime and Paul is made to believe in the existence of a God. As in the case of "The Greater Glory," also a June Mathis production, "Sinners in Paradise" will be produced on a lavish scale.

"The Crystal Cup" With Mackaill

GERTRUDE ATHERTON has outdone her sensationally successful "Black Oxen" in "The Crystal Cup," a searching, analytical study of sex psychology, picture rights to which have been secured by First National.

Loathing men and resentful of her sex, Gita Carteret finally consents to marry Eustace Bylant, a novelist, merely for the intellectual companionship which she craves. Presently, Eustace tires of the loveless existence and one night when he seeks entrance into his wife's room, she shoots him, mistaking the intruder for a burglar. It develops that Gita as formed an emotional attachment for the young physician who saves her husband's life. Out of this triangle, Mrs. Atherton, with her intuitive sense of feminine reactions, has developed a story unusual as it is significant and pertinent to life of the day. This will be an Earl Hudson production featuring Dorothy Macknaill in the role of the mystifying Gita Carteret.

Ben Lyon a Florida Sheik

BEN LYON is a new sort of sheik in "The Sheik of Florida," adapted from a story by George F. Whorts. The popular First National leading man is only a mechanic in a garage, but with carefully oiled hair and an ingratiating manner he manages to make an impression on the girls of Miami, particularly a society beauty whom he rescues from the water. He finds that Annie has a tract of coast property, her only legacy from her father, and that an unscrupulous real estate operator is scheming to get it away from her. Then it develops that the impecunious garage attendant makes a fortune out of an investment he had almost forgotten and once more, this time financially, he comes to the rescue of Annie.

"The Sheik of Florida" offers snappy comedy and engaging romance against the colorful background of Miami.

"Subway Sadie" a New York Tale

EVERYONE who has lived in New York, visited New York or read about New York will be interested in "Subway Sadie," a story as true to the atmosphere of the metropolis as O. Henry at his best.

Sadie Hermann, employed in a New York fur store, is ambitious to progress and being a pretty girl, she has opportunities of one sort or another. But one night, in a subway jam, she is catapulted into the arms of Herbert McCarthy, subway guard. It is love at first sight and Sadie is preparing to give up her ambition for a business career when a chance comes to visit Paris as a representative of her firm. She tells Herb that she cannot be a poor man's wife after all, and is about to go abroad when she learns that her former fiance has been seriously injured and sent to a hospital. Immediately, love for Herbert becomes her one dominant emotion. She rushes to his bedside and the Paris trip is indefinitely postponed.

Constance Talmadge, First National Star

Dorothy Mackaill and Jack Mulhall will be featured in "Subway Sadie," an Alfred Santell production made under the production management of Al Rockett.

Kenyon Cast for "Bed & Board"

IN "Bed and Board," the author, Lenore Coffee, handles with uncompromising directness some of the questions most pertinent to marriage. It is a dynamic theme and one that will have particular appeal to women.

Polly Fosdick, after three years of pampered luxury as the wife of a prosperous business man, rebels at things in general because she has nothing to occupy her mind. Gleaning from a book on the subject of women's bondage the idea that she herself belongs to an army of married martyrs, she leaves her husband and joins forces with several divorcees who lead a dissatisfied existence in a fashionable New York apartment. This situation is preliminary to the experiences which awaken Polly to a realization of what freedom actually is.

Doris Kenyon is ideally cast in the role of Polly.

Tearle in Oppenheim Thriller

FLASH, dash, color, the glamour of a race track and the nerve-tingling thrill of Monte Carlo are found in E. Phillips Oppenheim's story "The Duke of Ladies" to be presented by Robert Kane with Conway Tearle in the stellar role.

This engrossing novel is made to order for picture treatment in its rush of incidents and wealth of characterization. With the debonnaire Mr. Tearle in the role of the duke, Mr. Kane is now selecting a supporting cast of players, temperamentally and physically suited to the romantic nature of the story. Howard Higgin will direct from a scenario by Julie Herne.

"Lady Be Good" a Stage Success

A BUBBLING comedy to rank with "Irene" and "Sally" will be "Lady Be Good," adapted from the musical play by Guy Bolton and Fred Thompson, which during a long run on Broadway, achieved lasting fame with a vast audience of theatre patrons.

The success "Lady Be Good" enjoyed in New York was duplicated on the road. Therefore, there is a ready-made audience for the picture version which will be replete with comedy situations and enlivened by the atmosphere of gaiety which contributed so largely to the triumph of the stage version of the play.

"The Charleston Kid"

UNDER the provocative title of "The Charleston Kid," "Even Stephen," a story by John Beaumont will be produced by Alfred Santell. The story was published in Red Book Magazine where it attracted attention because of its unusual possibilities.

The plot concerns the close friendship of two young gangsters and their love for the same girl, which, strangely enough, instead of separating them, brings them closer together. Gambling houses, amusement parks and cheap lodging house rooms provide most of the locale for the story in

Corinne Griffith's Greatest Work Promised for Banner Group

which the characterizations run true to form. But through all the sordidness there shines a light of friendship and love that has an ennobling and redeeming influence.

"Daring Venus" Circus Sensation

HELGA PETERSON, porfessionally known as "Venus," one of the "Five Daring Petersons," tired of being continually pointed out as a freak because of the spectacular stunts which she has performed since childhood, determines to break away from her family and begin life anew. She applies for the position of companion and nurse to a young man of an aristocratic family who has been shell-shocked during the war and has lapses of memory. Soon she marries her patient with consequences at once dramatic and unexpected.

This situation was developed with ingenious skill in "The Daring Venus," an adaptation of "The Swinging Goddess," a novel by Marjorie Chalmers Carleton, which will be enacted by a cast comprising a number of First National's most popular players.

"The Shock Absorber"

TWO-FISTED, hard-riding cowboys of the western plains, double-crossing politicians in New York and an aggressive woman who knows how to beat men at their own game, figure in "The Shock Absorber," a story by William Dudley Pelley, whose writings have been productive of some of the best pictures of the past few years. The theme of "The Shock Absorber" is up to the moment in interest and the characters are sharply drawn, individual enough to make them distinct, yet typical of varying phases of American life. As it is planned for production by First National, "The Shock Absorber" will offer unusual variety in settings and action, all the while developing a theme to its logical conclusion.

"Don Juan's Three Nights"

WITH amusing cleverness, Ludwig Biro depicts the irony of life in "Don Juan's Three Nights," the title of his novel which will be produced as a picture by John Francis Dillon. A strong cast includes Lewis Stone, Shirley Mason, Malcolm McGregor and Myrtle Stedman.

Ninette, a quaint and unusual child, becomes acquainted with John Aradi, a great tenor and the idol of women. Aradi appoints himself the child's guardian and having instilled in her principles calculated to make an ideal woman, finds a husband for her. After she is married, he tries to assume the role of lover and then discovers what perfect job he has made of transformation in the girl. His overtures are met with the assurance that she loves her husband and proposes to remain faithful to him.

Mary Astor and Lloyd Hughes

MARY ASTOR and Lloyd Hughes, one of the most popular combinations on the screen, will have roles calculated to bring out their most likable qualities in the screen version of "Forever After," the popular stage play by Owen Davis.

The spirt of college life and the self-sacrificing heroism and idealism of youth are found in this appealing story of two young people who start on the road to happiness together and find unexpected obstacles in their path. Many of the scenes transpire in a college environment where one of the big climaxes of the story revolves around the outcome of a college boat race with the hero as one of the crew. Just before the crews are called, Ted receives a telegram announcing that his father has died, but Jennie persuades him to go through with the race. After he has done his part, he returns home where he finds finances to be in bad shape and his mother ill. Accepting the job of a drug store clerk, he decides to sacrifice his love for Jennie. Then comes the war in which Ted is wounded and nursed back to health by his devoted sweetheart who does not care whether he is rich or poor.

Corinne Griffith, First National Star

Story of New York Underworld

THE underworld of New York with all its romance and thrill and glamour will be depicted in "Hell's Kitchen" by John A. Morosco, a Robert Kane production.

Because of his conspicuous success with previous pictures, Mr. Kane has selected Howard Higgin to direct this intensely dramatic story. George M. C. Fowler is writing the scenario.

Sir Philip Gibbs' Story

SIR PHILIP GIBBS, who is preeminently the authoritative author of post-war stories, wrote "Out of the Ruins," which first appeared in Cosmopolitan Magazine. While the army forms the background for this story, it is distinctly a personal drama in which the love element is the dominant motive.

With his customary fidelity to character, Sir Philip Gibbs has conceived interesting figures for the central roles in a plot that is highly novel.

Robert Kane Productions

"FRENCH DRESSING," one of the Robert Kane productions scheduled for the Banner Group, will satirize the cloak and suit industry in somewhat the same fashion that "Bluebeard's Seven Wives' satirized the making of motion pictures. Mr. Kane is planning a production based on a highly original comedy treatment of characters and conditions that will be generally familiar to the American picture-going public. The cast will include a number of those who scored conspicuously in "Bluebeard's Seven Wives," including Ben Lyon and Sam Hardy. Others already selected are Lowell Sherman and Aileen Pringle.

Another Robert Kane production will be "Peacocks of Paris," a brilliant presentation of the colorful life in the French metropolis. The cast includes Ben Lyon, Dorothy Mackaill, Lowell Sherman and Sam Hardy.

"Riders of the Wind"

AT the age of seventeen, when Alexandra Marley looked upon marriage as a Great Adventure, she became the wife of a man twice her age. Ten years of domestic struggle pass with Alexandra praying for a chance to "ride the winds of adventure." The last of her Viking line, with the blood of daring sea rovers in her

Strong Stories for Barthelmess Series for First National

veins, the constricted life in a gloomy Bloomsbury manor, overloaded with family traditions, is far from satisfying. Just at this critical moment an artist comes into the life of Alexandra with consequences as disturbing as they are interesting. Elswyth Thane is the author of ''Riders of the Wind,'' which will be adapted into a spectacular romance.

Strong in Feminine Interest

''THE MASKED WOMAN'' is a play by Kate Jordan based on the French by Charles Mere. It was successfully presented by A. H. Woods at the Eltinge Theatre with a cast that included Lowell Sherman in the principal role. The story offers plenty of action and emotional conflict well suited to screen interpretation.

The unquenchable urge of mother love is the theme of ''Purple and Fine Linen,'' a story by May Edginton, which first appeared in Collier's Magazine. It offers a wonderful opportunity for the actress in the leading role who finds herself destitute in the streets of London. She steals a wallet from a man she meets by chance and spends the money on an expensive wardrobe in order that she may appear to advantage when she meets her daughter. The ensuing happenings carry a heart-rending appeal before the lonely woman finds protection and comfort.

A story of quite a different character and one that is no less true in its study of feminine psychology is ''The Hat of Destiny,'' by Mrs. T. P. O'Connor, which will be a June Mathis production.

Popular Play and Best Seller

''MY WIFE'S FRIEND'' is the title selected for a play by Sir Patrick Hastings, entitled ''The River.'' It presents some new twists to the domestic triangle at the points of which stand an English army officer, his beautiful young wife and the inevitable lover. Much of the action in this intense drama is laid on the west coast of Africa.

Another story with an English background is ''Hounds of Spring,'' a best selling novel by Sylvia Thompson, which opens a short time before the Great War and carries the characters through the hectic years that follow. The wide popularity of the book in this country as well as England has given the picture advance advertising of inestimable value.

THE power of the simple virtues of life to triumph over the greed of wealth is sympathetically revealed in a story by Dixie Wilson, entitled ''Here Y'are Brother.'' It goes to show how strangely lives are crossed and how they all may be woven into the same pattern. A wealthy, middle-aged man, who has been accustomed to buying everything he wants, decides to purchase the love of a young girl who has attracted him. For a time it appears he may be successful until the influence of a kindly and unselfish clerk who honestly loves the girl exerts itself.

"Here Y'are Brother" and "The Blonde Saint"

''The Isle of Life,'' a novel by Stephen French Whitman, is the basis for a picture entitled ''The Blonde Saint,'' who is none other than Ghirlaine Bellamy, the daughter of an aristocratic New York family. Her beauty, charm and fortune make her a prominent figure in social circles in Europe as well as America. But, strange to say, she has remained unmoved by the attentions of men. She still believes that there must be but one man for one woman and the story goes to show how she tests her theory.

Richard Barthelmess, First National Star

Popular Authors' Best Sellers

FERENC MOLNAR is the author of ''Prisoners,'' a novel translated from the Hungarian. The central character is a young girl from a provincial town in Hungary, who goes to Budapest to reform after a lurid career. Employed as a waitress in a pastry shop, she soon yields to temptation and steals from the cash register. Her defense is undertaken by a young student lawyer and there begins a friendship that has far reaching results in the working out of the drama.

''Midnight Lovers,'' a dramatic story with army life in England for its background, is another subject that promises much on the screen.

''The Desperate Woman'' is strictly modern in theme, dealing with the efforts of a young woman to fight her meddlesome and conventional family's determination to get her married.

In ''Jailbirds,'' W. H. Clifford has written an amusing comedy telling how the son of a multi-millionaire makes good, both in love and in business when thrown on his own resources.

In ''Mike Donovan of Ireland,'' by Guy Fletcher, a handsome Irishman, by profession an exhibition boxer, sets out to win fame and fortune in the prize ring. Then he falls in love with a designing young woman and between his love and his fighting, Mike Donovan experiences no end of trouble.

Ken Maynard Series

KEN MAYNARD, the cowboy actor whom First National has secured for a feature series, bids fair to become one of the big box office attractions during the coming year. The Maynard pictures will be western in character, but they will mark a great advance over the conventional western, both in story substance and treatment.

The purpose of C. R. Rogers, who is producing the Maynard pictures, is to introduce a virile type of thrilling out-of-door story that will be as suitable to the largest theatres as it is to the smaller ones, where audiences are partial to western productions.

Maynard, with his famous horse Tarzan, is now working on the first of his Innovation Series, a picture entitled ''Senor Daredevil.'' This will be followed by ''Gun Gospel,'' a fast moving story by W. D. Hoffman, ''The Unknown Cavalier'' and ''The Flame of the Border.''

The Maynard series brings a new element of entertainment to the First National program.

Elaborate Summer Schedule

FIRST NATIONAL has taken care of the Spring and Summer months with some of the best pictures on its entire program. A special effort is being made by the sales force to meet the needs of exhibitors who are preparing to beat the summer slump bugaboo.

‘‘Men of Steel’’ Stars Milton Sills In Stirring Dramatic Role

For the month of May, five productions of unusual importance are announced, including Colleen Moore in ‘‘Ella Cinders,’’ Richard Barthelmess in ‘‘Ranson’s Folly,’’ ‘‘Sweet Daddies,’’ ‘‘Miss Nobody’’ and ‘‘The Wise Guy.’’ Every one of these pictures has high box-office valuation.

In ‘‘Ella Cinders,’’ Colleen Moore has a story combining humor and pathos, based on the cartoon characterizations by William Conselman and Charlie Plumb.

Ella Cinders lived with her stepmother and two stepsisters, the fat one Lotta Pill, and the thin one Prissy Pill. Ella was merely a slavey in the Cinders house. She cooked, scrubbed, sewed, washed, tended the furnace and in between times dreamed of one day seeing a movie star in person. Her father had left Ma Cinders years before because he couldn't stand her nagging any longer.

Then came a movie contest, the winning girl to be sent to Hollywood to become a star. As a preliminary to the contest, there was a ball to which Ella longed to go, but it seemed that she would have to stay at home, until there came a fairy helper in the person of Prince Waite, who insisted that she accompany him. Through a strange turn of events, Ella is awarded the prize and lands in Hollywood where she scores an unexpected triumph. Prince Waite follows her and, of course, ends by marrying the movie queen.

‘‘Ella Cinders’’ is an important addition to Miss Moore’s long line of screen portrayals. Alfred E. Green directed the picture from a continuity by Julian Josephson. Lloyd Hughes, Vera Lewis, Jed Prouty and Mike Donlin are included in the cast.

‘‘*Ranson’s Folly*’’ *Completed*

‘‘RANSON’S FOLLY,’’ the Inspiration production adapted from the famous Richard Harding Davis story dealing with army life of an earlier period, has just been completed by Barthelmess on the Coast. As Lt. Ranson, Barthelmess gives a virile characterization in a story at once dramatic and romantic and reminiscent of a glamourous period in military history. Dorothy Mackaill has the principal role in support of the star under the direction of Sidney Olcott.

Lt. Ranson, a young officer, had joined the United States Army for the excitement and danger it offered. After a satisfying experience fighting Indians, he is transferred to Ft. Crockett, where life is dull and monotonous. He forms an attachment for Mary Cahill, daughter of the trader.

A building containing explosives catches fire and Lt. Ranson, in violation of his orders, goes in at the risk of his life, carries out the explosives, and saves the post. He is arrested for disobedience, but is later commended for his bravery.

There is a bandit operating in the neighborhood, known as the ‘‘Red Rider’’ because he is always disguised in a red bandana and poncho. Ranson hears of him from brother officers, and belittles his exploits, claiming that he could hold up a stage any day with a pair of scissors. Moreover, he decides to make good his boast, seizes a red bandana and poncho, a pair of scissors and makes off, to the dismay of his comrades.

Milton Sills, First National Star

Lt. Ranson’s holds up the stage as a harmless prank. In it are Miss Post and her aunt, coming to the Fort to visit Col. Bolland. Ranson had bragged that he would dance with Miss Post after holding up the stage. He doubles back to the Post, dons his dress uniform and claims his dance with the girl. While dancing, word arrives that the paymaster following the stage in a buckboard, has been held up and his bodyguard shot by the ‘‘Red Rider.’’ The chain of circumstances makes it appear that Ranson is guilty and what started out as a prank results in a serious situation.

‘‘Ranson’s Folly’’ is conceded to be one of the best of Richard Harding Davis’ stories and offers ideal material for a picture of adventure and romance.

‘‘*Sweet Daddies*’’ *Colorful Story*

M. C. LEVEE is the producer of ‘‘Sweet Daddies,’’ based on a story by Kenyon Gambier. Against the colorful background of the Bahama Islands, with much of the action transpiring on ships running between the isles and the United States, the director of ‘‘Sweet Daddies’’ has evolved a highly exciting narrative of unexpected adventures. The plot of the picture is rich in possibilities which have been fully utilized by the director, Alfred A. Santell. In the cast are Charlie Murray, George Sidney, Vera Gordon, Kate Price, Jack Mulhall, Gaston Glass and Jobyna Ralston.

‘‘Miss Nobody,’’ the release for May 16, is an adaptation of a story by Tiffany Wells, originally entitled ‘‘Shebo.’’ In this picture Anna Q. Nilsson plays the character of a young girl who finds herself thrust upon the world without money or friends. Her experiences, as she develops from girlhood to womanhood and finds the man of her choice, are as unusual as they are interesting.

‘‘Miss Nobody’’ is Barbara Brown, who leaves Paris for New York, only to find on her arrival that her father has died, leaving her penniless. A year later, in San Francisco, she accepts an invitation to a party only because she is hungry. She is forced to leave the house where the party is in progress by disguising herself in boy’s clothing, because of the too ardent attentions of the master of the home. She falls in with a gang of tramps who mistake her for a boy, with the exception of Bravo, who remembers a ring she is wearing and recalls having seen the young woman before.

After a time of wandering, during which Miss Nobody continues to pass as a boy, romance develops between her and Bravo. How they reinstate themselves as useful members of society is unfolded in the story.

Lamber Hillyer directed ‘‘Miss Nobody,’’ with Walter Pidgeon, Mitchell Lewis, Jed Prouty, Clyde Cook, Arthur Stone and a number of other popular players in the cast.

Strong Dramatic Production

ACCORDING to reports, Frank Lloyd has made a picture of strong, dramatic qualities in ‘‘The Wise Guy,’’ based on the story by Jules Furthman, adapted by Adele Rogers St. John.

‘‘The ‘‘Wise Guy’’ was so called because of the magnetism of his personality.

Langdon Comedies Carry a Punch Say Leading Screen Critics

He could sell anything, and he did. He sold fake medicine from a traveling medicine show's stage, while his pals, the Bozo, Hula Kate, and Ma, circulated through the crowd and picked the onlooker's pockets. The professor, Ma's husband, aided on the stage. One day a little mission took away all the customers of the medicine show. Hula Kate flipped and twirled her grass skirt in vain. So the gang decided that they, too would start a mission. Guy Watson, "The Wise Guy," knew enough about religion to preach, and Hula Kate played the organ. Their first assignment was the sermon at the funeral of an unknown man at a small country cemetary. Guy showed in his sermon that he really had a message for the world.

The daughter of the dead man, Mary, was so sold on Guy's preaching that she asked to be allowed to go along with the mission outfit. Guy did so, because he thought the girl's saintly face would lend a good atmosphere to the troupe. Hula Kate, however, was jealous of Mary, and was one day looking through her trunk when she came on an old Bible. Mary entered that moment and fiercely grabbed the Bible from Kate, saying that it was her dearest remembrance of her father. Kate had her suspicions.

The success of the "Wise Guy" was rapid, but gradually Ma and the Professor became entangled in the very net they were spreading for the gullible. They started to "get religion," with results that the author has woven into an engrossing story. Associated with Mr. Kirkwood in the cast are Mary Astor, George Cooper, Mary Carr, Betty Compson and other popular players.

Harry Langdon, First National Star

Well Supplied for June

FOR the month of June First National has four motion pictures that should mean money to the exhibitor. They are "The Savage," an Earl Hudson production; "Puppets," the first of A. L. Rockett's pictures starring Milton Sills; "The Great Reception," a Robert Kane production, and "Senor Daredevil," the first of the super-Westerns presenting Ken Maynard, the cowboy-actor.

"The Savage" is adapted from a story by Ernest Pascal, with Ben Lyon and May McAvoy in featured roles. Most of the exteriors for the production were made in Florida, under the direction of Fred Newmeyer.

Danny Terry, wild animal expert for a scientific magazine, goes to the Mariposa Islands and plays the part of a white savage to put over a hoax on a rival magazine that has representatives accompanying Professor Atwater, who is searching for the lost white savages. He is found and brought back to New York and placed on exhibition at a jungle ball which Mrs. Atwater gives to celebrate the announcement of the betrothal of her daughter to Howard Kipp.

At the ball Terry's editor appears and tries to expose the hoax, but Terry has falen in love with Ysabel and refuses to expose her father. To save exposure he escapes from the cage and leaps out the window, with the guests in pursuit. At the ball Ysabel has discovered her fiance with another girl, so breaks her engagement. She rushes after Terry and tells him she knows he is a fake. But Terry grabs her in his arms and carries her with him to a log cabin on a neighboring estate. There he tells her he loves her, and she knows that it is not in vain, but tells him to wait until he has escaped. Terry finds a razor in the cabin, shaves off his beard, and when the pursuers arrive he is lying on the floor and Ysabel has her hair down and clothing disarranged as though attacked by the savage.

They claim that the savage went through the window, and as the crowd goes on with the hunt they smile and embrace, and the picture ends with Terry and Ysabel finding their real happiness.

Milton Sills in "Puppets"

IN "Puppets" Milton Sills has an excellent opportunity in the character of the principal figure in the story adapted from a play by Frances Lightner. Gertrude Olmstead has the principal role in support of Mr. Sills, under the direction of George Archainbaud. Others in the cast are Francis McDonald, Mathilde Comont, Lucian Prival, William Ricciardi, Nicola Riccobini. The puppet master and owner of a show is a dominant fellow, whose word is law in the official family that has its living quarters in the rear of a theatre. Handsome, energetic, essentially a man of action, Nicki presents a direct contrast in temperament to Bruno, a young cousin, whom he has brought over from Italy and whom he cherishes with an almost parental affection. Bruno, ten years younger than Nicki, is of a dreamy, poetic nature, romantic in appearance but a weakling in character. There is also Sandro, the veteran handyman; Rosa, the Italian wardrobe mistress, and last, but not least, Frank Mohacz, the piano player for the show, a sinister youth, who betrays girls and sells them to white slavers.

Into this place comes a slip of a girl, Angela, an orphan, who has run away from relatives in Georgia. Angela has a certain wistful charm, blended in youth and innocence and slender frailty. Entranced by the dolls, she wanders into the theatre and Nicki falls in love with her. He asks her to marry him, which she consents to do, even as the marionettes are moved on their strings by his strong will. And within the hour, Nicki is summoned to war and leaves to join the Italian colors.

Three years pass. Nicki is reported dead. Youth calls to youth, and Angela finds herself in Bruno's arms. At this critical junction, Nicki returns, eager for the welcome of his girl-wife. This critical situation is worked into a story of intense emotional conflict.

Production From Robert Kane

IN "The Great Deception," Robert Kane has taken a story, "The Yellow Dove," by George Gibbs, and adapted it to picture purposes. Paul Bern wrote the scenario and Howard Higgin, who has been so successful with earlier Kane productions, will direct. Thus far those selected for the cast are Ben Lyon, Aileen Pringle, Charlotte Walker and Sam Hardy.

For the first Ken Maynard picture, C. R. Rogers has selected a story by Marion Jackson entitled "Senor Daredevil." It is a rapid-action drama of the West, scenes being laid in the isolated town of Sonora,

Biggest Season for Johnny Hines Provided for in New Series

which is dependent upon the freighters led by Tiger O'Flagherty for its supplies. Jesse Wilks, a politician, is secretly the man behind a gang of bandits which consistently tries to interrupt the freighters' service, so that the miners will leave Sonora and Wilks may buy the valuable mining rights at a low price. Sally Blake, ward of the "Tiger," conducts the restaurant in Sonora. The "Tiger" is wounded in one of the bandit raids and Wilks gets himself made head of the freighters.

Then the Tiger's son, who has been living in Mexico, hearing that his father has ben laid low, appears upon the scene to carry out the traditions of the family.

Because of has daring exploits, he becomes known as Senor Daredevil. He falls in love with Sally Blake and, after he has routed the gang of bandits, makes the girl his wife. Carried at a fast tempo from start to finish, this picture is an ideal starter for the Ken Maynard series.

Starting with Johnny Hines, in "The Brown Derby," July 4, First National has four exceptional pictures scheduled for release during the month in which exhibitors generally have little to pick from. The other three productions announced are "Mismates," "Pals First" and "The Duchess of Buffalo."

Charles C. Burr promises that "The Brown Derby" is going to be even funnier than Hines' two preceding pictures for First National, "The Live Wire" and "Rainbow Riley." The entire company, under the direction of Charles Hines, brother of the star, spent about six weeks in Florida, getting just the right atmosphere for the story. Before production was started, associates spent a number of weeks working over the scenario and getting a choice selection of novelty gags. "The Brown Derby" is an adaptation of a musical play by Francis S. Merlin and Bryan Marlow. Two new leading women are introduced in this picture, Diana Kane and Ruth Dwyer. Others prominent in the cast are Bradley Barker, Herbert Standing and Harold Forshay.

A play by Myron C. Fagan is the basis of "Mismates," an Earl Hudson production, for which Sada Cowan wrote the scenario. Charles Brabin is directing a cast, including Doris Kenyon, Charlie Murray, Philo McCullough, Warner Baxter, Nancy Kelly, Mae Allison and Maude Turner Gordon. Scenes are now being made at the New York studios.

According to the story, Jim Winslow, son of wealth, weds Judy O'Grady, manicurist, and is cut off by his parents. Forced to earn his own living, he tires of the poverty and struggle and appeals to his parents, who demand he divorce Judy. Judy secures work when Jim proposes she allow him to divorce her and take their child, Jimmy, to his parents to be reared. She will not give up her child or allow the divorce, so hopes her earnings will help.

Unwittingly, she takes a position at a beauty establishment which is used as a blind for a gang of criminals. Judy is innocently involved and is arrested. When she is bailed out she finds her husband has taken her child, who is dangerously ill, to his mother's. Judy is convicted by false testimony of her husband and is sent to prison. Before she goes, Jim tells her their child is dead, and she vows to "get" him when she gets out. She is defended by Ted Wilson, a young lawyer, who was her former sweetheart.

Johnny Hines, First National Star

Judy escapes from prison, secures a revolver and makes her way into Jim's home during a masked ball. She gets Jim into a room and is about to shoot him when the door opens and little Jimmy, her child, toddles in. Mother love drowns out thoughts of revenge. Just then Ted Wilson arrives and announces he has secured the proof of her innocence and assures her of a pardon. When she learns Jim has divorced her, she and Wilson are united.

"Pals First" is an Edwin Carewe production, made from a story first written by Francis Perry Elliott and published in novel form. Later it was made into a play by Lee Wilson Dodd which enjoyed a successful run on Broadway. This play is the foundation of the coming picture which Carewe will present with a cast of screen favorites.

Briefly characterized, "Pals First" is a story of the South; of two jailbird tramps, one young, one old, who lost out in the shuffle of life and then play their hands to win love, liberty and happiness. For important roles in this production, the following players have been selected: Lloyd Hughes, Dolores Del Rio, George Cooper, Alec B. Francis, George Reed, Alice Nichols and Edward Earle.

Constance Talmadge will be seen in an original story by Hans Kraly, who has been so conspicuously successful in his earlier writings for the Joseph M. Schenck stars. The title of the coming picture for Constance is "The Duchess of Buffalo," which promises to be a worthy successor to her tremendously popular "Her Sister from Paris."

At the present time three of the strongest pictures on the entire program are dated for August, with Colleen Moore in "Delicatessen," Corinne Griffith in "Into Her Kingdom" and Leon Errol in "The Lunatic at Large." These pictures will take care of the first three weeks of the month.

"Delicatessen" is an adaptation of a story by Brooke Hanlon, published in the "Saturday Evening Post," and will give Miss Moore a new type of character to add to her long list of successes. Alfred E. Green has been chosen to direct the picture from a scenario by Julien Josephson. Jean Hersholt and Dorothy Seastrom are two of the players thus far selected for the cast. Having completed "Ella Cinders," Miss Moore is now starting the actual production of "Delicatessen."

The Corinne Griffith picture, "Into Her Kingdom," is taken from a story by Ruth Comfort Mitchell, the scenario for which was written by Carey Wilson. Svend Gade, the famous Swedish director, was engaged especially for this production, which deals in a romantic fashion with the affairs of Grand Duchess Tatiana, played by Miss Griffith.

Upon the death of his father, Stepan is taken by his tutor to relatives in Russia. Here he grows to manhood, influenced by the disinterest of his uncle, who never displays any concern in life other than that of bitterest contempt for the royal family. Soon the boy falls into the same category of thought and action, and when one day he sees the Grand Duchess Tatiana riding, while he is walking with his old tutor, who knows both families intimately, and is rebuked for picking up the Grand Duchess' cap, which is blown from her head, he sol-

Leon Errol in Series of Comedies Produced on Elaborate Scale

emnly vows to avenge the gross insult.

Later, when the Romanoffs are in the hands of the Reds and about to be brought before the firing squad, Ivan, the tutor, goes to the Grand Duchess and asks to help her, but she proudly refuses. Then he goes to Stepan and asks him to save the Grand Duchess. Stepan, declines, but Ivan convinces him that he really envies the Grand Duchess rather than hates her and proposes that Stepan marry her and leave the country with her. This plan is followed, and when Stepan and his bride become established in a small New Jersey town the Grand Duchess becomes a housewife. In this phase of the story the Grand Duchess is distinctly unhappy and Stepan returns to Russia. How these two temperamental people work out their vexed careers provides an intriguing story.

New First National Plant Under Construction

WITH architects' plans completedand actual construction now under way, the new First National Studios at Burbank, Cal., to cost over $1,500,000, and designed to be the finest in the world, are close to becoming a reality.

On a site three miles from the heart of Los Angeles, but a few miles from one of the oldest California missions and nearer still to the Church of the Angels, California's ancient and picturesque place of wworship, there soon will rise a studio plant of surpassing beauty and affording every latest mechanical device that can contribute to the making of motion pictures.

As befits the tradions of this section of the country, the great studios will maintain a uniformity in Spanish architecture. While equipped with every technical improvement requisite for production efficiency, the architects plan to have the whirl of the production machinery muffled in the serene quiet of the old Spanish missions.

Harmonious Surroundings

THE studios are being erected as an ideal home for the functioning of all concerned in the making of First National pictures and due consideration is being given the need for harmonious surroundings of inspirational beauty where creative minds may work at east.

"We aim," said Richard A. Rowland, general manager of First National Pictures, "to keep the old Spanish background throughout, but within the exterior walls, everything that is modern and complete for the making of motion pictures, will be installed. Nothing will be spared in giving the players and technical workmen. the finest tools possible. The slightest detail will not be overlooked in any of the many departments.

"Under the personal supervision of C. P. Butler, one of First National's officials, the buildings are now taking shape. There will be some forty structures covering the acreage we control. Five of the main buildings will face the principal road, the others being within the walls of the plant and including ten stages, wardrobe buildings, prop buildings, dressing-room buildings, executive buildings and workships.

Leon Errol, First National Star

Largest Stage Space

"THE stage space that First National will control," continued Mr. Rowland, "will be the greatest in the world. Each stage will measure in size, approximately 155 x 250 feet or about 35,000 square feet to each stage.

"Heating will be mapped out in a unit system and will be controlled by a giant control board that will heat the largest or smallest part of any building or stage.

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"The main administration buildings," continued the executive, will be the last word in office efficiency and manipulation. Telephone connections for every desk are provided and one of the biggest switchboards in the West has already been ordered.

"Transportation both to the studio and within the walls of the plant has been given careful consideration. Trackless trains will be a feature. Flat card will be used to haul materials as well as players and workmen from one stage to another. Electricity will be the means of transportation.

"The stars will be housed in bungalows of Spanish design and the other players will be furnished duplex bungalows, also Spanish. A huge center court-yard will be one of the features with arcades leading from every building.

Beautiful in Design

"MUCH time is being devoted to the landscape details. A corps of the finest garden experts has been retailed for this important task. It is the purpose of the First National organization to make the new studios the most beautiful in design as well as the most perfect in equipment.

"Careful consideration is being given the rooms for the extra people to make up and dress in," continued Mr. Rowland. "The most modern buildings have been drafted for this purpose. Special mirrors and lighting equipment will be featured in these quarters. We have plans for the largest extra dressing-rooms in the world. There will be approximately 125 rooms set aside for the extra talent of the studio."

John McCormick, general manager of production activities on the West Coast, is highly enthusiastic over the new plant and is spending much time in conference with Mr. Butler and his associates on the countless details that are necessary for consideration during construction.

"Wardrobe buildings are important factors," said Mr. McCormick. The largest wardrobe buildings in the West have been outlined for the new studio. They will be equipped with wardrobes covering every period. Likewise the property buildings will be the best equipped in the country, containing period furniture and drapes and antiques, such as are constantly used in dressing the sets for our productions. There are 275,000 square feet in the property building alone, according to specifications. Hydraulic elevators will be utilized within these buildings and trackless trains will be in use in transporting the effects from the buildings to the respective stages where they will be used.

List Seven Specials For New Year

First National Featured Players. Conway Tearle, Norman Kerry, Blanche Sweet, Lowell Sherman and James Kirkwood.

Ample Room for Workers

"THE buildings for the scenario department and the directors will offer everything in comfort and convenience. Directors will be given five-room suites in which to work. These suits will house their assistants and their business offices. Such liberal space will give everyone ample room for work without confusion.

"One important item," said Mr. McCormick, "is the likht and power question. We will operate our own generator plant and this will be along the most improved lines. We will have six huge generators in service at all times.

"Our water facilities are ideal. We have more water supply on the property proper than in the entire Beverly Hills district. There are over 150 Miners inches of water with a flow of 1,350 gallons per minute. In addition, one border of our property is the Los Angeles river bed which can be utilized for many purposes in the making of films.

"Already plans for a giant water tower have been accepted. A pool that is one of the most unusual ever built, will be installed on the property. In this pool, we can film a storm of any degree. Depth bombs can be utilized with eas and any manner of water explosion can be given a full demonstration."

Summing up the new studios, both Mr. Rowland and Mr. McCormick feel they will be the last word in equipment and beauty and a show place for the entire country. Space will not permit numbering the many unique features and ingenious ideas that will be incorporated in the new plant. Among them are a special sawdust receiver which reflects heat in a vast area and makes a combination heater and incenerator. The research departments will be complete in every respect as will be the art department.

Emergency Hospital on Lot

A LIGHTING switchboard that can easily handle 30,000 volts has been ordered. An emergency hospital of the latest equipment will occupy one corner of the studio with a professional doctor and nurses in constant attendance. The cafe accommodations are to be the finest in the studio world, with a club cafe for the executives and directorial staff of the studio.

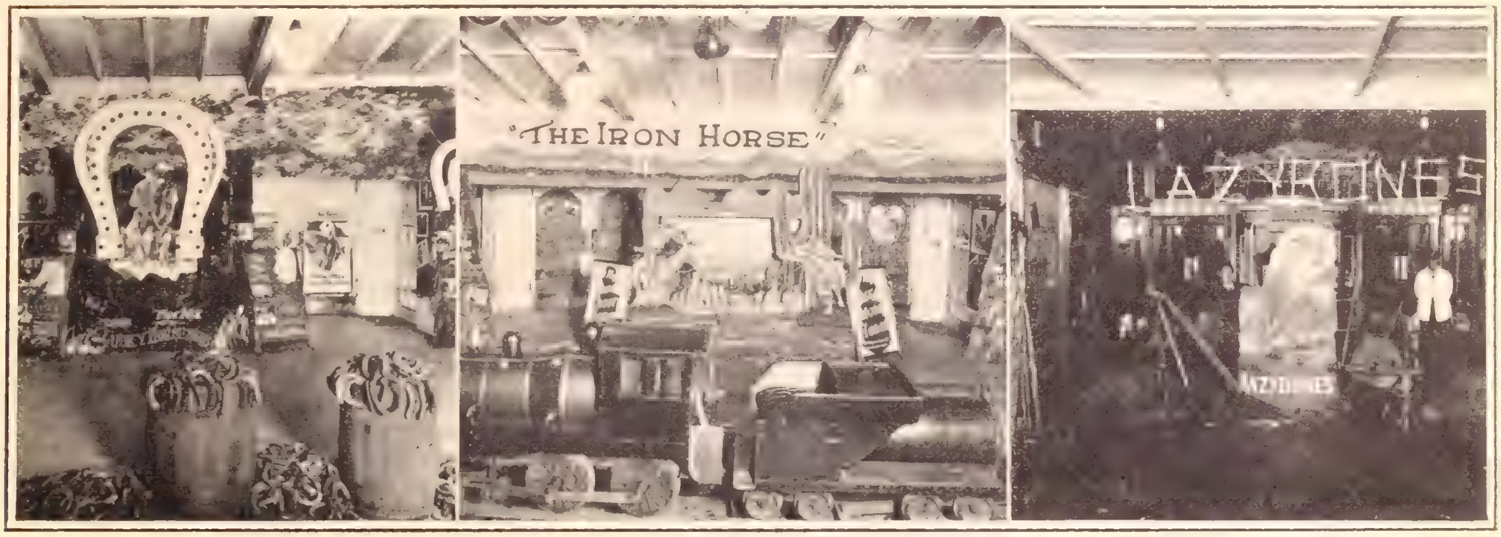
Other features include 50 trunk lines from the giant telephone switchboard, an inter-office communication system second to none, casting offices that will be comfortable for those seeking positions in the films and offices, a mill that will be the largest in the West, measuring 225 by 150 feet in size, excellent parking facilities, the latest and most convenient projection rooms and machines, a modern theatre that can be used for film previews of unreleased productions, with a regulation size screen, portrait galleries with expert operators for the stars and players, an individually owned transportation bus system operated by the studio and connecting with all car lines into the City of Los Angeles and Hollywood and surrounding towns, underground wiring, ground level stages, saving lifting and waste of time, paved streets within the studio yard reaching the main entrance of every building on the property, a modern garage and repair shop, facilities for clearing stages of smoke scenes within a few minutes time, conference rooms for executives of the Eastern offices of First National, a fully equipped still photo department, and many other special features suggested by years of actual experience.

First National Featured Players. Ben Lyon, Dorothy Mackaill, Lloyd Hughes, Barbara Bedford and Lewis Stone.

Birmingham, Ala., citizens turned out in large numbers to view the parade of the "Driverless Car" exploiting Johnny Hines' First National starring vehicles

THUR. TO SUN MAR 25 TO 28
SYD CHAPLIN
THUR. TO SUN MAR 25 TO 28
SYD CHAPLIN

"Oh What A Nurse" (Warner Bros.) was exploited in novel fashion in Union City, N. J., where the Lincoln Theatre used the frontal display and Ballyhoo shown above



How theatres featured three Fox productions in lobby displays. At the left is the "Lucky Horseshoe" arrangement at the Circle Theatre, Portland, Ore., and center the "Iron Horse" display at the same house, which is managed by Frank Hamberger. Right is the display for "Lazy Bones" at the Fifth Avenue Theatre in Nashville, Tenn.

First National's "Rainbow Riley" was widely exploited in Newark, N. J., by the management of Loew's State Theatre there. The window display, shown above, was a tie up with sporting goods of A. G. Spalding & Bros.

The racing car which ballyhooed Universal's "California Straight Ahead" in Hutchinson, Kans., is shown above. It was used by the Midland Theatre of that city and designed by Horck Ulrich, manager of that house

Campaigns for "Tramp, Tramp, Tramp"

Lively Stunts Used in Exploitation For New Langdon Feature

MODEL campaigns for "Tramp, Tramp, Tramp" have been staged in several towns where the feature has been presented at first-run theatres.

Six days before the production opened for a week's engagement at the Olympia Theater in Boston, a "Funny Fix" contest was launched by the Boston Traveller, with eight column streamers across the front pages urging readers to tell the paper what "Funny Fixes" Langdon found himself in during the course of the play.

Complimentary tickets and small cash prizes were the inducements for the contest which continued for four days and date with the picture. Shoe stores in Washington and Tremont Streets tied up with window displays.

Lou Brager, of New York, was in Cleveland, working up publicity on "Tramp, Tramp Tramp," which plays Loew's State Theatre this week. One of the things he did was to pick up a real tramp, a local product, and have him walk around in places where tramps are non persona grata. He walked into the Statler Hotel, and was promptly thrown out by the management. He wore no insignia identifying him with the picture. The following day he appeared on the streets with a vest which told his story.

Wheel Of Fortune Is Lobby Display For "Man Upstairs"

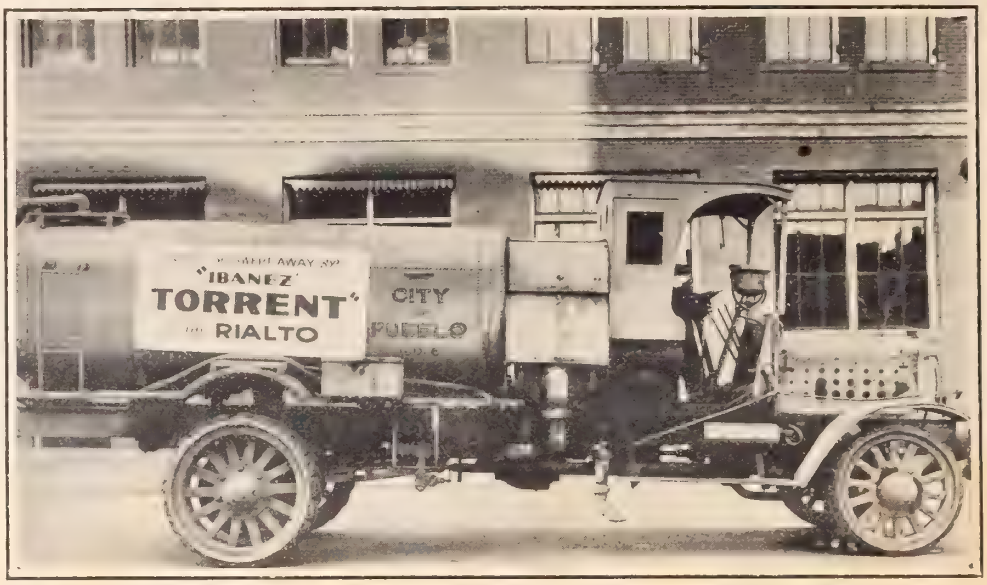
N. L. Royster, Managing Director of Warner's Broadway Theatre, Charlotte, N. C., put over a novelty stunt at a negative cost in connection with the showing of "The Man Upstairs."

Royster had a wheel of fortune rigged in his lobby three days before the opening of the picture. On this wheel were listed practically all of the Warner stars as well as some of their latest releases. Any person was privileged to play the wheel free of charge, but each one was entitled to only one turn of the wheel. If the pin stopped on Monte Blue, who is starred in "The Man Upstairs," the successful player received a free ticket to the picture showing.

"Skinner" Asks Saginaw Men For Loan of Dress Suit

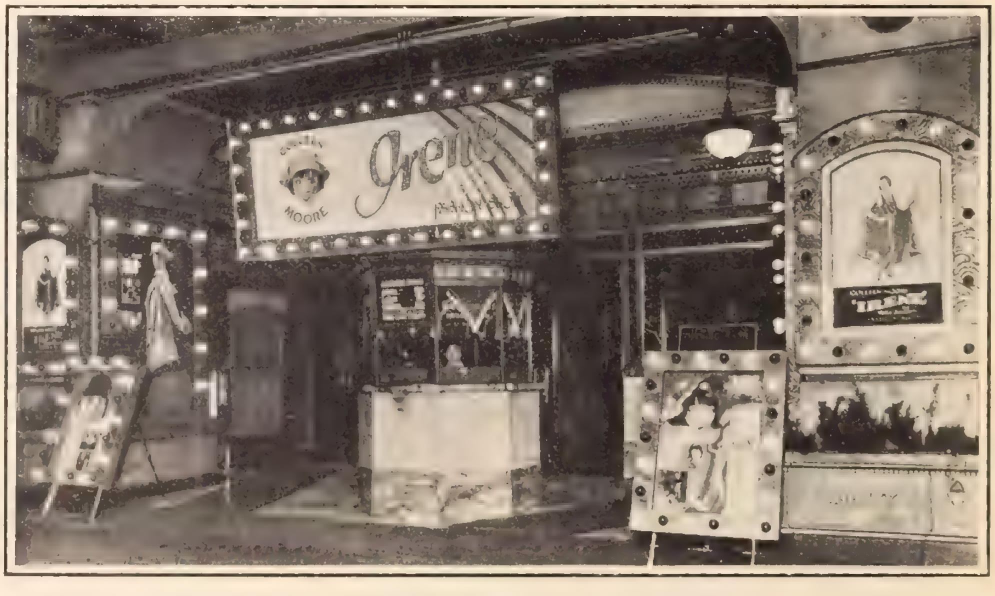
Charles Carlisle of the Mecca Theatre, Saginaw, Mich., assisted by F. Raoul Cleaver, Universal exploiteer, executed a novel and amusing campaign for "Skinner's Dress Suit." The stunt pivoted about post-cards sent to several men asking them to loan the sender, who signed himself "Skinner," a dress-suit for his appearance at the Mecca, and promising that if they did so they would receive a pass to the performance.

This was followed by an ad in the newspapers in which Carlisle signed his name to a statement that he was not responsible for the actions of this "Mr. Skinner," and that the latter would have to furnish his own dress-suit.



The management of the Rialto Theatre, Pueblo, Colo., obtained an appropriate and suggestive vehicle to ballyhoo for "The Torrent" (Metro-Goldwyn-Mayer) as shown in the photo above.

Stills frozen into cakes of ice make a novel display for Pathe's "The Amundsen Polar Flight." Photo left shows suitable application of an old exploitation stunt used at the Antlers Theatre, Helena, Mont.



Display frames at the Liberty Theatre, Portland, Ore., are studded with incandescent lamps, an effective means of obtaining striking attraction value. The display shown above is for First National's "Irene"

7 big stories

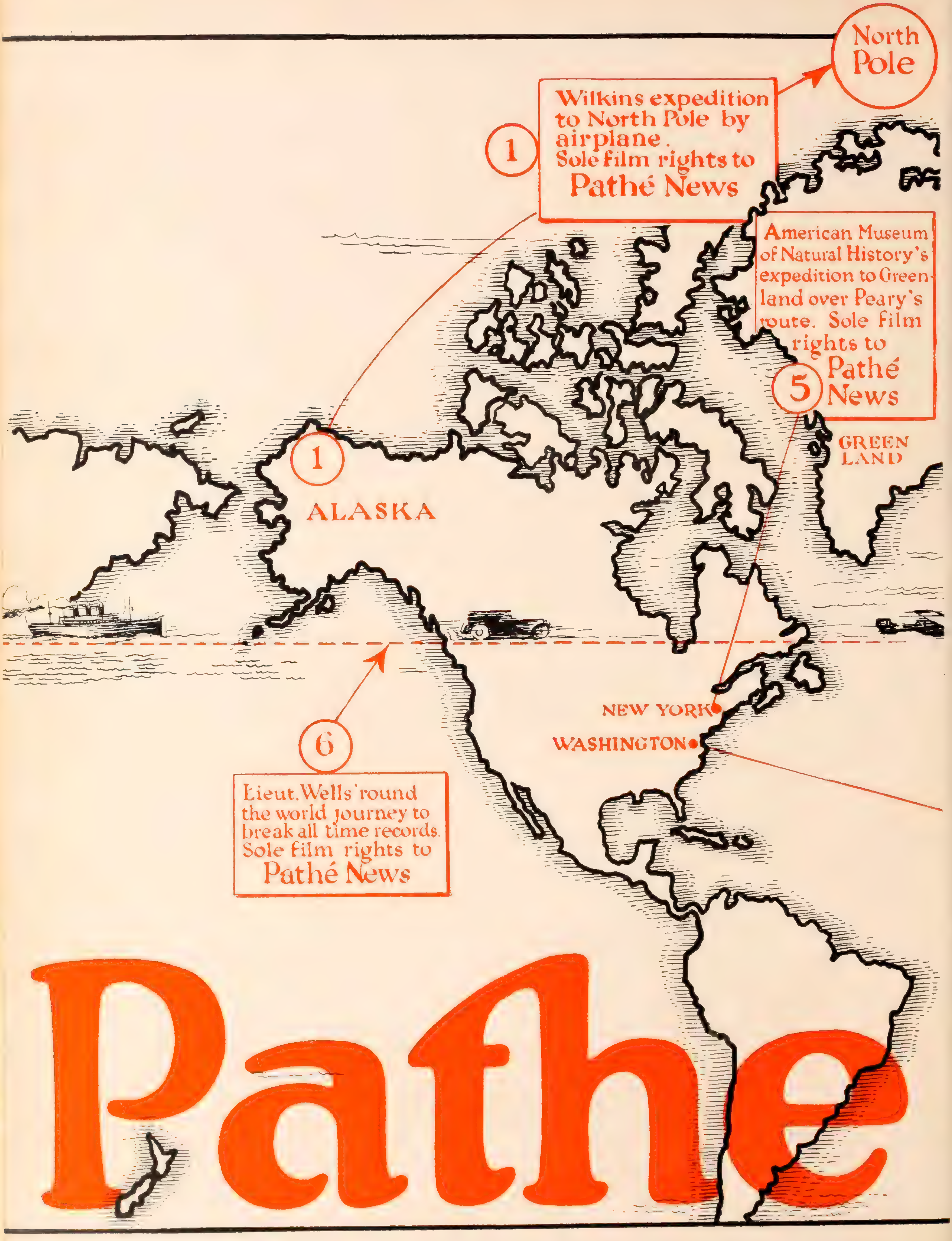
to come in

Pathé News

Blazing a new trail in *News Reel Enterprise*- Each a first page newspaper story today with vast future publicity assured.

Each story

Exclusive!


North Pole
1
Wilkins expedition to North Pole by airplane. Sole film rights to Pathé News
American Museum of Natural History's expedition to Greenland over Peary's route. Sole film rights to Pathé News
5
GREEN LAND
1
ALASKA
NEW YORK
WASHINGTON
6
Lieut. Wells' round the world journey to break all time records. Sole film rights to Pathé News
Pathe

Com. Richard Byrd's airplane expedition to North Pole. Sole film rights to Pathé News

Soviet Russia revealed for first time in nine years. Exclusive in Pathé News

Callizo's proposed airplane flight over Mt. Everest. Sole film rights to Pathé News

Smithsonian Institution Expedition to Africa to discover new species of wild animals. Sole rights to Pathé News

The Facts
as to the enterprise of the
PATHÉ NEWS

1. Wilkins Expedition to the North Pole by Airplane

Capt. Geo. H. Wilkins, backed by the Detroit Aviation Society, will attempt to reach the North Pole by airplane, from Alaska. Newspaper rights controlled by the North American Newspaper Alliance serving many large dailies. Already receiving much newspaper publicity. Pathe News has the sole and exclusive motion picture rights.

2. Byrd Expedition to North Pole by Airplane From Spitzbergen

Commander Richard E. Byrd, U. S. N., backed by John D. Rockefeller, Jr., Edsel Ford, Vincent Astor, Thomas Fortune Ryan and others will attempt to fly to the North Pole from Spitzbergen. Newspaper rights controlled by the New York Times. Sole and exclusive rights to motion pictures controlled by Pathe News.

3. Smithsonian Institution Expedition to Africa

This expedition, headed by Dr. Wm. Mann, will seek to discover new species of wild animals, and to capture interesting specimens for the zoos of the United States. Sole Film rights to Pathe News.

4. Callizo "Ceiling of the World" Airplane Flight Over Mt. Everest

Jean Callizo, holder of the world's altitude record by airplane—39,586 feet, will try to reach the ceiling of the world by flying over unconquered Mt. Everest in the Himalayas, the highest mountain in the world, 29,002 feet. Pathe News has exclusive film rights.

5. American Museum of Natural History Expedition to Greenland

Under the leadership of George Palmer Putnam, the Harrison Williams Expedition of the American Museum of Natural History will retrace in Greenland the steps of Robert Peary, the man who reached the North Pole. With the expedition will be Capt. Bob Bartlett who accompanied Peary and Peary's own son, Robert. Pathe News has exclusive film rights.

6. The Round-the-World Record Breaking Trip of Lt. Wells

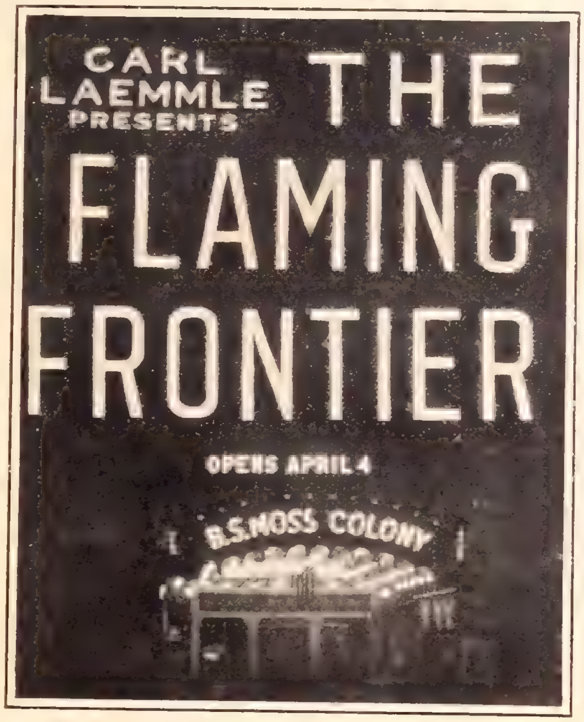
Jules Verne's hero went around the world in eighty days, then considered impossible. Lieut. Wells, U. S. N., one of the Navy's round the world fliers, will try by steamship, fast train, automobile and airplane to go round the world faster than man has ever gone before. Pathe News has exclusive film rights.

7. Soviet Russia Revealed

Since 1917 Soviet Russia has been closed by censorship to the world. Now Pathe News is selected to give to the screen the sole and exclusive pictures of the Russia of today.

As Always You Get the Best and Biggest in Pathé News

National Drive On "Flaming Frontier"



Above—Brig.-Gen. Edward S. Godfrey, survivor of the Custer massacre, guest of Universal at premier of "The Flaming Frontier" at the Colony, New York. At left—the electrical display for the picture at the Colony

Canada Exhibitor Gets Cut Mail Rate for Heralds

Through an arrangement with the Canada postal department, the New National Theatre at Winnipeg, Manitoba, obtained an inexpensive and efficient distributing agency for heralds announcing a Revival Week at which "Over the Hill" was the featured attraction. The heralds were addressed "To the Householder—Important News."

The cards did not have the regular stamp affixed, but instead bore the official cancellation stamp of the postoffice, thereby making them regular government mail. The letter carriers placed a card in every box along their routes. For this service the theatre paid the postoffice only one-half cent per card.

Winning Waltzers on Stage with "The Merry Widow"

A "Merry Widow" waltz contest, featured at a local dance hall, proved the means of attracting notice to the showing of "The Merry Widow" at the Broadway Theatre in Newburgh. The tie-up between the dance hall and the Broadway was made more direct through the offer of Manager Blitzer to give a week's engagement to the winning couple as stars of his presentation for the picture.

Other advance methods which Blitzer used with success was the presentation of "Merry Widow" music played by an Orthophonic phonograph on the stage of the Broadway for the entire week preceding the engagement of the picture. Music shops featured window displays well in advance also.

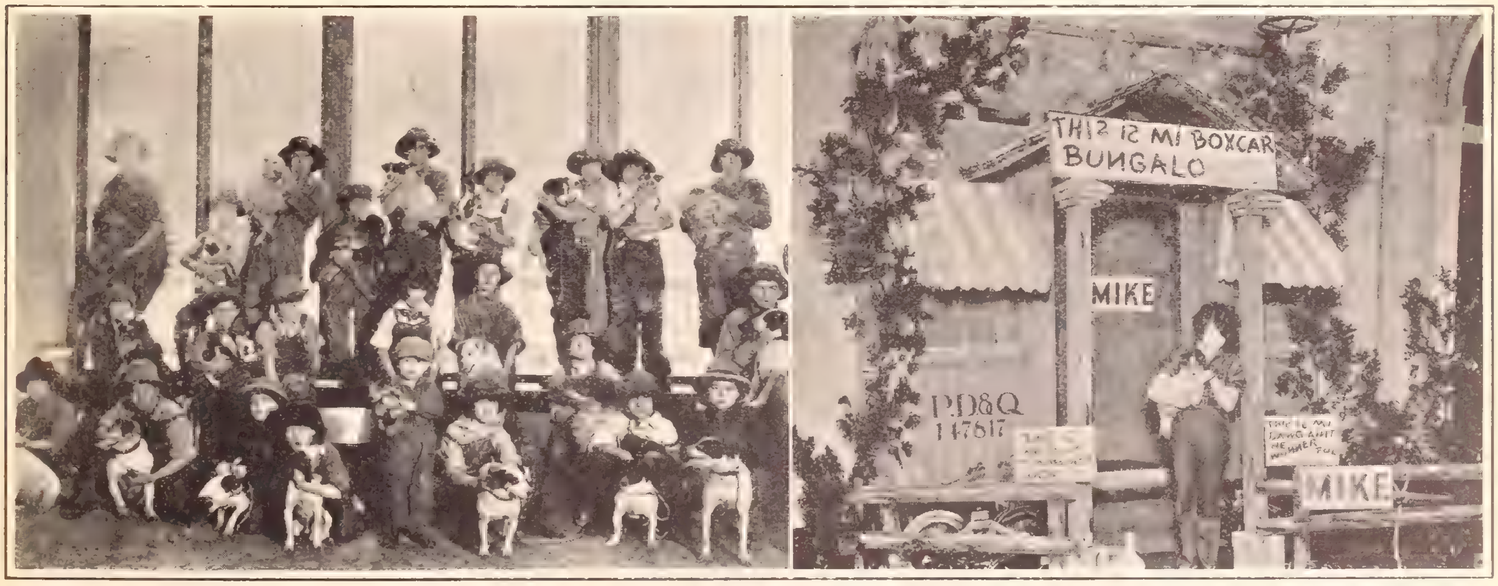
Campaign is Started With First Showing At Colony, New York

The extensive campaign put on by Universal in New York for "The Flaming Frontier" at the Colony Theatre, is serving the double purpose of exploiting the premier run of the new historical spectacle and developing a model plan to be used with the picture in other cities throughout the country.

Many efforts looking toward the future showings of "The Flaming Frontier" in theatres in towns and cities of the country have been put into execution. Among the ideas already applied on a national scale is the appeal which will be made to interest educators in the historical significance of the picture. One hundred thousand letters, descriptive of the educational and patriotic elements of the play have been sent to school principals and teachers in all quarters of the United States.

Another national stunt will be the cross-country tour which will be made by Universal's "Radiobile," a circus wagon, motor driven and equipped with a calliope and a microphone through which talks on the picture will be "broadcast" to crowds collected by the unique car carrying vivid posters for "The Flaming Frontier."

The highlights of the New York campaign start with the midnight premier. Invited guests received gold tickets and the distribution of gold coins with an Indian head and inscribed with the title of the picture at the theatre. In the stores adjoining the theatre there are "Indian Villages," where souvenirs are on sale and relics on exhibit. A balloon placed atop the Colony is illuminated with searchlights and pennants are strung across Broadway from the theatre to the buildings opposite. Buglers from a National Guard regiment appear outside the theatre several times a day and blow calls announcing the start of performances.


THIS IS MI BOXCAR BUNGALO
MIKE
P.D.&Q 147817
MIKE

Exploitation for "Mike" (Metro-Goldwyn-Mayer) in St. Louis was done on an extensive scale by Loew's State Theatre there. Two highlights of the campaign are illustrated in the photos above. At left is the turnout of youngsters with their pet dogs to compete for prizes in the St. Louis Star-Loew's State Similarity Contest, and at right is the lobby display.

"The Fire Brigade" Wins Title Contest

50,000 Offer Names For Fire Feature To Be Filmed by M.G.M.

TREMENDOUS interest has been raised throughout this country and Canada among firemen by the title contest which Metro-Goldwyn-Mayer has just concluded in connection with the filming of the fire production shortly to be produced at the Culver City studios.

Fifty thousand titles were submitted. "The Fire Brigade," suggested by Joseph F. Barker, of 180 West 137th Street, New York, is the prize-winning title, and the picture has accordingly been given this tentative title pending final deliberations now being held by M.G.M. officials. The film has hitherto been known under the working title "Flames."

This contest brings to a climax one of the most successful exploitation campaigns waged in the industry.

Runners-up in the competition who received minor cash prizes included the following:

Mike Giddings, Eleventh and Jackson Streets, Omaha, Neb.; H. A. Nash, Fire Department, Lankershim, Cal.; William N. Wood, 865 Second Street, San Diego, Cal.; James Lane, No. 1 Fire Station, Youngstown, Ohio; J. A. Boersig, Engine House No. 1, West 4th Street and Saint Clair Avenue, Cleveland, Ohio; Art L. Headlough, Acting Captain, No. 3 Fire Station, Akron; Val Schiltz, No. 1 Fire Station, Aurora, Ill.; Frank L. Purnell, Linden and Hoffman Ave., Dayton; John L. Batnett, No. 3 Atlantic City Fire Dept., Atlantic City, N. J., and August Briew, 4877 Laurel Street, New Orleans.

The Capitol Theatre, Reading, Pa., obtained the feature window display shown above for the exploitation of "The Skyrocket" (Associated Exhibitors). The arrangement was on display in the United Cigar Stores in Reading

Cleveland News Features "Red Head" Contest In "Sandy" Tie-up

THE premiere in Cleveland of "Sandy," was ushered in at the Loew's State Theatre with an exploitation campaign that contained a number of novel ideas.

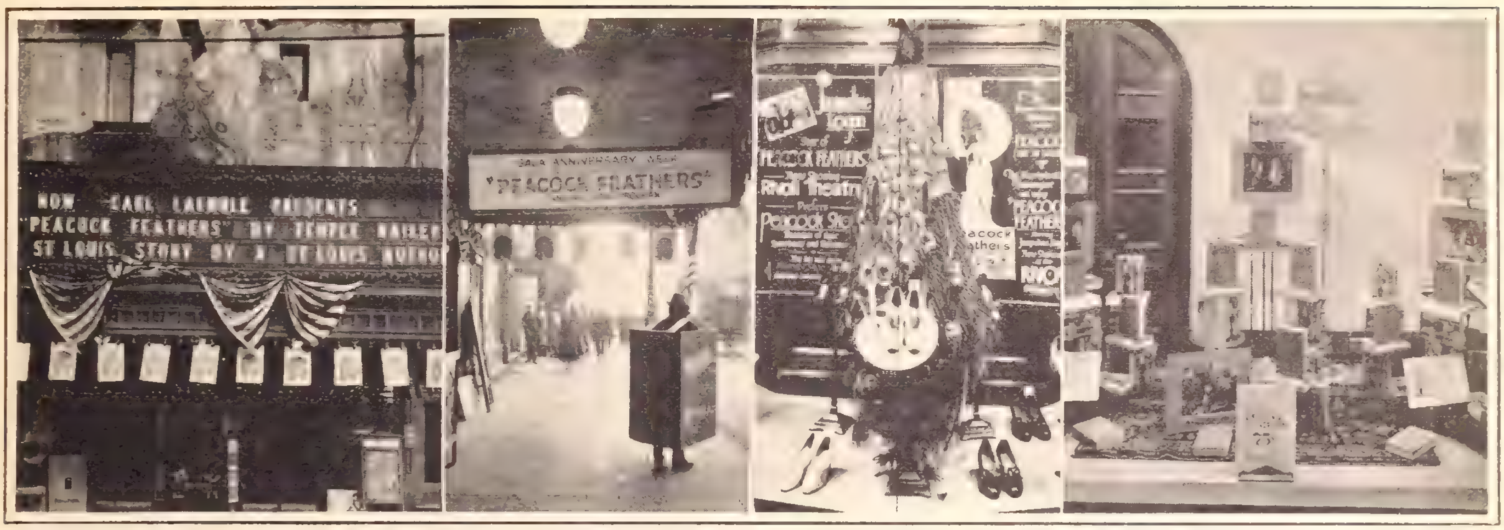
Interest was aroused by a Red Head Competition run by the Cleveland News. The competition later developed into two contests; one for the most perfectly formed red-haired girl, and the other for the most beautiful Titian-haired damsel. The prizes consisted of $100 to each winner. Photographs and physical measurements of competitors were published daily in the Cleveland News. The semi-final winners were introduced upon the stage of the State Theatre and two winners were picked.

Taking advantage of the serial publication of "Sandy" in newspapers, the Fox Exploitation staff has started several campaigns that are creating advance publicity. In Ft. Worth, Texas, and Houston, Texas, and in Little Rock, Ark., as well as in other southern cities, arrangements have been completed, whereby the newspapers will conduct "Sandy" Resemblance Contests. These contests will determine the young lady who most closely resembles Madge Bellamy in her characterization of Elenore Meherin's heroine.

A Fox exploiter on the job. Putting the finishing touches to a mechanical display for "The Johnstown Flood" for exhibit in connection with the showing of that picture at the Majestic Theatre, Fort Worth. Manager Bill Hart of the Majestic looks on as the display nears completion

Fox Issues Free Trailers and Slides for "Sandy"

The Fox company has announced that slides and trailers announcing the forthcoming screen production of "Sandy" would be issued free to exhibitors. The slides and trailers have direct tie-up with the serial publication of the story in newspapers, lines calling attention to the newspaper story and recommending it to the public being incorporated in the "billing."


NOW CARL LAEMMLE PRESENTS
"PEACOCK FEATHERS" BY TEMPLE BAILEY
ST LOUIS STORY BY A ST LOUIS AUTHOR
GALA ANNIVERSARY WEEK
"PEACOCK FEATHERS"
Rivoli Theatre

Highlights in the St. Louis campaign for "Peacock Feathers" (Universal) are shown above. The engagement of the feature at the Rivoli Theatre was exploited by Manager Jack Edwards as "Gala Anniversary Week," commemorating the 20th year of Mr. Carl Laemmle as an Exhibitor." At left is the frontal display. The center photos show the walking book ballyhoo and a shoe store window display. At the right is one of the many book store displays which featured the campaign.

Radio store display in Los Angeles, featuring "Dance Madness" (Metro-Goldwyn-Mayer) and the orchestra at Loew's State Theatre in that city.

Exhibit of the prizes to be awarded in the Metro-Goldwyn-Mayer Masked Players' Contest being conducted at Loew's State Theatre, Cleveland.

Window stunts that counted at the box office are shown above. At the left is a demonstration, by a living model, of women's apparel, staged by a store in Norfolk, in cooperation with the Wells Theatre there for the showing of "The Masked Bride." "His Secretary," another Metro-Goldwyn-Mayer production, was well exploited in Zanesville, O., through the window display shown at the right, a tie-up between the Liberty Theatre and a stationery store, which exhibited office furniture

"For Heaven's Sake" Heavily Exploited

Wide Range of Ideas Feature Campaigns Put on in Three Cities

OLD ideas and new are serving profitably in the exploitation of "For Heaven's Sake." The venerable ambulance stunt, used successfully with comedies many times, created a sensation in Winston-Salem, Mass., when it was put on by Miller Meriwether of the Auditorium Theatre there in connection with "For Heaven's Sake."

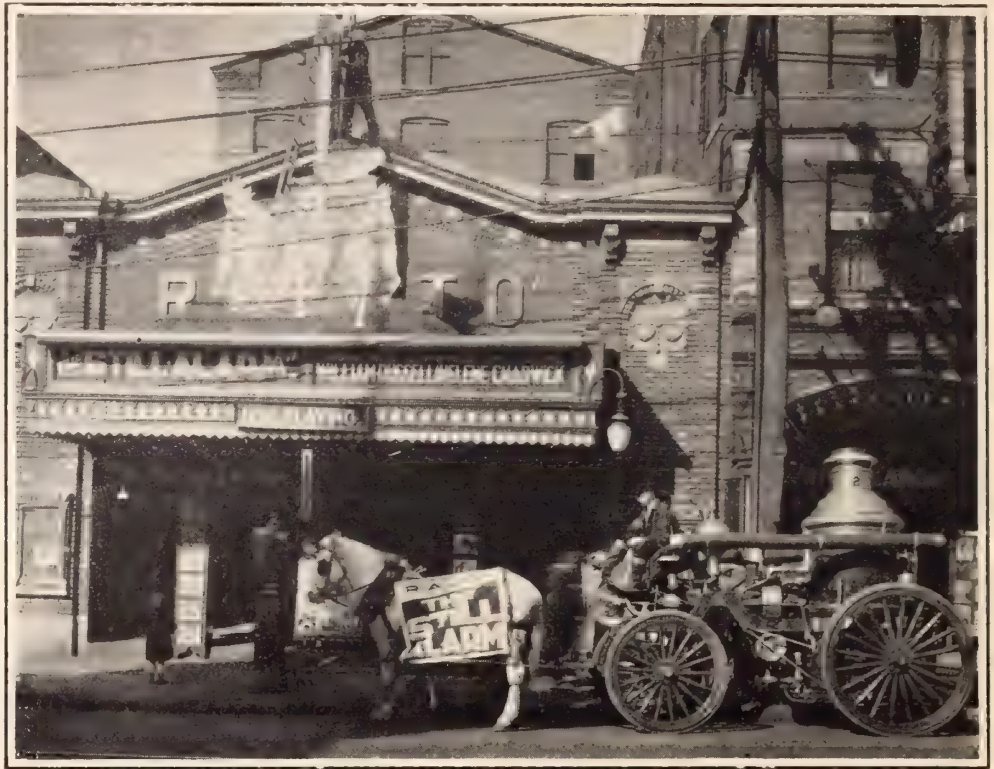
The ambulance incident was fully described in the evening editions of the Twin City Sentinel, which carried colorful accounts of the excitement caused when the ambulance drew up to the theatre and attendants carried out a man on a stretcher, banners suspended from the stretcher, explaining that the victim had laughed himself to exhaustion during a performance of "For Heaven's Sake."

Manager Salmon, of the Rialto, Macon, launched his exploitation on "For Heaven's Sake" with a splendid advance teaser campaign in the newspapers. This was supplemented by heavy billing, and several excellent publicity stunts.

Foremost among the latter was a small boy wearing overalls covered with Harold Lloyd buttons, which he distributed as he walked through the streets.

A traffic smash-up was arranged at one of the main intersections of the business district. A specially made traffic sign was placed in the middle of the road reading: "Drive Carefully" "For Heaven's Sake."

A lifelike cutout of Lloyd suspended from the third floor of the main hotel in the heart of the city caused thousands of people to stop and look.



A horse-drawn fire engine borrowed from the Waterbury, Conn., fire department, exploits Universal's "The Still Alarm" for the Rialto Theatre in that city

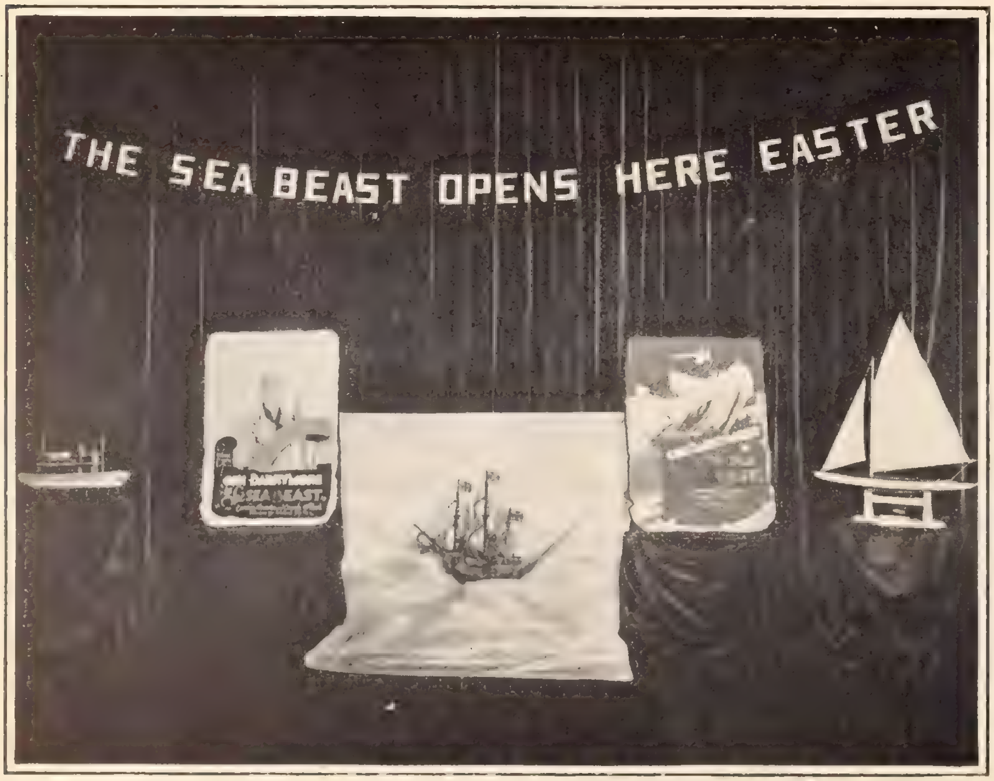
Letter Contest Features Campaign For "Kiki" In Bridgeport

AN ingenious use of a situation in "Kiki" was seized upon in a "letter" contest arranged by Poli's Majestic Theatre, Bridgeport, Conn., in conjunction with the Bridgeport Star.

Leading merchants of the city were enlisted for a double-page of co-operative advertising. Each merchant mentioned in his ad that he had letters addressed to "Kiki" by the Bridgeport Star and the Majestic Theatre. Readers were invited to call at these stores and ask for the letters—at specified hours. Some of the letters contained a single pass and some contained "Kiki" heralds.

A "Norma Talmadge Identification Contest" exploited the picture in Worcester, Mass., where it played the Olympia Theatre. The Worcester Evening Post tied-up with the theatre on the stunt. The Post ran a two-column cut and story inviting readers to guess the name of the picture in which Norma appeared as represented in the illustration. Seven of her most recent pictures were represented and each day a different still was used, with readers invited to guess the title of the picture.

An extensive dress tie-up for "Kiki," has been arranged with the Mark Erdman Dress Company, 501 Seventh Avenue, New York City, with more than 600 stores throughout the United States contracting for this new novelty. The dress, which is an attractive, stylish, seasonable costume, is identical with that worn by Miss Talmadge in the picture. Each store is given a protected territory and with a shipment of dresses suitable advertising material in mat form is enclosed along with an elaborate specimen window display and prepared newspaper publicity.



Impressive display arranged in the foyer of Warner's Cameo, Bridgeport, Conn., for the showing there of "The Sea Beast" is illustrated here. Two spotlights illuminated the setting

Opinions on Current Productions

"A Polar Baron"

(Fox-Imperial—Two Reels)

(Reviewed by M. T. Andrews)

GENE CAMERON and Ernie Shields are co-starred in this two-reel comedy, which is of average box office value. The latter, who, by the twinkle in his eyes, suggests something between Menjou and Tyler Brooke, is by far the most effective of the cast. His absurd antics, as well as his facial by-play, sustain interest and furnish quite a few moments of sharp and spontaneous comedy. Gene and Ernie are sworn in as members of the Neighborhood Motor Patrol, and after some slapstick complications find themselves picked up by an airship and dropped in a distant Canadian village. Here they are mistaken for the famous Mounted Police and forced to rescue a girl from a notorious Polar Baron. From the shy manner in which they handle the prisoner, however, their true identity is discovered, but they succeed in saving themselves in the airship while the heavy drowns in a fishing hole. Lex Neal directed.

The Cast

Gene Cameron, Ernie Shields, Gladys McConnell and Frank Coleman.

Summary—A very ordinary type of comedy with good acting, a first-class photography and excellent direction.

"Desperate Dan"

(Universal Mustang—Two Reels)

(Reviewed by M. T. Andrews)

ALTHOUGH this western is billed as one featuring the smiling Ben Corbett and Pee Wee Holmes, the comedy idea centers around "Professor Parwin" and his monk. Corbett and Holmes starring as Dirtyshirt and Magpie respectively, are cast as deputies and help at intervals to inject sparks of comedy. Professor Parwin is delivering a lecture on evolution and has an educated ape with him to help his theory. He has concealed a bankroll on the ape, but a villain known as Desperate Dan, is after this money. Hence Dirtyshirt and Magpie are ordered to catch the villain. They are told that Desperate Dan is hiding behind a crop of whiskers, so they stop every suspicious stranger and tug at his unshorn beard. Dan in the meantime in another disguise bribes them to steal the monk, which he claims belongs to him. His trick is discovered, however, and the heroic deputies capture him.

Summary—Antics of the monk, plus comedy furnished by Dirtyshirt and Magpie, will help to put this western over in all neighborhood houses.

"Fade Away Foster"

(Universal-Mustang—Two Reels)

(Reviewed by M. T. Andrews)

BEN CORBETT as Dirtyshirt Jones and Pee Wee Holmes as Magpie Simpkins, delight in putting one over on each other in this two-reel western in the usual manner. Despite the variety of ideas and gags displayed, however, the resulting effort is only mildly punctuated with humor. As usual both are rivals for the hand of the village beauty who is neutral in her affections. Magpie gets Dirtyshirt Jones in trouble with sheriff who mistakes him for the notorious bandit, Fade Away Foster, but Dirtyshirt redeems himself when he volunteers to capture the outlaw single-handed. In the second reel both heroes desert sheriff and his posse for Professor Rosebud and his class in natural dancing. An open air play is given in which Dirtyshirt plays the part of a wolf, and Magpie that of a hero. Prof. Rosebud is mistaken for the Fade Away Foster and the picture ends in a wild chase during which Dirtyshirt and Magpie blunder to the discovery of the real outlaw. Vin Moore directed.

Summary—A conglomeration of gags and horse-play which will provide average entertainment for the small town fans.

"Help Wanted"

(Universal-Blue Bird—One Reel)

CHARLIE PUFFY in one of those vehicles that have gone before. This comedian has the natural makeup of a laugh producer and it is a pity that he is not given to appear in comedies of the better class. Action in this story revolves around the comedian's job hunting. He copies the address of his new job on a stranger's collar, but forgets it. There are few legitimate laughs when Puffy follows the stranger all over the town trying to copy the precious address, without which he cannot get the job, and his girl won't marry him unless he gets one. Perhaps the funniest moment in the picture is on the bus when Puffy slits a lady's umbrella in effort to see the man's collar. A comedy of slender merit.—M. T. ANDREWS.

"Charleston Films"

(Cranfield and Clark—Four Half Reels)

(Reviewed by M. T. Andrews)

NED WAYBURN, who is credited with being the originator of the Charleston, appears with his pupils in this film, the purpose of which is to teach the popular dance to the audience. Four different steps are taught, all of which can be learned while the audience remains seated. The lessons emphasize the ballroom Charleston as distinguished from the stage and jazz interpretation of the same dance. This film will go strong if run as variety, especially where heavy percentage of patronage consist of women and young people. The subject is well directed and clearly photographed. Edgar Scott Spargo directed.

"Ko-Ko Song Cartoon"

(Red Seal—One Reel)

"TRAMP, Tramp, Tramp, the Boys Are Marching," is the title of the current issue of this song cartoon. As usual, Max Fleischer introduces most ingenious tiny imps which perform gleeful acrobatics during the chorus. A pygmy soldier marking time on the last letter of the last word suddenly stepping off, is an incident big enough to make even a gouty person laugh.—M. T. ANDREWS.

WHEREVER KOKO RUNS
He Brings the Crowds
YOU SHOULD LEARN—
WHY—AT OUR
NEAREST EXCHANGE!
RED SEAL PICTURES CORP.

"It's the Gate"

(Red Seal-Ko-Ko-Cartoon—One Reel)

MAX FLEISCHER guns high for laughter in his latest creation of Out of the Inkwell series of Ko-Ko Cartoons. This issue presents an excellent subject which is literally sparkling with fun. Ko-Ko, the clown, and his mut plaster the town with posters announcing a free show at the Ko-Ko Theatre. That night the theatre is crowded with scrawny but enthusiastic feline customers, some of which wear rimmed spectacles and seem to be enjoying the show in a human manner. Ko-Ko and his mut entertain their guests, but when the trained mice are trotted on the stage the cats fling their manners to the winds and the show ends in a riot. One of the finest from Max Fleischer.—M. T. ANDREWS.

"Pathe Review No. 17"

(Pathe—One Reel)

THE first part of this issue shows Uncle Sam's sailors getting a specimen of the Giant Seal for an aquarium. The Giant Seal abounds in the waters of Southern California, but in warm weather it leaves the water and prefers to loll in the sand. In the second part we see the glimpses of Saigon, French Indo-China, in color. But by far the most interesting is the last part, which is the camera record of the American excavation of ancient Carthage, led by Count De Prorok. The first relics unearthed were the four thousand urns found in the Temple of Tanit, where Carthage worshiped the pagan god Moloch. Maurice Kellermann, Pathe cameraman, will make the film record of this excavation.—M. T. ANDREWS.

"Howe's Hodge Podge, 709"

(Educational—One Reel)

SOME interesting novelties are introduced during the first part of this Lyman H. Howe release when a number of well-known examples of architecture become animated and leave their respective locations in the different parts of the world to attend a "congress of celebrities." The Egyptian Sphinx meets the Goddess of Liberty and the two discuss the tall Eiffel Tower when the latter appears with information concerning the Kanakuro Buddha of Japan. Other characters include the Westminster Clock, the cracked bell of Russia and the leaning Tower of Pisa, which totters in to express regret that it cannot stand as straight as the Woolworth Building. The Totem Pole of Alaska, the Washington Monument, the Big Tree from California and the Switzerland Alps also contribute to the "conference." While in the Alps, scenes of a huge skiing party are shown and the reel is concluded with an interesting bear hunt.—EDW. G. JOHNSTON.

"Wonderful Water"

(Service Film Corp.—One Reel)

THIS natural color novelty is beautifully filmed and a remarkably fine example of artistic camera technique. It includes a variety of water scenes, all photographed in this country, and not the least of the picture's attractive qualities is the wonderful blending of prismatic hues in colors which are true to nature, yet dazzling brilliant in their rainbow effects. Waterfalls enshrouded in mists of foam, wide stretches of tranquil lakes, mountains framed in masses of crystal ice, glorious sunsets and drifting clouds merging into tints of crimson, gold and darkling shadows float across the screen in dreamy splendor. An exceptionally charming film which registers as a welcome addition to any exhibitor's program!—GEO. T. PARDY.

Scenes from "Mr. Cinderella," an Educational release.

"Scared Stiff"

(Pathe-Roach—Two Reels)

(Reviewed by M. T. Andrews)

A SPOOKY, exciting slapstick, full of laughable absurdities, with most of the interest furnished by a giant gorilla whose bearing before the camera is nothing short of marvelous. Clyde Cook lacks the vehicle of his better comedies but is funny enough to fill the average bill. Cook is hired to drive the car for a villain in which the latter is eloping with a girl for whose hand Cook secretly aspired. He loses his way in a blinding rain and the three seek shelter in the nearest house, in which lives a scientist with his daughter. During the night a huge gorilla owned by the scientist, escapes from its cage and there are some nervous, thrilling moments before he is locked up again. Cooky pulls a few droll gags in his efforts to rescue the girl from the prawling monk, but when he invades the cage the beast takes exception to his presence, hands him a merry cuffing and a pair of wabbly ankles.

The Cast

Clyde Cook, Eileen Percy, Stuart Holmes, James Mack and Shirley Palmer. James W. Horne directed.

Summary: Clyde Cook in a laugh producer of average merit. Gorilla will help the picture. Good cast and direction.

"Where's My Baby"

(Universal-Bluebird—One Reel)

HERE'S one of those uncertain one-reel affairs which, while it may amuse some, it will bore others. It features Neely Edwards, supported by Thelma Hill and others. Neely is so absent-minded when late for work that he brings the shaving soap in place of coffee. His troubles begin when he finds a baby at his door with a sign, "Won't You Be A Daddy To Me?" He takes the baby to the office, but, afraid to own up to it, he conceals the kid under his coat, then in the drawer of his desk. Later, when he is trying to get rid of the newly acquired burden, he finds himself followed by a policeman, until finally he finds refuge at a baby show where his specimen wins a thousand dollar prize. Just then a mother claims the baby while Neely is left alone with his sweetheart. Richard Smith directed.—M. T. ANDREWS.

"Tonight's The Night"

(Educational-Cameo—One Reel)

CLIFF BOWES appears in this slapstick comedy which is, notwithstanding Cliff's gyrations, only a tame affair. The comedy idea centers around a masquerade for which Bowes, Estelle Bradley and Eva Thatcher dress up in ultra-provocative costumes. When the car runs out of gas, Cliff is obliged to seek the nearest filling station in his queer outfit to the great amusement of the towns-people. Later at the party there is a pogo-stick race. His aunt, who is only a pound lighter than a locomotive, falls through the floor on her first attempt, while Cliff hops out the window and into the taxi on his pogo-stick. Jules White directed.—M. T. ANDREWS.

"Rough and Ready Romeo"

(Pathe-Fable—One Reel)

PAUL TERRY has a brand new moral in this one, which reads: Ninety per cent. of men looking for argument are single. At any rate the villain in this fable, Omaha Ike, was single, that's why he became jealous over the love of the gallant cowboy, Oskulusa Pete, and his sweetheart, Minnee Hee Haw, the right pretty school teacher. Ike was the best shot in the state, but his empty magazine availed nothing against the deadly roping of Pete, whose sweetheart he tried to steal. That's why Ike met his fate from a limb of a tree, while Pete and Minnee were reunited in happiness. This cartoon is well up to the standard of those gone before.—M. T. ANDREWS.

"Hair Cartoon Issue 7"

(Red Seal—One Reel)

IN this issue, Marcus, the Times artist, provides some really interesting moments with his skilful manipulation of the human hair. He draws a likeness of Paderewski and then after a few amusing maneuvers of the patches of hair we behold Henry Cabot Lodge. John McCormick, J. P. Sousa, Victor Herbert and Mendelssohn are other subjects of this cartoon, which is entitled "Musical Hairs to Musical Airs."—M. T. ANDREWS.

"The Inside Dope"

(Pathe-Sportlight—One Reel)

INDIVIDUAL technique, which is an all important factor in mastering every line of sport, is the subject of the current issue of Grantland Rice Sportlight. Extremely interesting shots showing the mastery of riding horseback, playing billiards, golf, skiing and swimming, should prove a great attraction to the sport followers. Such well known experts as Cutler, McFarlane and Gertrude Ederle, demonstrate the "inside dope" in their respective lines of sport.—M. T. ANDREWS.

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BALLROOM

CHARLESTON

Featuring

NED WAYBURN

And

ZIEGFELD FOLLIES GIRLS

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729 Seventh Avenue, N. Y. C.

Trio of stills from "The Tin Ghost," an Educational comedy

"Pathe Review No. 18"

(Pathe—One Reel)

COCKATOOS in the role of household pets, their habits and training is the subject of the first part of the current issue of Pathe Review. In the second part, Tolhurst demonstrates some really interesting facts about the changes in food during the process of cooking. The third part is the Pathecolor study on the famous American Universities. Leland Stanford is the subject. Views, student activities and sports as practiced at the University are shown in the usual artistic tone.—M. T. ANDREWS.

"Nervous Moments"

(Pathe-Sportlight—One Reel)

GRANTLAND Rice takes the tense moments in various sports for his subject here, moments when the players are tense as wires, and the spectators are held in thrilling anticipation. There is the famous kick-off in football, when the players champ the bit to be unleashed, the base runner fearing to get caught, pitcher facing a crack batter, the skii jumping, sprinting and golf are some of the other subjects. Good titling and interesting shots of the above mentioned sports will make this Sportlight highly popular.—M. T. ANDREWS.

"Lest We Forget"

(Educational—One Reel)

IN connection with the Sesqui-Centennial (150th) celebration of American Independence, the city of Philadelphia offers to the public a remarkable patriotic film called "Lest We Forget." This film contains ex scenes from D. W. Griffith's "America," with additional shots and information about the International Exposition, and is offered to exhibitors free of exhibition charge through Educational Pictures. It is the dramatic portrayal of the tremendous episodes of the struggle for Independence, and will appeal to every class of audience.—M. T. ANDREWS.

The Fighting Boob

A Whirling Western With No Let-up in Action

(Reviewed by George T. Pardy)

HERE is a Western that should stand the admirers of the open-air adventure stuff right up on the verge of their seats and keep 'em yelling from the first to the final reel! Not that there's anything particularly new about the story, but, oh, boy, what a continuous smash of rapid action and physical thrills! Bob Custer certainly "does himself proud in this one," and you've got to give it to director Jack Nelson for the nifty fashion in which he has snapped one exciting situation into another without once losing touch with the main thread of his story.

You get a novel twist to the yarn right from the beginning, when Custer assumes the identity of his wounded buddy while the latter is visiting his uncle's ranch on the border and utilizes his astounding knife-throwing ability to defeat the schemes of a rival ranch-foreman. And there's plenty of bright, straight-hitting comedy, it isn't often you get a Westerner that strikes the balance of humor and fun as this one does. Fine photography, a wealth of beautiful outdoor scenes, excellent support, a box office hit!

The Cast: Bob Custer, Frank Whitson, Sherril Tansy, Hugh Saxon, Violet Palmer, Andrew Arbuckle, Sam Lufkin, Thomas Bay, Joan Meredith, Bobby Nelson, Artic Ortega.

THEME. Western melodrama. Cowboy assumes identity of wounded buddy when latter visits uncle's ranch, defeats schemes of rival ranch owner by his knife-throwingability.

PRODUCTION HIGHLIGHTS. Excellent photography, fine exteriors. Flashing, fast action. Bob Custer's great riding feats and wonderful stunt exploits, colorful atmosphere, good romantic interest.

EXPLOITATION ANGLES. Bill as vivid Westerner with a punch in every foot of film. Boost as Bob Custer's most sensational offering up to date.

DRAWING POWER. Will suit wherever live Westerners are popular.

Produced and Distributed by F. B. O.
Length, 5,000 feet. Released May, 1926.

"Why Girls Go Back Home" is the title of a current Warner Bros. release

Highlights from the Associated Exhibitors' release, "The Highbinders"

Silver Fingers

Great Crook Yarn, Underworld Atmosphere

(Reviewed by George T. Pardy)

A CROOK story with good underworld atmosphere and action liberally gingered up by the strenuous stunt work of George Larkin. The latter always fills the bill and something over when they start him off thug-chasing and give him plenty of battling chances. And they sure fitted him out with lots of scrapping opportunities in this picture, which is crammed with physical thrills and shows George off at his best. The star is a likeable chap, can act as well as portray a human fighting cyclone, and gives a clean-cut, vigorous performance as the Government detective who impersonates a noted criminal and gets away with it. Charlotte Morgan registers as a pensively pretty heroine and the support is adequate. This picture ought to do remarkably well in the state rights' field. It is out of the ordinary and they've kept the action speeding up to a furious pace without any slackening down. Moreover, the director has gotten a dynamic snap into every one of the many startling sensational situations after a fashion warranted to hold and thoroughly satisfy the average fan. There are many fine interiors, handsomely photographed, attractive exterior scenes and excellent lighting.

The Cast: George Larkin, Charlotte Morgan, Olive Kirby, Arthur Morrison, Colin Chase, Mack Wright, Jack Fairler. Author, J. P. McGowan. Director, J. P. McGowan.

THEME. Melodrama. A Government detective assumes the personality of a notorious criminal, trails down bad gang, is instrumental in regaining stolen diamonds, wins the girl he loves.

PRODUCTION HIGHLIGHTS. The massed thrill effects, lively action, George Larkin's good work and snappy athletic stunts in the leading role. Big finale chase.

EXPLOITATION ANGLES. Bill as melodramatic story of the underworld, stress crook impersonation idea. Play up George Larkin and his stunts.

DRAWING POWER. Has general appeal. Suits majority of theatres.

Produced and Distributed by Elvin Film Corporation.
Length, 5,000 feet. Released April, 1926.

The Exquisite Sinner

Brilliant Romantic Comedy of French Life

(Reviewed by Maurice T. Andrews)

AFTER his first directorial effort, "The Salvation Hunters," had made an inglorious flop at the box office, Joseph von Sternberg emerges triumphant in his second picture in which he discards the drabness of the previous work for highly colorful entertainment. The story, which is an adaptation of Brooks's "Escape," is replete with sparkling humor, at times punctuated with keen satire, told in brisk tempo and has not a single dull moment in it. There is no reason why it shouldn't win a favorable reception at the box office. The picture is a high-class comedy with French locale, a romantic tale of a young millionaire and a poor gypsy maid. It deals with a soul-weary artist who yearns to escape the hateful dullness of business routine and remain a carefree Bohemian. There are moments in the picture when the drollery of George K. Arthur, Conrad Nagel and Frank Currier will force a laugh from the most rheumatic grouch. The sequences showing the association of the city-bred artist with the free-living gypsy are intelligently treated, avoiding the rubber stamp method of obvious sex appeal.

The Cast: Conrad Nagel, Renee Adoree, Frank Currier, George K. Arthur, Paulette Duval, Mathew Betz, Helena D'Algy and Claire DuBrey. Author, Alden Brooks.

THEME. Romantic Comedy. Wealthy heir feigns insanity to free himself from the trammels of civilization, while his frantic relatives and his fiancee pursue him because of his vast fortune. He defies social conventions, joins the gypsies and finds love and happiness in the love of a gypsy maid.

PRODUCTION HIGHLIGHTS. Imaginative, meticulous direction, piquant comedy, good cast, charming Breton atmosphere and artistic photography. The scene where Nagel pretends madness, the burial scene, the love scenes betwen the artist and the gypsy.

EXPLOITATION ANGLES. Feature Conrad Nagel and Renee Adoree at their best. Bill as glamorous romance of a wealthy heir and a gypsy, and as one of the bright comedies of the year.

DRAWING POWER. Should do good business wherever people enjoy good story with plenty of comedy situations well acted

Produced and Distributed by M-G-M.
Length, 5,844 feet. Released April, 1926.

Collection of highlights from "Silver Fingers," an Elvin Film Corporation picture

Some interesting scenes from the William Fox production, "The Fighting Buckaroo," in which Buck Jones is starred

Why Girls Go Back Home

Romance of "Main Street" and Broadway

(Reviewed by Frank Elliott)

ONCE again the small town girl goes to New York. In this instance she has met and become infatuated with the leading man of a road show playing her town, and when said hero returns to Gotham, the S. T. G. is right at his heels—much to his embarrassment.

It's all been done before in divers ways, but Patsy Ruth Miller helps to make this one interesting. Patsy is more beautiful than ever in this vehicle and she wears some stunning costumes, especially in the theatre episodes. And she does the Charleston. We'll say she does! The theatre scenes are well done and quite elaborate, so are the interiors of the Gotham apartments. Clive Brook is just so-so as the hero. Myrna Loy, a newcomer to the silver sheet, is the chorus girl to perfection. The remainder of the cast is adequate. The photography is exceptionally good. The backstage atmosphere is also good.

The Cast: Patsy Ruth Miller, Clive Brook, Jane Winton, Myrna Loy, George O'Hara, Joseph Dowling, Herbert Pryor, Virginia Ainsworth, Brooks Benedict. Author, Catherine Brody. Director, James Flood. (Warner Brothers).

THEME. Romantic drama. Rural belle follows matinee idol to New York. Comes disillusionment followed by own success. But real happiness comes back home with her hero as husband.

PRODUCTION HIGHLIGHTS. Patsy Ruth Miller's characterization. Fine atmosphere of theatre, back stage and in front. Reception at which Great Lover razzed. Good work of support. The first night of Marie's show.

EXPLOITATION ANGLES. Advertise as sensational story of small town girl who had Broadway at her feet. Feature Patsy Ruth Miller and Clive Brook. Tie-up with newspaper on essay contest on title.

DRAWING POWER. Average houses catering to masses should do business with this. Good cast and title will draw.

Produced and Distributed by Warner.
Length, Six Reels. Released April, 1926.

Out of the Storm

Exciting Melodrama With All Star Cast

(Reviewed by Frank Elliott)

A RATHER diverting melodramatic romance based on one of Arthur Stringer's novels, which, because of its excellent cast, should provide entertainment for the average audience. The plot isn't a new one by any means, but Louis Gasnier has succeeded in transplanting it to the screen in a way that succeeds in holding the interest. A young newspaper man rescues the girl he loves just after she has accidentally shot a ne'er-do-well suitor. Rather than involve the girl he refuses to talk and is found guilty and sentenced to death. But, of course, the girl confesses just in time to stop the switch leading to the "chair."

Jacqueline Logan and Edmund Burns do well in the leading roles and they are ably supported by a personnel filled with names that click at the box office. There are some interesting scenes showing the getting out of a newspaper extra, a dramatic sequence dealing with the accidental shooting and rescue, the exciting moments leading up to the arrest of the hero and the strong climax dealing with the last minute reprieve. The production is fairly well mounted. The title is not so good and rather misleading.

The Cast: Jacqueline Logan, Edmund Burns, Eddie Phillips, Montague Love, Tyrone Power, Crauford Kent, Joseph Girard. Author, Arthur Stringer. Director, Louis Gasnier.

THEME. Dramatic romance in which a man barely escapes execution because he refuses to involve his wife in a murder of which he is innocent.

PRODUCTION HIGHLIGHTS. The character portraits. Gasnier's direction. The struggle, shooting and rescue at inn. The arrest of hero. Getting out the newspaper extra. The climax.

EXPLOITATION ANGLES. Tie up with newspaper on circumstantial evidence. Stories. Play up Jacqueline Logan, Edmund Burns, Montague Love, Tyrone Power.

DRAWING POWER. Suitable for program houses, stars should attract.

Produced by Tiffany. State Rights Distribution. Length, 6,500 feet. Released May, 1926.

Dramatic Sequences from "The Only Thing," a United Artists release

Scenes and players of the Producers Distributing Corporation production, "The Volga Boatman."

The Highbinders

Melodramatic Romance of Society and Underworld

(Reviewed by Frank Elliott)

WILLIAM TILDEN, who lo, these many moons, has been swinging a mean racquet on the tennis courts of this and other nations, has tried his hand at writing and acting for the screen.

This picture offers nothing new in plot construction. We didn't expect to see Bill do a John Barrymore, so we were not disappointed on this score. The redeeming feature of the offering is the work of some of the players in the supporting cast. Ben Alexander is good as Bill's youthful brother; George Marion, of "Anna Christie" fame, is appealing as the old bookstore man. Realistic gangster portrayals are contributed by Edmund Breese, Walter Young and Tammany Young. George Hackathorne is his usual excellent self as the hunchback newsie; Marjorie Daw and Effie Shannon are acceptable in the principal feminine roles. The picture is artistically mounted, there are many handsome interiors and fine exterior shots.

The Cast: William J. Tilden, Marjorie Daw, Ben Alexander, George Hackathorne, George Marion, Walter Young, Tammany Young. Author, William T. Tilden. Director, George W. Terwilliger.

THEME. Melodramatic romance of society and underworld, when youthful novelist, scion of wealth, finds his true love in the niece of a gangster.

PRODUCTION HIGHLIGHTS. David saving brother from beating. Engagement broken. Attack upon and death of Humphy. Roy's escape; gang wind-up.

EXPLOITATION ANGLES. Tie-ups with sports' stores on tennis angle. Get co-operation of local athletic clubs. Play up Tilden.

DRAWING POWER. Suits program houses. Cast names should sell it.

Produced and distributed by Associated Exhibitors. Length, six reels. Released May, 1926.

The Only Way

Great Heart Appeal in Famous Dickens Tale

(Reviewed by George T. Pardy)

VERY few British productions have measured up to the American screen standard, and it is a pleasure to record the fact that "The Only Way" forms a brilliant exception to the general rule. Both in direction and acting it scores 100 per cent quality and the photography is excellent.

This film adaptation follows closely along the lines of the stage play based on Charles Dickens' "A Tale of Two Cities," which won such well merited success in this country and England some twenty odd years back. Dealing with the perilous times of the French Revolution, the story of the two young lovers caught in the net of the Terror and the self-sacrifice of the noble wastrel Sidney Carton, who gives his life to save that of his rival, so that the woman he adores may be happy, is wrought out with wonderfully effective pathos, heart appeal and unabated suspense. The work of Sir John Martin Harvey as Carton is a veritable triumph of artistic endeavor and he is right royally supported by his associates. From the dramatic standpoint the feature leaves nothing to be desired; the mob scenes are splendidly handled and a tremendously powerful climax is achieved.

The Cast: Sir John Martin Harvey, Ben Webster, Jean Jay, Frederick Cooper, Fisher White, Madge Stuart, Gordon McLeod. Author, Charles Dickens. Director, Herbert Wilcox.

THEME. Drama. Deals with French Revolution and self-sacrifice of Sidney Carton who gives life for rival so that woman he loves may be happy.

PRODUCTION HIGHLIGHTS. Faultless acting of star and good work of support. Vivid mob scenes, thrills, suspense, pathetic and emotional power. Capable direction and gripping, unforgettable climax.

EXPLOITATION ANGLES. Stress success of celebrated stage play. Stress love and self-sacrifice ideas. Bookstore tie-up on Dickens novel.

DRAWING POWER. Costume play, but should hold most patrons.

Produced by Herbert Wilcox Productions, Ltd. Distributed by United Artists
Length, 6,850 feet. Released April, 1926.

Highlights from the Metro-Goldwyn-Mayer release, "The Exquisite Sinner"

Scenes from "Out of the Storm," a Tiffany-Truart production.

The Volga Boatman

Powerful Love Story of the Revolution

(Reviewed by L. C. Moen)

AN entirely new Cecil B. De Mille makes his bow in "The Volga Boatman"—and a De Mille that should win fresh laurels and admiration. Throughout the greater part of its eleven reels, this takes rank as one of the powerful photoplays of all time. The scenes of the boatmen, straining at the harness, singing the haunting, rhythmic strains of "Ay Uchniem" as they tug at the tow-line, provide one of the most vivid and unforgettable pictorial motifs that the screen has had. Against this background of parasitic aristocracy is told the deep and powerful love story of the Princess Vera and Feodor, the Boatman. De Mille has chosen pulsing, human values rather than the elaborate battle scenes and boudoirs which might have been used. He has created not one but several of those "big moments" which make great pictures. "The Volga Boatman" is packed with audience stuff. Carried away by its sweep of action, audiences will forget that this is costume and see only a group of living, convincing characters in a gripping drama, well cast and superbly played and directed. Boyd is magnificent as the Boatman, and the splendid performances of Victor Varconi, Robert Edeson, Elinor Fair, Julia Faye, Theodore Kosloff and Arthur Rankin deserve more space than they can be given here.

The Cast: William Boyd, Elinor Fair, Robert Edeson, Victor Varconi, Julia Faye, Theodore Kosloff, Arthur Rankin. Adapted by Lenore J. Coffee from the novel by Konrad Bercovici. Directed by Cecil B. De MIle. Photographed by Arthur Miller, Peverell Marley and Fred Westerberg.

PRODUCTION HIGHLIGHTS: Superior direction, cast, photography, costumes and settings. Near-execution of hero and heroine. Scenes of the boatmen. Breaking into Prince's home. Soldier scenes in wine-room. Aristocrats drawing Volga barge.

EXPLOITATION ANGLES: Give this a high-class, dignified campaign, as big as you can afford. Lobby, ballyhoos, displays, and so on, suggest themselves readily.

DRAWING POWER: O. K. anywhere.

Produced by Cecil B. De Mille and distributed by Producers Distributing Corporation.
Length, 10.500 feet.

Regional News from Correspondents

Canada

THE Colonial Theatre, an independent house, of Winnipeg, Manitoba, has been redecorated and the lobby improved. Manager Jack Swartz has been gaining good business through the use of special and attractive "fronts."

The new moving picture theatre which is to be erected by Famous-Players Canadian Corporation, Toronto, at Saskatoon, Sask., will not be completed for eight months, it is announced. The house will cost, with all equipment and furnishings, about $250,000. There will be a complete stage. Famous-Players already has the Daylight Theatre in Saskatoon.

Miss Grace Hyde, popular organist at the Province Theatre, Winnipeg, Manitoba, for some years, was missing from her post recently through illness, but is now back at the console.

Manager E. P. Fields, of the Capitol Theatre, Moose Jaw, Sask., has been elected chairman of the special community committee which has been formed to arrange for the local observance of Dominion Day, July 1, Canada's national holiday.

Cincinnati

HARRY KRESS, one time premier showman of Piqua, O. was very conspicuous by his absence at the opening of the baseball season last week. This is the first time in years that Kress has missed an important game in this city.

Jack Stewart, local manager for Warner Bros. is back from the Chicago convention. Stewart recently returned from abroad, where he was special representative for First National.

Low Snitzer has disposed of his holdings in the Movie Poster Company, so that he may have more time to devote to his many theatres which are located in Hamilton, O., Cincinnati, O. and Covington, Ky.

John Vigna and Chas. Lowenburg, of the Universal office, were the chief entertainers at the Universal Joy Club party on Saturday, April 17th. The former did his famous dance, while Charlie entertained with numerous parodies on popular songs.

Gus Muller, well known in local film circles, dies as the result of injuries sustained in an automobile accident on Hollywood Boulevard on the West Coast last week. Hermann Garfield who was in the same accident is in a serious condition.

Ralph Williams and William Truog, sales manager and assistant sales manager for the Universal Southern division, spent several days in the city with Fred Strief the local branch manager.

Ed. Keene of Oxford, manager of the Oxford theatre in this college town was in the city last week booking several pictures.

Ed. Paul, general manager for the Sun Theatres of Springfield. O., was seen around the film buildings the past week.

Wm. Maddox, of the Gaiety Theatre, Ripley, O., accompanied by Mrs. Maddox, paid a visit to the local exchanges last week.

Harry Silver, of the Palace Theatre, Hamilton, O., paid a lone visit to the city last week. This is the first time within the memory of the oldest inhabitant of the film buildings that Harry came to the big city alone. Herman Thurberg and Fred Myers take notice.

George Turlukis, of the Rex and Majestic Theatres, Middletown, O., was another exhibitor who honored the local exchanges by a visit lately.

Bob Burns, for many years a member of the local Standard office, has resigned and joined the sales force of the Producers Distributing Corp. in this city.

J. R. Haseldon, of the Grand Theatre, Lancaster, Ky., spent several days in the city and reports that business in the blue grass state is very good.

J. C. Fisher, general sales manager for the Standard Film Co. was in the local offices for a few days recently.

Joe Hirshfeld, assistant booker for Famous Players has resigned and his place taken by Mike Spanagel, who was transferred here from the famous offices in Indianapolis, Ind.

L. B. Wilson and his friend, Godfrey Kotzen, manager of the Lyric Theatre, Covington, Ky., spent several days away from their city, on political business.

Seattle

J. A. GAGE, manager of the Educational Pictures exchange, last week was host to one of Educational's comedy stars in the person of Bill Dooley, a Christie Comedy favorite. Dooley was in Seattle for a week.

W. J. Murphy, exploitation and publicity specialist who has been assisting the showmen of the Northwest in the presentation of Metro-Goldwyn-Mayer features, left Manager Clarence W. Hill's exchange last week and is returning to his headquarters in San Francisco.

Jack Schlaifer, assistant Western sales director for the Universal Company, spent several days in this city last week. When he left here, he was bound for the Universal Convention in Los Angeles, and he took with him Manager Jim Reilly, Al Bloom and Jack Cohen. The party expected to return within two weeks.

R. R. Pratch of the Realart Theatre in South Tacoma was a recent visitor on the local Film Row.

George Wiseman, for several seasons connected with Manager Leroy V. Johnson's Liberty Theatre as head doorman, recently joined the ranks of the city's "finest" and now displays the uniform and badge of a Seattle patrolman.

M. H. "Rex" Thompson, formerly associated with Manager A. H. Huot's local Film Booking Offices exchange, last week sent word to the effect that he is now assistant manager of the Denver office of Universal, a promotion accorded him after a few weeks at the Universal exchange in Butte.

George H. Reisner, owner and manager of several houses in Raymond and South Bend, spent a short time on Film Row last week, attending to bookings for the coming weeks.

Immediately after the opening of his new Wooodland Theatre in this city, H. W. Bruen, owner and general manager, was ordered to bed by his physicians and is now recovering from a minor attack of influenza. The Woodland is Mr. Bruen's latest venture in neighborhood houses, and is an attractive theatre with a seating capacity in excess of 750, in the North End district.

R. C. Clint "Monty" Montgomery left the city last week for the key cities in Montana, where he will visit the Northwest exhibitors through D. C. Millward's local Western Film Corporation.

Joe Allen, for a number of seasons cashier at the local Universal Exchange, last week was occupying the booker's desk in that office, with Miss Kalai Lang replacing him in the cashier's capacity.

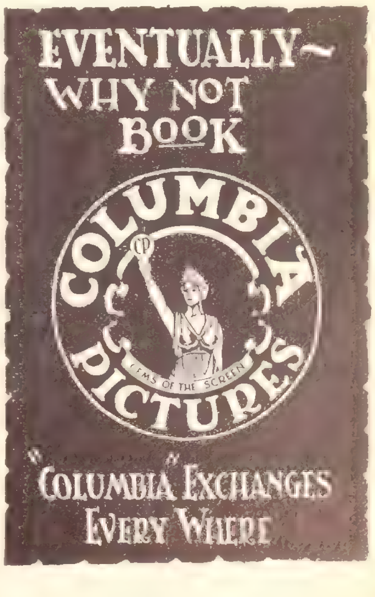
Fred Mercy, representative of the Jensen-VonHerberg group in Yakima, last week visited the local Film Row to book a few more pictures. According to reports, Mr. Mercy's house is one of the group of thirty-one that will be taken over shortly by the North American Theatres, purchasers of the Jensen-VonHerberg interests in the Northwest.

Mr. and Mrs. Fred Walton of Bellingham last week were hosts at a dinner party given in this city in honor of the sixtieth wedding anniversary of Mr. and Mrs. C. W Walton. Mr. and Mrs. J. M. Hone, the former executive secretary of the Motion Picture Theatre Owners of Washington, assisted in the affair.

Chris Dale, booker for the Associated Exhibitors exchange, was confined to his home last week by a serious attack of influenza, and the booker's position was being held down by Manager R. S. Stackhouse.

Inspector Booker Savage, representing the Western district for Pathe, visited Manager L. A. Samuelson's exchange for a few days last week.

Advice received from Butte last week indicates that the Orpheum Theatre at Glasgow, Montana, has been leased to Bernard Survant of Malta. The house was formerly operated by W. L. Wharton.



Milwaukee

A large group of exhibitors from points in the Milwaukee territory adjacent to the city were the guests of the local Paramount exchange Tuesday at an informal conference between the theatre managers and members of the executive and sales forces of the Milwaukee office.

Hugo Langheinrich, manager of the Burleigh Theatre, died in a local hospital following an accident Sunday, when he fell down four steps at the home of a friend and received a fractured skull. Langheinrich, in falling, struck his head on the floor and did not regain consciousness following the accident.

S. H. Abrams, manager of the Milwaukee office of F. B. O., spent a few days this week visiting with exhibitors in the territory about Milwaukee.

Art Roberts, assistant manager at the local F. B. O. office, who was confined to his home with illness last week, is back at his desk fully recovered from the effects of an attack of influenza.

Among the out-of-town visitors who paid their respects to managers along film row this week were Harvey Hanson, manager of the Palace Theatre at Antigo, Wis.; Sufus Olson, manager of the Pastime Theatre at Delevan, Wis., and Frank Steffen, manager of the Rex Theatre at Racine.

A new motion picture for the South Side of Milwaukee is being planned by Anton Atanshoff. The new building will be erected at a cost of approximately $30,000, and will have a seating capacity of about nine hundred.

John De Lorenzo, well known in Milwaukee's film row, is recovering from an attack of illness.

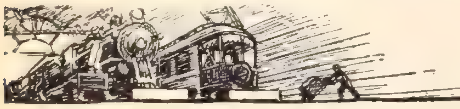
Florida

THE 900 seats are now being installed in the new Crescent Theatre at Dade City and the house is announced to open next Thursday, with a home-talent production. The Crescent was built by I. M. Austin, who is the developer of Crescent Park, and it is quite an imposing structure, with concrete walls and floors. It is reported that Mr. Austin will not operate the house himself, but will lease it, he having several offers, one of which will be accepted this week.

Another suburban theatre is planned for Tampa. Ira C. Humphrey, secretary and treasurer of the B. L. Hamner organization, which is putting on an immense development just north of Tampa, known as Golfland, announced this week that the new house would be started at once and completed within the year. According to Mr. Humphrey, the new house has already been leased to the owner of a string of theatres in Pennsylvania.

Crystal River is to have a new theatre. The house is being built by William C. Miller, a local real estate man. Horace N. Blanton, who is the city manager there and also operates the Crystalite Theatre, will be the manager of the new house. Mr. Miller and Mr. Blanton were in Tampa this week, buying some equipment, and stated that the new house would open in about two weeks.

Herbert Dunklee and William F. Wagner have recently opened a new 750-seat vaudeville and motion picture theatre at Ojus, Fla. Mr. Dunklee was for a number of years a representative out of Los Angeles, Salt Lake City and Denver, while Mr. Wagner was formerly connected with Selznick, Pathe and Famous-Players in the producing end.



Kansas City

MEMBERS of the Kansas City Film Board of Trade attended a midnight frolic in their honor at the Apollo Theatre, Kansas City, Saturday night. Special entertainment from various vaudeville theatres was obtained and the affair progressed into the wee hours of the morning.

Among the out-of-town exhibitors in the Kansas City market this week were: Ensley Barbour, Barbour Circuit, Springfield, Mo.; S. E. Wilhoit, Princess, Springfield, Mo.; George Shock, Rex, Joplin, Mo.; H. Kellermeyer, Electric, Glasgow, Mo.; Lee Jones, Sedalia, Mo.; "Curley" Wilson, Casino, Excelsior Springs, Mo.; C. R. Wilson, Liberty Theatre, Liberty, Mo.; C. M. Pattee, Pattee Theatre, Lawrence, Kans.

The hum of business continues to prevail in Kansas City exchanges. Jack Flannery, Metro-Goldwyn salesman, is helping out on a sales drive at the Des Moines office this week. Tom Byerle, First National branch manager, after 130 days in a hospital, again is back on the job, looking a bit pale of face, but hustling as much as ever.

Earl Cunningham, Paramount exploiteer, left for Indianapolis, where he was assigned to some special work.

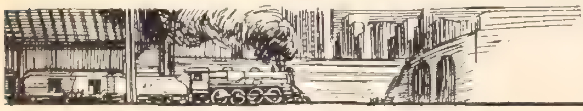
William Haines, Universal city salesman, has been promoted to special representative in the key towns.

Pathe branch officials congratulated Gene Tunney, who has signed to make a picture for that company, as he passed through Kansas City this week.

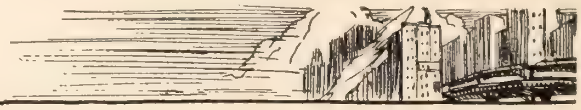
M. A. Levy and Stanley Mayer, branch manager and city salesman, respectively, of Fox, left behind them a busy office when they joined the Fox delegation which went to the West Coast sales convention.

The advertising business has tripled in the last year, according to figures compiled by C. C. Knipe, advertising accessory manager for Universal, which, he contends, proves that exhibitors are becoming better advertisers.

The new Ritz Theatre, Baxter Springs, Kas., will be completed about May 1, according to John I. Cooper, owner. The house will have 416 upholstered seats and be modern in every respect.



Chicago



Pete Schaefer and his brother, Fred, accompanied by their wives, have returned from an extensive tour of South America. The travelers have been away from Chicago for three months and bring back enthusiastic descriptions of many interesting parts of the South American Continent.

Sid Schuster is back on his old territory for Universal Film exchange and celebrated by sending out a novel postal card, bearing a photograph of himself, warning his old friends among exhibitors to "Watch for this fellow, he is headed for your city."

Business Manager Jack Miller of the Exhibitors' Association of Chicago, will represent his organization at the national convention of the M. P. T. O. of A., which will be held in Los Angeles during the month of June. A large number of Chicago exhibitors have already signified their intention of going to the coast for the convention, and both Chicago and Illinois now seem assured of strong representation.

Another Indiana ownership change is reported from Valparaiso, where Nick Pikos has taken over the Tivoli Theatre.

Extensive improvements have been completed at the Royal Theatre, Marengo, Ill., and Manager Neal Wilson now practically has a handsome new house. The new equipment includes a large stage with beautiful silk curtain, and acts are being run in connection with pictures on Saturdays and Sundays.

Sales Director Lou Metzger of Universal has returned to New York City after a visit to the Chicago office of his company.

The De Luxe Theatre at Hammond, which was wrecked by fire during the winter, was reopened Saturday, after a thorough renovation. The house has been newly equipped throughout and presents a very handsome appearance.

Gust Huth for many years owner of the Grand at Plano, has appointed Charles Dyas manager.

Manager Jack Sampson of the F. B. O. Chicago exchange is back at his desk at the local exchange, having made brief visits to San Francisco, Salt Lake City and Denver, on his trip back from the coast.

John Saunders of Culver, Ind., has purchased the Kentland Theatre at Kentland, Ind., formerly operated by Manager Kresler.

Read the News for the Regional News

Albany

R. E. BISHOP is the new manager of the Producers-Dist.-Corp. exchange in this city. He comes from New Haven and arrived in town on Friday. J. S. McHenry, who has been handling the exchange until a manager could be appointed, was advised by telephone during the week that he had been named as district manager for the Southwest, and left for Texas on Saturday.

Julius Byck, of Tannersville, was in town during the week, visiting practically all of the exchanges, and conducting his negotiations by means of pad and pencil, for he is a deaf mute. Mr. Byck announced that he was in hopes of disposing of his theatres in Tannersville and Haines Falls, but in case he did not he would open his house in the latter place on June 1, and would run his theatre in Tannersville seven days to the week, as soon as the summer guests started to arrive in the Catskills.

Howard Richardson, who has been in Florida during the past winter, will return to Schroon Lake about May 1, and again resume handling the theatre there, which has been conducted this winter by Father Blais.

Mike Freedman, formerly of Schenectady, and until recently owner of the Rialto Theatre there, is now managing a theatre in the Bronx.

The Strand Theatre in Schenectady, located on the main business street, is to lose three and one-half feet of its marquee this summer, through the widening of the street.

Miss Jane Halloran, secretary of the Albany Film Board of Trade, spent the past week-end in New York City, as the guest of friends.

Thomas H. Martell, who books pictures for the various training camps and army posts, paid one of his periodical visits to Albany last week.

Mildred Swart is the new organist at the Strand Theatre in Schenectady, replacing Arthur Labbs.

Mrs. Elizabeth V. Colbert has been elected president of the Women's Democratic Club of Albany county.

William Smalley, of Cooperstown, had two objects when he visited Albany last week. One of these was to book pictures and the other to visit an Albany oculist.

Alex Weissman, who has been a salesman in the local Metro-Goldwyn exchange for several months, has been named as manager, and as such succeeds Ted O'Shea, who left Monday for Buffalo, to become manager of the exchange there.

C. H. Buckley, of the Leland and Clinton Square theatres in Albany, was in New York City during a portion of last week.

Louis Buettner, of Cohoes, was along Film Row during the past week, but got no further at any of the exchanges, so far as can be learned, than merely saying "hello."

William Benton ran a fashion show at his Rialto Theatre in Glens Falls, for two nights last week, and played to a capacity business. He effected a tie up with several of the merchants in that city.

When the Hudson Theatre closes in Schenectady about June 1, for the summer, Harry Bond, the manager, plans to take a vacation trip of several weeks.

George Dwore, of Schenectady, who is connected with his father at the Cameo Theatre, opened a law office last week, and from now on will devote his days to legal matters and his evenings to the theatre.

Miss Betty Feuer, of the Crescent Theatre in Schenectady, returned last week from a two weeks' trip to New York.

Earl Leonard, of the Albany bureau of the New York State Motion Picture Commission, has been confined to his home in Saratoga Springs, with a relapse from the grippe.

W. W. Farley, of Albany, owner of five theatres in Schenectady, offered a bid of $300,000 last week at the auction sale of one of the state buildings in Albany, but did not win out.

Mrs. Clarence Gardner, wife of the owner of the Pine Hills Theatre in Albany, has been ill with the grippe.

Mrs. Mary O'Melia is the new booker at the Bond exchange in Albany, and succeeds Madge Stemmel, resigned. Mrs. O'Melia was formerly with the Fox exchange.

Harry Weinberg will come to Albany from Sioux Falls, S. D., on May 1 to become the manager of the F. B. O. exchange.

The Schine brothers will open their theatre in Sacandaga Park, on or about May 20, according to the weather.

Frank Breymaier, who does all the advertising and publicity for the Farash theatres in Schenectady, will find a little more time for himself after next week, when the VanCurler closes for the season and permits Mr. Breymaier to return to the Barcli.

Sidney Katz, of the F. B. O. forces, was up from New York last week, and said that he would no longer believe anything about California's beautiful weather. During the recent week he spent there, it rained every day.

The annual meeting of the Albany Film Board of Trade is scheduled for May 10. There is nothing in sight at the present time which indicates any very exciting contest. Alec Herman will be unopposed for re-election as president.

Activities along Film Row during the past week include the return from New York of Howard Morgan, manager of Education, and Harry Seed, manager for Warner Brothers, while H. C. Bissell, manager for Universal, journeyed to Utica, and Alec Herman, manager for First National, went to Poughkeepsie.

The Paramount forces in Albany gave a dinner at the Hotel Ten Eyck on Monday night, to which a number of exhibitors were invited.

The chamber of commerce in Watertown came out last week and endorsed a movement to do away with the usual carnivals as a means of providing funds for various organizations. In place of the carnivals, the theatres will do their share in the way of a benefit for the Northside Improvement League of that city.

Denver

DENVER'S ideal location and facilities as a convention city is now also being recognized by producing companies. Educational has picked Denver for one of the three places in which regional sales conventions will be held. The meeting is scheduled at the Albany Hotel, April 19 and 20. A. P. Archer, manager of the local Educational branch office, announces that the following home office executives will be in attendance: A. S. Kirkpatrick, general manager; J. R. Wilson, sales manager; Gordon S. White, director of advertising publicity; Harvey B. Day, Kinogram sales manager. Also will be in attendance: Arthur Lucas, a Southern franchise holder of Educational, and Mr. R. L. Hoadley, publicity director at the studios in Hollywood.

L. Marcus, district manager for Paramount, has arrived in Denver, preparatory to holding a meeting for exhibitors which will be held in the local Paramount office on April 19 and 20.

Sam Denbow, Jr., in charge of all bookings for Publix Theatres, is visiting Publix houses in Denver, Colorado Springs and Pueblo. While in Denver he assisted in establishing the district booking office in he Rialto Theatre. This will be in charge of Al Vincent, former manager of the Rialto and Victory Theatres, the Publix houses in Denver.

S. B. Rahn, Pathe branch manager, left Wednesday to attend the annual sales convention which will be held in New York City for Pathe managers and district managers.

Jack Krum has received word from T. Y. Henry, United Artists district manager for Omaha, Minneapolis, Kansas City and St. Louis, that he expects to be in Denver within a few days to spend about two weeks in taking a much-needed rest.

Livingston Lanning, former manager of the America Theatre, Universal first-run house in Denver, has accepted a position with the Publix Theatre Corporation of New York. He left to enter into his new duties early in April.

Barney B. Kean, formerly of Denver, but recently of Florida, is back with us again. He has accepted a position as salesman for the Denver branch of Associated Exhibitors.

The new Legion Theatre of Alamosa, Colo., will be operated by the Alamosa Theatre Corporation, capitalized at $20,000. According to announcements, Jack Eaton, manager of the State Theatre of Denver, is the president of the new company. It is expected that all will be ready for the grand opening by June 15.

L. J. Darmour, special representative for comedies being distributed by Film Booking Offices, dropped in a few days ago for a visit with Sid Weisbaum, the popular F. B. O. branch manager.

Exhibitors seen doing business along Film Row last week were Fred Bezold, manager of the Lotus Theatre, Sheridan, Wyo.; Messrs. Lucy and Wilkinson, of the new Broadway Theatre, Pueblo, Colo.; Jim Lynch, president of the Wyoming Theatre Managers' Association, of Laramie, Wyo., who also operates the theatres in Laramie, and Tom Love, operating a circuit of theatres in Hanna, McGeath and Superior, Wyo.

Homer E. Ellison, former manager of the Rialto and Victory Theatres of Denver and one of the pioneer exhibitors of this territory, is one of the sponsors and financiers of the Denver African Expedition, which has just spent a year in Africa filming native life among the various African Bushman tribes and wild animals. The expedition, composed of Dr. C. E. Cadle, scientist; Paul Hoefler, a Denver camera man, and Dr. John, physician, will return to New York on the Majestic, Monday, April 19. They are bringing back with them over 50,000 feet of film. Because of Mr. Ellison's wide acquaintance in the Denver territory, reports of the expedition have been read by all exhibitors with great interest.

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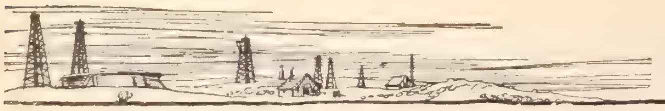
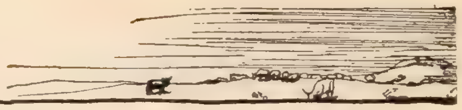


Southwest



THE neighborhood that holds the film exchanges in Oklahoma City will soon see a number of vacant buildings when four companies make their moves into the new film building at Robinson and Pottawatomie. Metro-Goldwyn-Mayer and First National will move first and will be followed later by Fox and Producers Distributing Corporation. Universal, also, will be in its new home at 519-521 West Main Street before the first of the month.

R. A. Morrow, district manager of Producers in this territory, was in the city last week on his way to New York to attend a district managers' meeting. Mr. Morrow, it is reported, will become assistant to W. J. Morgan, general sales manager. His successor has not been announced.

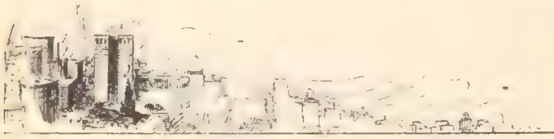
A new film bus line has recently begun operating between Oklahoma City and Muskogee. A round trip is made daily between these two cities. Other towns served by this bus are: McCloud, Shawnee, Paden, Prague, Boley, Okemah, Henryette, Morrison, Okmulgee, Boynton.

Mrs. Phil Isley of the Midwest Film Exchange has purchased a half interest in her father-in-law's theatre at Chickasha, having bought Mr. Grace's interest in it. Although the Chickasha Theatre has been running only a month or so, the business has been so favorable that more seats are to be added soon.

Guy Clark, formerly an operator at the Cozy Theatre, at Okmulgee, is putting in a theatre in McAlester. The new theatre will seat 300.

W. A. Ryan, branch manager for Fox, is attending the National Fox convention at Los Angeles.

J. P. Hudgens, former auditor for First National, is now with Producers Distributing Corporation.



Minneapolis

ROY ZIMMERMAN has been made manager of the Film Booking Offices in Sioux Falls. He has been assistant manager of the Minneapolis office under Eph Rosen and he has been with the company since it was known as Robertson-Cole. Harry Weinberg, formerly of the Sioux Falls branch, has been transferred to Albany.

C. H. Moulton, owner of the Bijou, at Beach, N. D., is dead there of a heart attack. He was one of the early settlers of the State and owned extensive farm lands.

Bennie Berger, who operates the Metropolitan and Strand Theatres, at Grand Forks, has taken over the Orpheum Theatre, thus uniting in his own hands all the opposition to Finkelstein & Ruben's Grand. Harry Olin formerly had the Orpheum.

Several Minneapolis managers are away for sales conventions or just getting back. Harry Bailey, of Pathe, has returned from New York. Tom Burke, of Warner Brothers, and G. R. Branton, of Educational, are in Chicago. A. H. Fischer, of Metro-Goldwyn-Mayer, is in New York.

Fred Krueger and Walter Enoch have opened a picture house at Cambria, Wis.

The Lincoln Theatre, at Stanhope, Iowa, has been reopened by F. A. Barquist.

The Crystal, at Glencoe, and the Crystal, at Norwood, have been purchased from Otto Parlitz by C. J. Novak.

The Shadowland, at Rush City, Minn., has been reopened.

After extensive remodeling to enable it to house both pictures and road shows, the Princess, at New England, N. D., has been renamed the Grand.

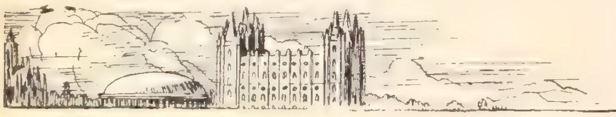
B. R. Parsons, owner of the Grand Theatre, at Springfield, Minn., has just let contracts for his new theatre.

S. R. O. week has ended on the Finkelstein & Ruben Circuit, and it was well named. Managers and chiefs were all enthusiastic.

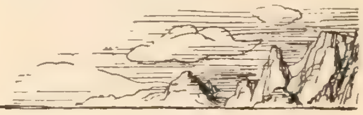
Newspapers made liberal mention of the fact that Finkelstein & Ruben co-operated in Good Will week observances in Minneapolis by including in its news reels a few shots of priest, rabbi and minister inviting the people to the second annual participation in the movement.

By diving through a window, the operator at H. J. Ludcke's Theatre, in St. Peter, Minn, saved his life when a film exploded, causing $1,000 damage. The fire was confined to the booth.

Mrs. Robbins Gilman, of the Women's Co-operative Alliance, Minneapolis, who recently spoke strongly against local or State censorship of motion pictures, is in Washington, urging Federal control of the industry.



Salt Lake City



WALTER MENDENHALL of the Boise Theatre Company has been visiting the local film mart for a few days.

Al O'Keefe, local manager for Producers Distributing Corporation, is leaving immediately for Idaho with E. L. Walton who has just arrived from Denver.

O'Keefe is reported to be driving a new Packard Coupe. C. C. McDermond is just leaving the office for an extended trip into Southern Utah.

T. M. Chesler, owner of the Gem and Princess theatres at Bingham, Utah, has been visiting film row this week.

Kenneth Hodkinson, District Manager for United Artists, is spending the week with Walter S. Rand, sales manager of the Salt Lake branch.

Milton Cohn, United Artists representative in Montana, is now making the key cities in the interest of the new fall product.

C. John Predari has been added to the sales staff of United Artists, and has been assigned the Southern Utah territory .

J. E. Ryan, operating the Liberty Theatre at Brigham, Utah, has been lining up new business for his house this week along the row.

James R. Keitz, branch manager here for Greater Features, is enjoying the glories of spring in a big new Nash Sedan.

J. A. Epperson, branch manager here for Pathe, has left for New York, to attend the Pathe managers' convention. He will return about May 1st.

The Pathe exchange is being moved into the new film building right away. The building is not entirely finished but the Pathe quarters have been completed.

Frank Hopkins, West Coast Division Manager for Associated Exhibitors, is leaving this city within a few days for Portland and Seattle.

E. J. Smith, General Sales Manager, is also leaving after having paid the local office a short visit.

L. A. Davis has just returned to his managerial desk at the local F. B. O. exchange after having been in attendance at the convention in Los Angeles. He leaves on an extended tour next week to cover Southern Utah.

P. C. Taylor, Canadian Division lyde H. Messinger, local manager of the Chicago office, also stopped off here on their way back home.

Clyde H. Messinger, local manager for Educational, leaves April 17th for the convention to be held in Denver April 19th and 20th.

Gordon Thornberg, part owner of the Orpheum Theatre at Milford, Utah, is the happy father of an eight pound baby daughter born April 13th.

Tom Kilfoil, Special Representative for Famous Players-Lasky, from the New York home office, is here supervising the installation of the new Paramount exchange in the new film building.

Mell S. Wilson, formerly branch manager here for Famous Players-Lasky and now the manager for Fox in Denver, spent a day here on his way to the Fox convention in Los Angeles.

Joseph F. Samuels, local manager for Metro-Goldwyn-Mayer, is making a week's trip into Montana.

C. F. Parr is up in the Yellowstone branch of Idaho, and C. M. Stern is making Southern Utah with his Metro-Goldwyn-Mayer product.

Manager George E. Carpenter of the Paramount Empress Theatre here, is intending putting in a new box office and redecorating the lobby with new lighting effects. He may close the theatre for a week or ten days while they re seat part of the house and redeco orate generally, after which they will be able to seat more people. New uniforms have been ordered for the ushers and the orchestra is going to be nicely decked out in white this summer.

W. H. Burt of the Rialto Theatre at Twin Falls, Idaho, is an exhibitor visitor here this week.

C. Allen Smith, organist at the American, has been missed at the Console the last few days as he has been confined to his bed with illness.

The Christensen School of Dancing has now moved to their new quarters in the Dansante, and it is expected that L. P. Christensen and Dave Schayer will arrange some special prologues at this theatre.

H. Bradley Fish is expected to return to his managerial desk at the local Fox exchange from the convention in Los Angeles about April 21st.

Mathew Aparton, branch manager here for Universal, is back from the convention as are all of the Universal salesmen. Aparton is leaving right away for the territory.

John Ruger, owner of the American and Orpheum theatres at Park City, Utah, has been conferring with local managers on the new season's product this week.

W. F. Gordon, manager of the local Associated First National exchange, with Clyde Marcrof, booker here, and all of the salesmen, leaves April 23rd for the convention in Chicago which will be held from the 26th to 28th.

G. C. Jones is still covering Montana for Warner Brothers. M. F. Keller is working the Utah and Nevada territory.

South East

THE Royal Theatre, Wilmington, N. C., suffered from a fire in which the booth was practically demolished, through the film igniting.

It was reported that J. A. Rowan has purchased his partner's interest in the Wanoca Theatre, at Wallace, N. C.

Francis White, of the Capitol Theatre, Asheboro, N. C., was in Charlotte Tuesday as he is an exhibitor member of the Arbitration Board.

R. A. McGuire, auditor of Universal Film Exchanges, Inc., is in the Charlotte office this week, installing a new system of handling complete service contracts.

Ernest Neiman, formerly district representative of Producers and Distributors Corporation, is now salesman for Associated First National, according to report.

E. F. Dardine, who is the oldest exchange manager in point of service in Charlotte, returned with his entire sales force from a sales convention in New Orleans.

William Conn, F. B. O. manager, has returned from the sales conference in Los Angeles. Bill states he is glad to get back, as he only had one doy of sunshine during the entire trip.

Miss Dorothy Kenney, who has been in Charlotte some time, installing new system and secretary in the Film Board of Trade, was presented with a handsome bar pin on the event of her departure for New York.

Merritt Davis, manager of Warner Brothers, is in New York at a sales convention.

J. A. Reynolds, manager of Educational Film Exchange, has resigned to accept a position as general manager of the Piedmont Theatres, Inc., circuit, of which D. M. Eaves, of Union, S. C., is president. Jim has the best wishes of the entire faculty in his new undertaking.

H. W. Marcus, formerly general manager of the Eastern Carolina Theatres, Inc., has severed his connections with this company.

Louis Olsham, black signal man for Universal Film Exchanges, Inc., has been in the Charlotte office for the past week, looking after play dates.

Nat Royster, manager of the Warner Brothers Broadway Theatre, Charlotte, N. C., is in New York at a special conference this week.

Ground has been broken on North Tryon Street, Charlotte, for the new theatre which is to be operated by the Publix Theatres and which they expect to open late in the fall.

U. K. Rice, manager of the Colonial Theatre, Winston-Salem, N. C., was along Film Row the past week.

T. G. Leitch, president of the National Amusement Company, of Greensboro, N. C., has been in New York the past week on business for his company.

A. F. (Fuller) Sams, Jr., general manager of the Piedmont Amusement Company, Winston-Salem, N. C., has been spending a week's vacation in New York City.

V. C. Schley was in Charlotte Tuesday as an exhibitor member of the Arbitration Board.

The Metro-Goldwyn trackless train has arrived in Charlotte and is creating quite a sensation.

The Lyric Theatre, of Gastonia, N. C., will open its doors to the public on April 15. This house was built by J. E. Simpson, owner of the Ideal Theatre, of this city. It will have a seating capacity of about 650 and will be the first-run house.

Jimmie Meacham, booker for Producers and Distributors, spent several days in Atlanta the past week.

Buffalo

WITH most of the cities in Western New York resuming daylight saving schedules late this month, a growing sentiment is said to be felt now in Lockport and Niagara Falls that these two towns should line up with Buffalo, Rochester and the Tonawandas. Theatre interests in both towns, of couse, are fighting the move to put the new time into effect.

Eddie Weinberg has resigned as manager of the Cataract Theatre, in Niagara Falls, and is back in Buffalo as sales representative for a local electric sign company. But they always come back for more, so we expect to see Ed back in the fold again soon.

The sixth anniversary of the Binghamton Theatre, Binghamton, N. Y., was observed this past week. Through the combined efforts of Ned Kornblite, Dave Cohen and Manager H. M. Addison, the Binghamton has enjoyed a reputation of providing a calibre of entertainment second to none.

The new Hollywood Theatre was opened in Gowanda, N. Y., Monday evening, April 19. It is one of the most attractive small-town theatres in Western New York. It is "big-town," however, in its equipment and the decorations are most artistic. Judge John M. Schatt, veteran exhibitor, was on hand to welcome the open-night audience. There was a large delegation from Buffalo. The house was built by the Gowanda Realty Company.

The Symphony Theatre, in Binghamton, has just installed a $25,000 Link orchestral organ. The management obtained C. Sharpe Minor to play the instrument the week of April 19.

A few dozen theatre and exchange men attended the stag party given the other evening in the Broadway theatre by Mein Host Benny Wallerstein. Everything was going fine until the time to collect, when Benny had to lock the doors, 'tis said, but Carl Fahrenholtz, Fox booker, tried to get out the ventilator shaft. The new event is scheduled for the Rivoli in the near future.

Ted O'Shea, formerly a member of the Buffalo Metro sales force and recently manager of the Albany M.-G.-M. office, has returned to Buffalo as manager of the same exchange, succeeding Henry W. Kahn, who has been appointed manager of the Metro-Goldwyn-Mayer exchange in Memphis.

Charlie Goodwin, who recently resigned as manager of the Buffalo Universal exchange, has been engaged as a salesman at the Producers Distributing Corporation office.

Charlie Bowe, of the Frontier, a Buffalo community theatre, is out to equal Harry Langdon's walking record. Charlie gets all over town and always gets to his destination "on the hoof." No wonder this jolly exhibitor is always the picture of health.

First National Manager Frank J. A. McCarthy and his sales staff are all set to advance on Chicago Sunday for the big F. N. pow-wow. Each many is carrying a sawed-off shotgun in case there is an uprising in the town while they go slumming.

Frank C. Beetson, formerly an executive of the American Sugar Refining Company, has joined the sales department of the United Artists Buffalo branch.

Indianapolis

EXCAVATION work was started here today for a new $75,000 moving picture theatre by the F. J. Rembusch Enterprise, Inc., of which Frank J. Rembusch, of this city, is president.

Plans call for a seating capacity of 1,190 and a stage that will accommodate legitimate attractions. A large lobby, highly decorated, will form the entrance to the auditorium, which will take up the greater part of a business block.

E. W. Gomersall, local manager for the Fox Film Corporation, and George Landis, special representative for Fox, are attending the Fox convention in Los Angeles, Cal.

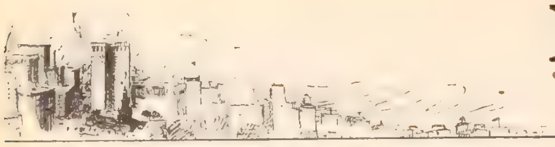
Henry Zapp, local manager for the Producers Distributing Corporation, has been transferred from the Indianapolis office to Detroit, the change to take effect April 15.

Zapp was just recently elected president of the Indianapolis Film Board of Trade and served the short term of four weeks. On account of the transfer of Zapp to Detroit, the members of the Indianapolis Film Board of Trade elected A. W. Plues, local manager of the Pathe Film exchange, president of the board to serve the unexpired term of Mr. Zapp. Mr. Plues has had a great deal of experience in the Film Board of Trade, having served on the Arbitration Board and various committees from time to time.

Ora Monger, who recently took over the Palace Theatre, at Richmond, Ind., has also taken over the Richmond Theatre. Bob Hudson operated both of these theatres. Monger will continue the same policy in both theatres as was formerly laid out by Hudson.

William Ratz, salesman for Producers Distributing Corporation and widely known in Indiana and vicinity, has been appointed local manager for the Producers Distributing Corporation, to succeed Henry Zapp.

EMPIRE LABORATORIES INC.
723 Seventh Ave., N. Y. Bryant 5437-5736
DEVELOPING AND PRINTING MOTION PICTURE FILM



New England

JOSEPH A. EMERY, manager of the Star Theatre at Bar Harbor, has returned from Florida where he spent several months. He is getting his theatre into shape for the opening of the summer season.

M. E. Loew of Loew's Circuit, with headquarters in Boston, spent several days in Portland during the week which has resulted in a revival of rumors that a Portland playhouse may be added to the circuit. No confirmation of the rumor could be secured.

Special Representative Umber of United Artists was a visitor to the Portland office of that company during the week, where he was entertained by Manager M. J. Garraghty.

James Greeley, Portland, one of the pioneer motion picture managers of Maine, announces that the old Gaiety Theatre is being extensively remodelled, that it will be made a first class house and brought up to date in equipment and will be reopened aboutt June 1st as a first run house.

Activity is reported at most of the noted summer resorts where work is under way painting and improving the motion picture theatres for a record summer business.

The Hollywood Club, formed to show motion pictures, has been opened at 106 Market street, Lynn, Mass., has been purchased by A. Cleveland. It is understood films may be produced later with New England scenes as a background.

The Playhouse at Chicopee, Mass., has been purchcased by A. L. Richmond from F. L. Frechette. The new owner will operate the Playhouse in the spring which he now controls, including the Phillips, Strand and Jefferson at Springfield, Mass.

Frank Wotten has acquired the Rialto Theatre in Westfield, Mass., from F. L. Frechette. Mr. Wotten also operates the Willow Theatre at Willimanset, Mass.

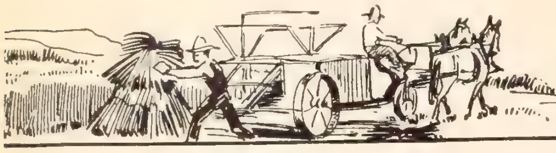
James A. Curran, assistant manager of the Pathe exchange at Boston, and Cashier D. W. Grover of the same exchange, were in New York for a few days attending the special efficiency meeting of the home office.

Manager L. J. Hacking of Producers Distributing Corp., Boston, has been in New York City for several days.

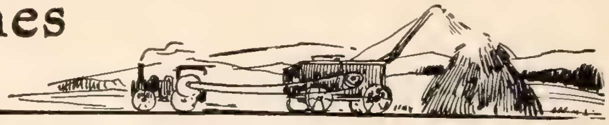
From the Boston exchange of Warner Brothers, Division Manager H. E. Elder, Branch Manager T. A. Donahue, Booker H. P. Smith and Salesmen M. E. Curran, H. C. Jewell, H. W. Erskine, H. M. Davis and Robert Murray, have returned from the Warner Brothers' convention in New York, held Saturdayi Sunday and Monday.

Branch Manager R. C. Cropper of the Pathe exchange, Boston, and Assistant Cashier E. R. Hurteau of the same exchange are back at their duties after absences of a week through illness.

E. M. Loew of the Loew Circuit has been entertaining his brother from Vienna, Austria, who has been in New England on a combination business and pleasure trip. He will return to Vienna in about two weeks.



Des Moines



FRANK CRAWFORD, manager of the Famous Players exchange, suffered from a dislocated shoulder for a week. Mr. Mr. Crawford fell on the steps to the basement of his home. While he was convalescing, A. W. Nichols, district manager, came down from Minneapolis to take charge of the local exchange office.

W. Hackman, until recently with Associated Exhibitors at the Des Moines office, is now with First National and travelling the northern part of the state.

C. Berk, Universal representative from New York, was for a week at the Des Moines office. He left here for Indianapolis.

N. C. Rice, manager of the office of F.B.O., returned from the three weeks at the national convention in Los Angeles. He was accompanied by Mrs. Rice.

Visitors at the Pathe office were Wolcott from Eldora, Stern from Corydon and Valentine from Casey.

Andre Bustanaby, from the New York office of Pathe, has been paying an official visit to the Des Moines office in his capacity as inspecting booker.

Mr. and Mrs. A. V. Lippert of Dyersville drove down to visit the city and also called at the film exchanges.

W. Miller, theatre broker, states that a number of theatres are about to change hands and that negotiations are now under way.

F. A. Van Husan, president of the Western Theatre Supply Company, from Omaha, stopped for a day at the Des Moines office.

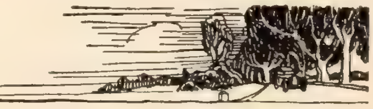
Charlie Stephens, shipper for Universal, has consoled himself in his sorrow—and has bought himself a new Ford.

J. C. Collins of Perry, Ted Bryant of Oelwein, William Youngclass of the Strand at Jefferson were registered among those who dropped in at the office of Famous Players to discuss pictures. Floyd Puffer of Webster City, G. Sterns of Corydon and Mrs. B. F. Watson of Knoxville visited the Universal exchange.

L. F. Wolcott and M. W. Morris of Eagle Grove and Eldora respectively visited the First National exchange.

F. J. Castart, travelling auditor from New York, has been visiting the office of First National.

Cleveland



MOSES SCHUMANN, father of D. L. Schumann of the Ohio Amusement Company, one of the leading local motion picture theatre circuits, died last Tuesday He was 78 years old. Out of respect for Mr. Schumann, the Cleveland Motion Picture Exhibitors' Association did not hold its monthly meeting on that day, as announced but postponed the meeting until Tuesday, April 20th.

Otto J. Motry set aside the week of April 11-18th for the tenth birthday celebration of his Lyric theatre in Tiffin, O.

J. L. Rex is the new manager of the Marvin theatre in Findley. Rex leased the house from O. E. Bollinger, owner of the building.

W. C. Walters, formerly associated with the Royal theatre at Oak Harbor, has purchased the Rialto theatre, Bellevue, from R. McIntosh.

Harold Stebbins steps into the limelight as an exhibitor with the acquisition of the Opera House in Bucyrus. Stebbens has been chief electrician with various road shows, and decided to settle down permanently. He plans to book in some road shows, some stock shows, and the big special feature picture productions.

The Cleveland Warner exchange was well represented at the Warner central convention in Chicago last week end. Attending were Nat Barach, division manager, Norman Moray, branch manager, Fred Scheuerman, office manager, and R. O. Flemm, L. B. Solether and J. S. O'Connell of the sales force.

Miss Leona Meyer, secretary to First National exchange manager Gradwell L. Sears, has just announced her engagement to William Enkler, a member of the Cleveland fire department.

Bert Botzum, prominent Akron exhibitor, has dug down into his bank roll to make alterations in his Orpheum theatre. He has built a model new screen room, where new product may be shown to the best advantage. He has also subdivided the second floor of the building into separate and elaborate private offices for himself and his associates who are Al Polonius and A. C. Kadlowac.

Howard Feigley, managing director of the Rivoli and Palace theatres in Toledo, is reported to be out of the hospital and to be on the road to recovery after an illness of several months.

George Zigiob, proprietor and manager of the Dreamland and Cozy theatres in Lorain, has been for several months and still is confined to a Cleveland hospital but he doesn't let a little thing like that interfere with his work, for last week he closed a year's contract with a local film representative. Miss Zigiob, George's sister, is running the houses during his absence from Lorain, and is said to be doing a mighty good job of it.

Allen Simmons is spending several thousand dollars to remodel his Allen theatre, Akron. The changes include a new coat of paint and new furnishings throughout. Simmons was in New York last week selecting decorations.

Bernard Kearney, assistant manager of the Colonial Theatre, Akron, is in an Akron hospital, said to be suffering from pneumonia.

W. B. Frank, vice president of the Hal Roach studios, and Stanley B. Waite, Pathe two-reel comedy sales manager, paid the local Pathe office a visit last Monday. Frank and Waite are making a tour of the central branch exchanges.

Gradwell L. Sears, First National exchange manager, spent part of last week in New York in consultation with home office representatives.

J. E. Loeffler, of the Rex Film Company, is now associated with the Fischer Film Exchange of this city in a sales capacity. Loeffler is, however, retaining his interest in the Rex Film Company.

The Film Bldg. register showed a decided pick-up last week, for visitors have been rather scarce for the past few weeks. Those noted included: George Mock, Mock's Opera House, Girard; George Scott, Market Street Theatre, Youngstown; M. Moran, Lincoln, Youngstown; Paul Mueller, Palace, Ashtabula; J. A. Martin, Pastime, Berea; W. C. Walters, Rialto, Bellevue; A. J. Buck, Colonial, Fostoria; Henry Rosenthal, Ohio, Ravenna; and Oscar Smith, Apollo, Oberlin.

Butte

W. J. HIENEMAN, manager of the local Universal exchange, has returned from Los Angeles, where he attended the big convention at Universal City. O. Henson, Universal salesman, returned with Mr. Hieneman and is equally full of inspiring messages from the film center.

William Hughardt, manager of the Pathe office here, is in Great Falls this week. Mr. Hughardt is clearing his slate to attend the big Pathe convention to be held in New York City.

Booker Claude Hall, of the Pathe office, is in charge during the absence of the executive, and incidentally he is doing a lot of work every day in fire drills. He says the staff can make an exit in less than thirty seconds now.

Frank Murphy, who heads the Famous-Players office here, has returned from the convention at Atlantic City. He has come home ready to put into action the many splendid ideas developed at the round-table talks at the convention.

Walt K. Millar, local manager for Greater Features, has just returned from a trip in the eastern part of the State.

J. J. Harrington, head salesman for the Montana district for First National, was in Butte a few days last week.

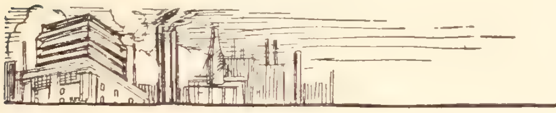
C. R. Wade, local executive for Producers Distributing Corporation, has returned from a trip over the State that included all the key cities of Montana.

Central Penn.

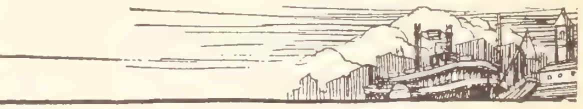
ARTHUR L. COBB, stage manager of the Majestic Theatre, Harrisburg, Pa, was severely injured when struck by an automobile as he was about to board a street car, near his home, on April 6. He will recover. Mr. Cobb is 50 years old.

A new motion picture theatre is being erected at Dry Run, Franklin County, Pa. The project is being financed by R. A. Steele, of Chambersburg, head of the Chambersburg Amusement Company, which owns the Rosedale Theatre, in that city. Dry Run is in a remote, mountainous section of the Path Valley, and the new theatre will be the first to be erected there.

The Regent Motion Picture Theatre, Beaver Falls, Pa., was considerably damaged by a fire which destroyed a drug store and tea room adjoining on the morning of April 15. Apartments above the theatre were damaged also, and the occupants of the apartments, consisting of two families, had to flee in their night attire for their lives. Firemen carried Mrs. Robert McMillan, an invalid, from one of the apartments. The total loss was placed at $50,000. The Regent is a modern theatre, equipped with a fine pipe organ.



St. Louis



HARRY ARTHUR SCHWARZOTT, 34 years old, salesman for the St. Louis office of Metro-Goldwyn-Mayer Pictures Corporation, died in St. Louis on Sunday, April 11, following an illness of about six weeks' duration. Several days age he underwent an operation for appendicitis and complications set in, causing his death. The funeral was held in that city on Wednesday, April 14.

Mr. Schwarzott was a member of the Beta Phi Sigma Fraternity, Navarre Lodge, No. 142, Knights of Pythias and the B. P. O. Elks' Lodge, all of Springfield, Ill.

Henry Sanders, salesman for First National, and his seagoing hack lost a battle with mud while out after contracts the past week and sent the S O S call for Manager Harry Weiss and his trusty Hudson super. But Weiss got mired in the mud about four miles from where Sanders was stuck. Result: both cars took the open-air garage for some forty-eight hours, while Sanders and Weiss rode the cushions back to town.

Visitors to the First National office in St. Louis the past week included Jerry Marks, representing Sierra Pictures; Thomas A. Curran, of Rayart Pictures Corporation, who sold features to the St. Louis Film exchange and short subjects to Columbia, and George West, brother of Billie West, making Winnie Winkle, Hairbreadth Harry and Izzie and Lizzie comedies.

The Lyric, Bragg City, Mo., has been taken over by Y. W. Yarbro.

The Great States Theatres, Inc., is the new owner of the New Paris, Paris, Ill.

John Kizer has hold the Kozy Theatre, Pocahontas, Ark., to Robert Sanders.

Theatres reported closed include: Auxvasse Public School, Auxvasse, Mo.; Jolly, Columbus, Ky.; Gayety, Freeburg, Ill.; Bond Theatre, East St. Louis; Jacksonville, Jacksonville, Mo.; Gem Theatre, Leachville, Ark.; Braswell, Marion, Ky.; Nason, Nason, Ill.; Grand, Odin, Ill.; Ozark, Ozark, Ill.; Rex, Pittsburg, Ill.; Lyric, Salem, Mo., and Hidalgo, Ill.

Houses that have opened recently or about to reopen are Hobo, Shawneetown, Ill.; Amusu, Dupo, Ill.; Okaw, Findlay, Ill., on Saturdays only to fall.

Due to high water in Central Illinois and Northern Missouri many theatres were dark the latter part of last week. About two feet of snow melting, with a full week of rain, caused many creeks and small rivers to leave their banks. Roads became impassable, power plans put out of business temporarily and business generally interfered with. However, exhibitors are looking ahead to better things.

R. W. Hickman plans to erect a new theatre at Third Street and College Avenue, Greenville, Ill. The new structure will be two-story, 44 by 125 feet, with stores on the ground floor in front.

The theatre at Joplin, Mo., was looted by yeggmen on April 12. About $750 was secured from two safes. The combination of one was knocked off with a come-along, while the door of the other strong box was blown with nitro-glycerine.

Al Boswell has assumed his new duties as assistant manager for the St. Louis exchange of Association Exhibitors. He had been a cashier for Fox for about six years and is well known to the exhibitors of this territory. Manager Nat Steinberg also expects to announce the acquisition of two new salesmen soon.

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Philadelphia

AT the first election of officers of the Regional Distributors' Association held recently in New York, Philadelphia exchangemen who have been active in the formation of the organization were paid tributes of appreciation. Oscar Neufeld, president o fthe Philadelphia Film Board of Trade, was elected president and Ben Amsterdam, of Masterpiece Film Attractions, was elected vice-president. The Association also expressed great appreciation for the efforts of Gene Marcus, of the Twentieth Century Exchange, who has been an active worker for the interests of state righters.

Dave Miller, who has been a member of the Philadelphia sales force of Universal for several years, has been transferred to Buffalo to assume the management of that office.

Mike Stiefel, head of the Stiefel Amusement Company, operating a chain of theatres in Philadelphia and vicinity, sailed recently with Mrs. Stiefel on the "Leviathan" for a several months' stay in Europe. Mr. Stiefel expects to spend the greater part of his vacation in Palestine.

Charles Delavan, who has been one of the field staff of Pathe News, has been assigned permanently to the Philadelphia office under Miles Gibbons, branch manager.

Joseph Hebrew, Philadelphia branch manager for Warner Brothers, has returned from a swing around the country, including visits to New York and Chicago, where he attended Warner Brothers' sales conference.

Jack Rosenthal, chairman of the Entertainment Committee of the M. P. T. O. of Eastern Pennsylvania, Southern New Jersey and Delaware, introduced an innovation in the way of entertainment when he suggested that members of the organization attend in a body the American League base ball game between Philadelphia and Washington following the regular meeting of the M. P. T. O. held in the Hotel Vendig on April ?.? The game was played in Shibe Park and members of the association expressed themselves as pleased with the change from the usual vaudeville entertainment which has always formed part of the program provided for the meetings of the organization.

New York and New Jersey

ALL of Dave Gross' friends are congratulating him on his promotion from assistant manager of the New York Fox exchange to full charge of local branch of Producers Distributing Corporation, where he succeeds George Dillon, who now has supervision of the Eastern district.

Gross' present position indicates a steady rise for several years, his experience as special representative for First National out of the home office, assistant manager for First National's New York exchange and assistant to Harry Buxbaum at the Fox New York branch furnishing a strong foundation for his present duties. He is well known throughout the country, particularly so in the local territory where has been located for years.

According to Harmon Yaffa, prominent local exhibitor, who commented on Dave's promotion, "if all exchange managers would study exhibitors' needs as Gross has, everything would go along more smoothly."

In what manner of esteem they hold Gilbert Josephson, managing director of the Monroe Theatre, Seventy-sixth Street and First Avnue, was demonstrated last Sunday evening, when his employees held a banquet in his honor at the Hungarian Restaurant. Johnnie Fields was master of ceremonies and presented Mr. Josephson with a handsome watch and chain in behalf of those present. J. Cohen and S. Rubin are credited with being the master minds of the affair. Included among the guests were Mrs. Josephson, Jack Josephson, Mr. and Mrs. J. Cohen, Mr. and Mrs. J. H. Phillips, Mr. and Mrs. H. Goldblatt, I. Goldblatt, J. Rubin, M. Nagel, I. Krulik, M. Chinsky, M. Paley, Irving Gerber, William Salkin, A. H. Levy and H. F. Farrell. Following the banquet, a reception was held at the Monroe Theatre.

HENNEGAN
Lithographed
Program Covers

New Series
ATTRACTIVE PRICES
WRITE FOR SAMPLES
THE HENNEGAN COMPANY
CINCINNATI, OHIO

Fred Faulkner, chief of the Faulkner New Jersey Circuit, has again moved to his summer home at Allenhurst, N. J., where he now plans to stay both summer and winter. Mr. Faulkner also has under consideration the removal of his business office from New York City to Newark. This latter move may be coincident with a rumor to the effect that the Faulkner-Bratter and Pollack Enterprises may combine with the strong New Jersey Fabian Circuit.

Messrs. Raynor and Stombaugh, of the Pathe New York exchange, are attending the convention at the Pathe home office this week.

Henry Blumenthal, of the Haring & Blumenthal New Jersey Circuit, dropped in to have a chat with some of the local exchange managers this last Tuesday. The promise that spring may yet appear has Henry going through the motions of swinging a golf stick. Haring & Blumenthal's new Jerome Avenue Theatre, a 2,500-seat house, is scheduled to open during the month of July.

It is rumored that Stanley Hand has resigned his post as manager of the First National New York exchange.

Dave Howell, who operates the Playhouse, at Dover, N. J., will include vaudeville in his theatre program during the latter part of the week, according to report. Dover is the home town and stronghold of Pete Woodhull, M. P. T. O. official.

Messrs. Grobe and Nobel, two enterprising local exhibitors, have two handsome theatres under way on Long Island—the latter, by the way, being a veritable beehive of theatre-building activity of late, owing to the vast real estate developments.

The Jackson Heights Theatre, located at 26 Northern Boulevard, will be ready about the latter part of August. This house will be of the stadium type and will have a seating capacity of 2,200. A few of the features will be a thirty-piece orchestra, a large Wurlitzer organ, solid bronze exit doors and a twelve-foot crystal chandelier in the main auditorium. Bert Korbel will be the managing director. The other house under construction by Grobe and Nobel is situated on Lincoln Avenue, Sunnyside, L. I., and is expected to be ready for business about Labor Day, 1926. The Sunnyside will seat 2,500 on one floor and provisions are being made for a balcony which will accommodate an additional 1,400, if conditions should warrant the change.

Morris Spewak, of Carteret, N. J., has recently purchased a site in that city where he will erect a 1,200-seat theatre.

According to report, the new theatre under construction at Englewood, N. J., although coming along slowly, is still coming along. The side walls and roof are up and the rest of the house is expected to be ready within the next couple of months or so.

Maurice Broskie, who was a well-known exchange manager before he forsook the worries of that end to shake a few plums off the tree in the way of taking over the West End Theatre at Newark, is building a new house at Nutley, N. J. Mr. Broskie states that the Nutley Theatre will be ready the latter part of the summer.

Chrisedge Theatres, Inc., of which Matthew Chrystmos and Harry Eldridge are the proprietors, will open another house at Bronxville about May 15.

One of Grobe and Nobel's Circuit theatres, the U. S., located in the Bronx, had a small fire in the projection booth a few days ago. It happened about 4 o'clock in the afternoon and Joe Hornstein, of Howell's, had two new machines installed by 5:30 the same day.

Feature pictures, with elaborate presentations, will be the policy of the new Tremont Theatre when Harry Sherman and Jack Steinman open that house during the summer. The Tremont will seat 2,000 and be in direct competition with one of the Loew Circuit. A good showman like Jack Steinman never worries about a little thing like that.

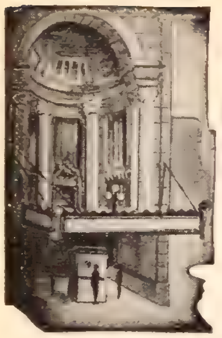
Two prominent New Jersey exhibitors have new theatres under construction at the present time. Leon Rosenblatt, of Bayonne, is building on Staten Island for a fall opening and J. Kokolis, of the Strand and Royal Theatres, Elizabeth, is also erecting another house in that city. The latter will seat about 1,000.

Harry Suchman, who, when feeling the need of a little diversion, goes into the real estate business, is reported as returning from the Florida field woth a bag full of shekels.

Calderone's new Valley Stream Theatre will have its opening the latter part of April.

According to report, Louis Rosenthal has leased his Palace Theatre, at East Orange, for a ten weeks' stock engagement to Atell, who operates the Portchester Theatre, at Mt. Vernon.

Jack Stewart, manager of Warner Bros. exchange, Cincinnati, Ohio



CONSTRUCTION & EQUIPMENT DEPARTMENT

"Tricks" That Spelled Profit for F. & R.

Presentation and Showmanship Ideas Recently Employed by Large Circuit

By EARL R. BUELL

FINKELSTEIN & RUBEN have adopted a new name and invented a new kind of stage presentation to set off some of their latest film shows. The name is synco-jazz and the show is called the Synco-jazz revue. It is built around Ackerman's singing orchestra which is well known throughout the Northwest for its radio broadcasting through WAMD, the Radisson Hotel station. Four dances, a girl and three men snap it up with ad-lib stuff from the orchestra and singers. The work is comedy throughout.

Egbert Van Alstein is another star that F. & R. is using effectively with its pictures. He is singing "In the Shade of the Old Apple Tree."

Bob Brose, who directs the orchestra at the Lagoon Theater in Minneapolis, is putting over a big thing which F. & R. will undoubtedly use in many of its theatres before long in connection with Saturday children's matinees.

Matinee Clubs

With a simple little "Kiddies' Matinee Clubs," he doubled the matinee business on that day in just four weeks from the time it started.

So overwhelming has been the success of this stunt that he is showing more than 50 letters from parents commending him on it and he has the pleasure every Saturday afternoon of hearing the kids give three cheers for Finkelstein & Ruben, three cheers for the Lagoon Matinee Club, and three cheers for himself as its organizer.

The club was started with 1,000 buttons and it has already been necessary to get another thousand.

Each button is numbered and every Saturday certain numbers are posted in front of the house. These numbers mean free admission for the kids with the lucky buttons and they never miss a week.

MEMBERSHIP BADGE

The members of the Kiddies Matinee Club for youngsters in Minneapolis. Those belonging to the club receive badges like that shown above. The number is the key for the prizes distributed at these Saturday morning showings.

Prizes for Youngsters

Inside more prizes are distributed and after the first two or three presentations, merchants in the district began approaching Brose with offers of prizes in order that the names might be mentioned and the boys might have a chance to cheer the merchants.

The splendid Calhoun Terrace Theatre and dance floor operated by F. & R., in Minneapolis, has been offered by the company without charge to several worthy organizations recently, notably the United States Veterans Bureau employes putting on a benefit dance for the new chapel at Fort Snelling.

The old stunt of using a flying extra which newsboys folded into regular papers was used by F. & R. in Duluth recently in the exploitation of a film.

S. R. O. Week Success

Co-operation all down the line was successfully raised to a high pitch in the F. & R. Theatres throughout the Northwest in S. R. O. week, a special stunt just closed.

It was a week when the theatre managers were asked to concentrate special efforts on "getting them in." The booking department exercised special care in the selection of pictures. Something extra in the way of music was planned. The advertising department put on an extra head of steam.

Donation parties and every other conceivable method of inviting the public to the theatre were used in order to make the movie-going habit stick just when spring began weaning 'em away.

Equipment Serving You

By P. M. ABBOTT

"PLEASE put me in touch with reliable manufacturers of equipment.

"How should I change my present ventilating system to get better results this summer?"

These are typical of queries and requests that are coming to our desk in ever-increasing numbers. And answering these letters from exhibitors is a task we're only too glad to perform. Every letter shows that one more theatre owner is keeping up with the times —that he must add something new and better even if only in a small way is the order of the day for the progressive exhibitor.

But back again to these requests for information on where to buy equipment and advice on technical questions —when these letters start coming thick and fast we know spring is here.

PLANS for making those long contemplated changes are getting under way at this season. And we want to extend our help to any reader who has a problem or who wants to know where or what to buy. This department is always at the service of all our readers.

For answering any technical points we aren't thoroughly familiar with ourselves, we are fortunate in having a reliable staff of advisory experts. So we invite the exhibitors who will make changes in their theatres during the next few months to call on us for any help needed.

The increasing volume of mail requesting our suggestions and advice concerning the sources of supply for various kinds of equipment and technical questions related to its installation, we receive with gratification as an expression of confidence by our readers. But more than that it indicates an appreciation of values and an understanding of the equipment market of today—an era in which progress and swift development are strikingly manifest.

Keith's in Washington Slashes Prices

Cuts Admissions to Offset Competition of Picture Houses

A SHARP reduction of admission prices was instituted last week at B. F. Keith's Theatre in Washington, D. C. The new scale offers the entire orchestra at 50 cents a seat for matinees from Monday to Friday, when the entire mezzanine floor is released at 35 cents per seat, and the balcony seats sell at 25 cents.

The new evening scale from Monday to Friday offers 500 orchestra seats at $1.00, with the old $2.00 seats selling at $1.50, a reduction of 50 cents on all seats. On these nights the balcony seats sell at 35 cents as against the old price of 50 cents.

Indication that the picture theatres of Washington are providing a brand of competition too severe to be met by the B. F. Keith's at the old prices is suggested by the reduction announcement, which includes the observation that the cut means "that patrons of this home of the last word in variety will now be able to see the same big shows that are presented in the Palace Theatre, New York, and the big B. F. Keith Hippodrome, New York, at movie prices."

Among the headliners the theatre has announced for future bills are Nora Bayes, Nazimova, Ruth Chatterton, Ethel Barrymore, Willie and Eugene Howard and Percy Grainger, concert pianist who recently made his vaudeville debut under the Keith-Albee banner.

Operatic Presentation At Imperial, Ottawa

Something new in moving picture presentation was seen at the Imperial Theatre, Ottawa, Ontario, during the week of April 17, when the film feature "The Bohemian Girl" was shown along with an opera accompaniment by a company of five operatic soloists and a symphony orchestra. The arrangement was carried out under the personal direction of Basil Horsfall, of Montreal, a former film distributor of that city. The combination of feature picture and personal artists in costume singing the principal roles of the opera was called "Operafilm." Presentations were given twice daily, the solos being synchronized with the action on the screen. The manager of the Imperial Theatre is James T. Moxley.

Gayety In Kansas City Now Offers Pictures

Burlesque will give way to motion pictures in the Gayety Theatre, Kansas City, starting this week. The management is going in for the revival of the two systems of shows, in vogue years ago, the continuous performance of first-run pictures and vaudeville at 10, 15 and 25 cents.

"There are many combinations of entertainment in our plans," Park Sherlock, manager, said. "We shall in one program present vaudeville, on Sundays only, feature pictures, comedies and news weeklies."

A FRANK MILLER PRESENTATION

The photo above shows the prologue presented by Manager Miller at the Imperial Theatre, Augusta, Ga., for the showing of "Mike" (M. G. M.). The number featured "Georgia Railroad March," composed by the theatre organist, and played by the orchestra. The engine and freight car moved across the stage and the number closed with the singing of "Mike" by a tenor, shown at left, dressed in overalls.

Presentations Replace the Double Bills At Leroy

The Leroy Theatre at Pawtucket, R. I., will shortly inaugurate a change in policy and will have a feature and a stage presentation instead of the double feature bill. Manager Harry Storin is arranging the programs.

Shea's Colonial Switches From Vaudeville To Films

Shea's Colonial Theatre in Akron, now undergoing a thorough cleaning and redecorating process, will reopen with a policy of first-run feature pictures, switching from the vaudeville policy under which it has been operated by Manager L. B. Cool.

Music Novelty Presentation At Des Moines Theatre

As a presentation number on the bill with "For Heaven's Sake" at the Des Moines Theatre, Des Moines, that house is offering a music novelty entitled "A Nautical Adventure." The act was a comedy number presented by Vergne Ford and Sherwood Beasley, including piano, trombone and vocal solo.

Petite Cherie On Alhambra Bill

Music and the dance shared stage presentation honors at the Alhambra Theatre, Milwaukee, last week. Themy Georgi, tenor, appeared as soloist with the Roemheld Orchestra, featuring the overture with vocal interpolations from the opera "Martha." The other act presented Petite Cherie, a dancer. "Watch Your Wife" was the featured screen offering.

Sunday Noon Concerts New Feature At Newman

The Newman Theatre, first run downtown house of Kansas City, will adopt a new feature, beginning April 25, in the way of a Sunday noon musicale, according to Bruce Fowler, manager. Widely-known local singers, pianists and organists will appear on the program from week to week, which will be from 12 o'clock to 12:45 o'clock, featuring only the highest class music and barring jazz. No additional admittance will be charged for the musical program, those attending being permitted to remain for the regular afternoon program, which will follow immediately.

Snowshoe Dancers in Des Moines

The Nellie Sterling Company, offering their novelty snowshoe dances in a colorful setting representing the lands of the big snows appeared on the sage of the Capitol, Des Moines, last week as the chief presentation in support of the photoplay "Desert Gold."

Eva Fay at Olympic, Pittsburgh

Eva Fay in her act "telling the past, present and future" was the stage attraction last week at the Olympic, Pittsburgh. "The New Klondike" and the second issue of the Charleston lessons reel featuring Arthur Murray, were the screen offerings.

D. W. Griffith Week in Newark

The Capitol Theatre, Newark, N. J., last week featured a week of D. W. Griffith revivals. "Way Down East," "The White Rose," "Broken Blossoms," "One Exciting Night" and "Orphans of the Storm" were the attractions offered.

COSTUMES FOR HIRE PRODUCTIONS EXPLOITATIONS PRESENTATIONS BROOKS 1437 Broadway Tel. 5580 Pen.

Charleston Still Box Office Favorite

New Records Set by Contests and Other Novel Dance Stunts

THE Charleston in various forms continues to hold a leading place as the biggest box office attraction offered by theatres large and small in conjunction with their photoplay features and stage presentations. The high-water marks set up with "fiddler's contests" and "old-time dance contests" have been eclipsed with the Charleston at theatres which have featured all three of these modern showmanship stunts.

At the Rialto in New York, the all-week contests of Charleston dancing, for example, succeeded in running up a remarkable box office return during Holy Week, admittedly one of the "toughest" theatre periods in the year. This outcome of the idea worked out by Manager Max Cooper, Exploitation Director Jack McInerney and Publicity Director Louis Lusty, of the Rialto, under the direction of A. M. Botsford and Ed. Olmstead of the Publix home office, naturally proved an especially gratifying circumstance to all of those gentlemen, in view of the fact that there were many who not only smiled but laughed outright when the idea of putting on a Charleston contest at a Broadway house was first announced.

Going from Broadway to East Liverpool, Ohio, we have the same testimony of praise for the Charleston which has characterized the reports of an overwhelming majority of the showmen who have used the stunt. Bill Tollman, manager of the Ceramic Theatre in East Liverpool, says he is "sold" on the value of the Charleston in picture theatres. About a month ago Tollman ran a local contest that he claims was the biggest thing he ever put over. His house was packed, literally, with not a seat to be had, all during the contest.

BACKS "CHARLESTON"

Johnny Hines with the silver loving cup to be presented by Chris Buckley, of the Empire Theatre, Glens Falls, N. Y., to the winner of the Charleston contests held there. The cup is presented by the First National Star.

STUDY PROJECTION

Class of the Publix Theatres Managers' Training School on the roof of the factory of the International Projector Corporation, where one of the sessions in the subject of projection was held.

Publix Theatres Managers' School Includes Projection Course

THE photograph published on this page is that of the second class of the Publix Theatres Managers' Training School. The schedule of the school includes a course in projection, which is but one of the many subjects in which instruction is given during the six months of training.

It is evident from a study of the very complete courses in theatre management that it is not the purpose of the school to train projectionists. No member of the class is training for any other work except that of theatre management. However, a capable theatre manager should supervise every detail of theatre operation. This he cannot do unless he is familiar not only with the technical details of each department, but also with its common daily problems. The course in projection aims to develop in these future theatre managers an appreciation of the importance of projection and the part that it plays in successful theatre operation. It develops the realization that the projectionist is a technical expert, and that when ideal relationship and mutual understanding of each other's problems exist between the theatre manager and the projectionist, the result is beneficial to theatre operation. This ideal relationship and mutual understanding cannot exist unless the theatre manager is familiar with the work of the projectionist and can talk his language and understand his problems and be familiar with those general technical details of his work.

Consequently, the course in projection at the Publix Theatres Managers' Training School includes some thirty-odd subjects, in which instruction is given not to train projectionists, but rather to train future theatre managers who can supervise projection more effectively.

The course started with a visit to the factory of the International Projector Corporation, where the class spent the entire day of Monday, April 12th. Instruction was given in the newly equipped auditorium of the International Projection factory, at 90 Gold Street, New York City.

P. J. McGuire, of the International Projector Corp., was in charge of arrangements and built up the program of the day and introduced the different speakers, who gave instruction to the class. Through his efforts slides were used to illustrate certain of his subjects that were discussed.

At the opening session Herbert Griffin, General Sales Manager of the Powers Division of the International Projector Corp. gave very practical and very informative instruction on Powers projectors, explaining the complete mechanism, the operation of the different parts. Open forum discussions followed Mr. Griffith's lectures and this expert discussed the problems presented by members of the class.

The class was entertained at luncheon and was then taken on the roof of their factory. Mr. Schulze and Mr. Wrede of the Powers Division lectured on illuminants, repairs and replacements and general maintenance. A. Kindelman, Chief Supervisor, and J. Soons, General Electrician, of the Simplex Division then discussed the Simplex projector and the Simplex incandescent lamp. Mr. Hall, of Hall & Connolly, discussed the "HC" high intensity lamp and this was followed by an open forum discussion.

John F. Barry, Director of the Publix Theatres Managers' Training School, expressed the appreciation of the class for the courtesies extended by the executives of the International Projector Corporation.

Boxing Bouts Added Attraction

So popular has a boxing bout, as an added attraction, proved each Friday night at the Empress Theatre, Kansas City, that Fred Sears, manager, arranged a program of eight bouts this week, several of them being far above the average. The house was packed.

Board Sponsors Sunday Shows

Central Theatre, Westerly, R. I., will inaugurate Sunday evening shows starting next Sunday. The Sunday shows are sponsored by the Pawcatuck Board of Trade and the Veterans of Foreign Wars.

An interesting photograph of the Alhambra Theatre, Alexandria, Egypt. Note the unusual seating arrangements which are of Opera House style. Besides being the home of United Artist pictures in Alexandria, the house is equipped to handle any type of show.

M & S Hollywood Theatre Brings Broadway to East Side

NO longer does Broadway hold the monopoly for modern and beautiful theatres. On Ave. A and 6th St., N. Y. City, quite a distance from the White Lights, the Hollywood Theatre has just been opened.

Harrison G. Wiseman, the architect, made a six months' tour of the newly opened theatres in all parts of the country and returned fully equipped with plans for a theatre that would contain all these improvements. Thus the Hollywood Theatre. This house was planned and built from a combination of ideas found in the finest theatres in the country.

The walls are of stucco, with bases of black marble. An arresting and unusual feature is immediately noticeable from a view from the rear of the theatre. Toward the front of the house on either side wall is a fair-sized crest in red and green. In the upper right-hand corner of the crest is a lion, done in gold. The idea has been carried to the decoration above the proscenium arch. With a dark green background, there is a gold design across this arch, in the center of which is another gold lion. These crests, together with the stucco decorations of the walls, give the appearance of an old castle.

While simplicity seems to have been the keynote, the effect is rich and beautiful. The arch of the stage is flanked on each side by two beautifully carved pillars in cream and brown, while between the two pillars is a panel of dark green. On each side of the stage, against the green panel, is a tall bronze lamp with a dim green light, which is left burning during the performance.

Completing the stage is a proscenium draw curtain of rich green velour, hung in heavy folds and bordered with a deep gold fringe. It is operated by a motor controlled in the picture booth. Over the curtain is a green velour valance of a scalloped design trimmed with gold braid. The proscenium treatment gives an effect of quiet dignity in keeping with the atmosphere of the architecture.

Quite in contrast is the picture curtain of green velour, with an all-over design in crushed rhinestones. The beauty of this curtain is emphasized by the alternating colors projected on it during the overture. The operator controls the travel of this curtain, too, from the booth.

Augmenting the orchestra is a large organ. The pipes are concealed beneath latticed balconies on each side of the front of the house. These balconies are of Spanish design, finished in green and antique gold. They are extremely ornate and their decorative features predominate wholly the simpler interior treatment.

Although the ceiling is painted a deep brown, there is a wide and magnificent center decoration for the chandelier. Again green and gold predominate, but there is a touch of red interspersed at different points. The chandelier is very large and is covered with crystal pendants and prisms. Colored bulbs throw a myriad of colors through the crystal. Crystal prisms hang from parchment shades adorning the wall brackets, while the foyer of the theatre contains three chandeliers, each one having eight parchment shades with elaborate crystal pendants and decorations. The orchestra beneath the balcony is illuminated by glass enclosed lights. The glass is of a deep blue with a design in green.

The stairway to the mezzanine is in the center of the foyer, and at the top step on either side is a mirror-covered door. The lounge is furnished with gray wicker chairs and table. Black and gray inlaid rubber linoleum covers the floor and has the appearance of marble. Blue-shaded lamps are placed in convenient spots for reading and small crystal chandeliers hang from the ceiling. A maid is in constant attendance in the ladies' lounge.

The balcony is large and contains 400 of the 1,500 seats in the house. It permits of a clear and unobstructed view of the stage from every angle.

A visit to the projecting room is of great interest. One of the very latest conveniences for perfect co-operation is a time clock for the benefit of the musicians. A clock is installed for the director, as well as one in the projecting room. This clock times the film so that the musician may also keep timed as to the length and change of the picture. The musician has a chart of the movements of the picture and thus knows every change and the clock times him perfectly.

The fireproof booth is equipped with every modern facility for good projection and safe operation, as well as convenience and comfort for the operator. A safety device is a pipe which runs from each of the three picture machines to the roof. This pipe not only keeps the machine clean from carbon dust but cools the machine automatically. Showers have been built in a rest room for the operators.

The heating of the theatre is entirely by oil, which is not only cleaner but safer in every way. Nothing has been overlooked in establishing perfect comfort for the patrons. The drafts which are bound to come through from under the exits have been eradicated by the addition of air holes which are built into the floor near the doors. Hot air is sent from the basement through these holes, checking the cold drafts which drift through. In the same manner, in the hot weather cold air is sent through to cool the theatre. A temperature of from 65 to 68 degrees is automatically kept at all times in the hot weather. The cooling and heating apparatus is operated on the same principle by underground and overhead ducts.

The seats are roomy and comfortable, the last word in design, upholstered in leather.

The ushers and attendants are under a military control, as in many other large theatres.

Good taste and quiet, harmony is prevalent throughout the entire interior. The draperies add refinement and richness to the general scheme of decoration and are the handiwork of the Novelty Scenic Studios of New York City.

Pittsburgh, Kansas, to Have $200,000 Theatre

Josephson & Finklestein, Kansas City, have purchased a site for $100,000 in Pittsburg, Kans., for the erection of a theatre to be known as the Orpheum, to cost $200,000. Construction of the building will be started as soon as the plans are drawn by Boller Brothers of Kansas City. The theatre will seat 1,500, and will be part of a circuit recently formed by Josephson & Finklestein.

Geo. W. Sparks Breaks Ground

The Eberhardt Construction Company, Salina, Kans., will start work immediately on the New Grand Theatre at Moberly, Mo. George W. Sparks, 207 North Clark Street, Moberly, Mo., is the owner of the building. It will cost about $50,000 and be two story and basement, 61 by 140 feet, and have seats for about 750 persons.

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Combined with his extensive knowledge of projection requisites is his ability to spread his finishing surface—be it rough or smooth—brilliant or subdued—with absolute uniformity, so that no high lights, clouds or mottled spots will appear.

Remember . . . to get a genuine KNOBEL BUILT Screen you must get a

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Backed by a guarantee of absolute satisfaction

A PERTINENT POINT

↓

Built to specification, means more than the mere showing of three or four different finishes. It means that all projection conditions of the theatre must be weighed carefully and the screen then built to fit. With the increasing improvements in projection, follows the development of new harmonizing screen surfaces. These will be found in the

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S M. P. E. Spring Convention Most Elaborate Yet Attempted

THE Society of Motion Picture Engineers will hold their spring convention May 3rd to 6th inclusive, at Washington, D. C. This meeting marks the tenth anniversary of the Call—Meeting of the Society, which took place in Washington in the spring of 1916.

In celebration of this anniversary, the Society has planned a very elaborate program of papers and social events. The meeting proper will be held at the Lee House, which is one of the better hotels in Washington.

The program in detail for the four-day session is as follows:

May 3rd, Monday: Morning—Registration; Address of Welcome by Col. J. Franklin Bell, Commissioner District Columbia; Presidential Address by Williard B. Cook, Kodascope Libraries, Inc., New York City; Unfinishes Business; New Business; Report of Committees.

Afternoon—Visit to White House to meet President Coolidge. Ladies of the Members will meet Mrs. Coolidge; Sightseeing tour for the Ladies of the Members from the Lee House.

Afternoon—Papers: ‘‘The Public and Motion Pictures,’’ by William A. Johnston, Editor, Motion Picture News; ‘‘Some New Developments in the Production of Animated Drawings,’’ by J. A. Norling, Loucks & Norling, Inc., New York City, and J. F. Leventhal; ‘‘Subtractive Color Motion Pictures on Single Coated Film,’’ by F. E. Ives; ‘‘The Handling of Motion Picture Film under Various Climatic Conditions,’’ by R. J. Flaherty, Cinematographer, New York City; ‘‘The Hypersensitizing of Panchromatic Motion Picture Film,’’ by J. I. Crabtree, Research Laboratory, Eastman Kodak Company; ‘‘Pointers on Theatre Design and Construction,’’ by H. Robins Burroughs, Architect, New York City.

Evening—Dinner: Evening session will be held in the Auditorium of the Motion Picture Division of the Department of Agriculture. Ladies are cordially invited; ‘‘The New Chronoteine Camera’’ (demonstration), by C. Francis Jenkins, Past President, S. M. P. E.; ‘‘First Production of Stereoscopic Pictures in Motion Picture Theatres’’ (film demonstration), by J. F. Leventhal; ‘‘Early History and Growth of the Motion Picture Industry’’ (film demonstration), by Otto Nelson, National Cash Register Company, Dayton, Ohio.

Tuesday Morning, May 4th—Papers: ‘‘The National Bureau of Standards and Its Possible Technical Relations to the Motion Picture Industry,’’ by George K. Burgess, Director of the Bureau of Standards; ‘‘Report of Progress in the Motion Picture Industry,’’ by Carl E. Egeler, National Lamp Works, Cleveland, Ohio; ‘‘Internal Developments in the Motion Picture Industry,’’ by Gov. Carl E. Milliken, Secretary, Motion Picture Producers and Distributors of America, Inc.; ‘‘The Organization and Procedure of the Publix Theatre Managers’ Training School,’’ by John F. Barry, Director of the School; ‘‘A Twelve Year Trial of Educational Films,’’ by F. W. Perkins, Director of the Motion Picture Division of the U. S. Dept. of Agriculture.

Afternoon—Lunch: Sightseeing trip (buses). Ladies of the Members are included; Dinner: Evening at the Metropolitan Theatre, as guests of Mr. Harry M. Crandall; Special entertainment by M. P. M. O. Local 224.

Wednesday Morning, May 5th—Papers: ‘‘Film Mutilation,’’ by Hickman Price, Motion Picture Producers and Distributors of America, Inc.; ‘‘The Useful Life of Motion Picture Film,’’ by F. H. Richardson, Technical Editor of the Moving Picture World; ‘‘Cleaning Used Positive Motion Picture Film,’’ by Trevor Faulkner, Famous Players-Lasky Corp.; ‘‘Some Problems of a Projectionist,’’ by L. M. Townsend, projection engineer, Eastman Theatre, Rochester, N. Y.; ‘‘Influence of the Projection Lens on the Contrast of the Picture,’’ by Clifton Tuttle and L. A. Jones, Research Laboratory, Eastman Kodak Company; ‘‘Effect on Screen Illumination of Bubbles and Striations in the Bulbs of Projection Lamps,’’ by L. C. Porter, Edison Lamp Works, Harrison, N. J.

Afternoon—Papers: ‘‘Trick Photography,’’ by C. L. Gregory, Dean, New York Institute of Photography; ‘‘An Apparatus for Time Lapse Motion Picture Photography,’’ by Howard Greene, Motion Picture Division, U. S. Dept. of Agriculture; ‘‘Lighting by Mazda Lamps for Motion Picture Photography,’’ by E. W. Beggs, Westinghouse Lamp Company, Bloomfield, N. J.; Report of Standards and Nomenclature Committee; ‘‘Painting with Lights,’’ by Harry Fischbeck, Famous Players-Lasky Corp.; The Ladies of the Members will be the guests of Mrs. Jenkins at special tea, Mrs. Trout, Mrs. Stickle and Miss Brueninger, assisting.

Evening—Banquet: Henry D. Hubbard, guest and principal speaker. Radio microphone at speaker's table.

Thursday Morning, May 6th—Papers: ‘‘Scoring a Motion Picture,’’ by Victor Wagner, musical director, Eastman Theatre, Rochester, N. Y.; ‘‘The Recovery of Silver From Exhausted Fixing Baths,’’ by J. I. Crabtree and J. F. Ross; ‘‘The Staining Properties of Motion Picture Developers,’’ by J. I. Crabtree and M. L. Dundon; ‘‘Syphons and Measuring Devices for Photographic Solutions,’’ by K. C. D. Hickman, Research Laboratory, Eastman Kodak Company; ‘‘Display Enlargements from Single Frame Motion Pictures, ’’ by K. C. D. Hickman; ‘‘The Use of Motion Pictures for Governmental Purposes,’’ by Raymond S. Peck, Dept. of Trade and Commerce, Motion Picture Bureau, Ottawa, Canada.

Afternoon—Lunch: Trip to National Museum and other public buildings.

Improvements Being Made on Kansas Theatres

Many are the remodeling plans and improvements being made for theatres in the Kansas City territory.

The Cantwell Theatre, Marceline, Mo., will be remodeled and the seating capacity enlarged to 500, according to A. B. Cantwell, manager.

The Colonial Theatre, Alma, Kans., has been reopened by W. E. Thowe and a cooling system installed.

A new Soloray electric flasher sign has been installed at the new Oak Park Theatre, Kansas City, by Jay Means, vice-president of the M. P. T. O. Kansas-Missouri.

The Hippodrome, Joplin, Mo.; New Madrid, Kansas City, and the Baier Theatre, Kansas City, have installed new Wurlitzer organs.

A Motiograph projector has been installed at the Gayety, Kansas City, while the Palace Theatre, Hoxie, Kans., has been equipped with Blizzard cooling system, according to Mrs. J. F. Menafee, manager.

New Simplex projectors have been installed in the Royal Theatre, Atchison, Kans., a Universal house.

Hertner Reports Favorable Situation in South

John H. Hertner, President of the Hertner Electric Co., manufacturers of the Hertner Transverter, has just returned from a very extensive trip through the South and reports that business in that section of the country is very promising indeed, particularly as to future development in the motion picture industry. ‘‘Business has never been as promising as it is right now,’’ says Mr. Hertner. ‘‘We are daily receiving orders from every part of the country, having received orders within the last few weeks from thirty-six theatres.

Orpheum Circuit Leases Chicago House

Lubliner & Trinz' handsome Tower Theatre, located at 63rd and Blackstone, which is rapidly nearing completion, has been leased by the Orpheum Circuit. This is the largest house on the South Side with a seating capacity of 3,600, and is one of the handsomest theatres in the city of Chicago. It is understood that the Orpheum policy will be similar to that at the State Lake. The programs will include five acts of vaudeville and feature pictures. This is the ninth Chicago house in which the Orpheum Circuit is interested.

Lubliner & Trinz to Open Two More Theatres

Another Lubliner & Trinz house which is scheduled for an early premier is the Grove, at 75th and Cottage Grove Avenue which will open its doors to the public on April 15th. This house will be operated on a straight motion picture policy.

The Belmont, at Lincoln and Belmont, which is Lubliner & Trinz's finest house, is also scheduled for opening during the month of May. It is planned to operate this house as a de luxe theatre in every sense of the world, including a large orchestra and presentations.

Box office value

When the picture is printed on Eastman Positive Film, good photography in the negative means good photography on the screen—the art of director and cinematographer is saved for your patrons to enjoy.

And photographic quality has real box office value—the house *expects* it.

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Projection

Optics, Electricity, Practical Ideas & advice

Inquiries and Comments

New Light on an Old Subject

Part II

The Eye and How it Works

In order to obtain a clear understanding of the action of glare, it is first necessary to learn the process whereby vision is possible.

The visual system can be divided into three parts:

1. The retina—which receives the images formed by the eye and which serves the function of a screen.

2. The optic nerve—which carries the visual sensation from the retina to the brain.

3. The cortex of the brain—which receives this sensation and renders it conscious to the brain, thereby completing the "seeing" action.

The Eye

A section of the eyeball is shown in Fig. 1. The eye itself is spherical in shape, its wall being built up of three coats, as follows:

A. The outer layer of the eye is a firm, tough, opaque membrane technically known as the sclera. The form of the eyeball is maintained by the sclera and it is the membrane to which the muscles which move the eye are attached.

The front section forms the cornea which is transparent for the admission of light. Immediately surrounding the cornea is the only visible part of this scleratic membrane, known as the "white of the eye," a term familiar to all.

B. Lying within the scleratic coat is a membrane called the choroid. To this membrane is given the important function of nourishing the eye by means of the blood vessels with which this coat is filled. The choroid does not extend entirely around the eyeball, but in the front merges into the ring-shaped ciliary body which surrounds the edge of the crystalline lens. A part of the ciliary process is connected with the iris, which is a thin opaque curtain, circular in shape, suspended in the aqueous humor.

The central hole in this curtain is well-known to all as the pupil of the eye. The function of the iris is to shield the eye from an excess quantity of light by regulating the amount of light admitted to the eye and to diminish spherical aberration.

The pupil contracts when excessive light strikes the eye and when the eye is directed to nearby objects. Expansion of the pupil occurs when there is insufficient light and when the eye is directed to distant objects.

C. The third and essential coat is the retina which is made up of a delicate and complex structure of nervous elements. The retina has ten distinct layers of light perceiving elements which are held together by a connective tissue framework. The visual impulses thrown upon the retina are picked up by inter-connecting cells in these layers and are relayed by the optic nerve to the brain. The oxial part of the retina, the fovea, is a region of high visual acuity and receives the image on which the attention is focused.

The sharpness of visual acuity decreases from the fovea outward. At any point of the retina the sensibility varies with the intensity and color of the light and duration of impression.

The interior of the eye contains the aqueous and vitreous humors which tend to maintain its shape. These two fluids as well as the arched surface of the cornea all have some refractive properties which, however, are slight in comparison with that of the lens.

The lens is of the familiar bi-convex type. It is of such consistency that its convexity may be altered by the action of the ciliary muscle which surrounds it.

The Eye as an Optical System

The action of the eye can be compared to that of a photographer's camera. The eyelid corresponds to the stop-shutter; the iris and pupil to the diaphragm regulating the quantity of light admitted; the crystalline lens to the converging lens of the camera; and finally, the retina to the sensitive film or plate. In this last comparison, however, there is one point of difference to remember, which is that the impression on the retina, unlike that of the photographer's plate, is extremely temporary in character, being replaced almost immediately by a new impression (image) as the nerve elements relay the nervous stimulus to the brain.

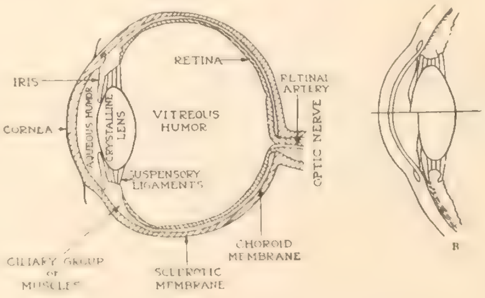
Focusing

The method of focusing is also different. The focusing of the image in the camera as is commonly known, is accomplished by adjusting the distance between the lens and the plate or film, whereas in the human eye, the distance from lens to the retina is constant, the adaptation of focus being accomplished by a change in the focal length of the lens itself due to the action of the ciliary muscle (Fig. 1-B), which regulates the shape of the lens so as to keep the images exactly upon the retina at all times.

With relaxation, the normal eye adjusts itself for parallel rays of light. Rays of light which come from a distance of twenty feet or more are practically parallel when they enter the eye.

As was noted before when considering the physiology of the eye, when we look at an object the main image is focused on the fovea, but the sensibility to vision gradually decreases outward to the periphery (edge) of the retina. This peripheral perception is called indirect vision and by means of it we are conscious of objects outside the area of direct vision. The entire area embraced by both direct and indirect vision is known as our field of vision and it varies in extent as we direct our eye on a near or far field.

(To be continued.)



The optical system of the human eye, diagrammatically shown in cross-section

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Kliegl Brothers Issue New Lighting Catalogue

Kliegl Brothers, also known as the Universal Electric Lighting Co., Inc., have just published a new catalogue. This book is complete in every detail and presents illustrations of lighting specialties and lighting effects for the stage, theatres, studios and general displays.

The catalogue is gotten up in a form that is convenient to use and will prove helpful to any exhibitor who is contemplating changing or adding to his theatre lighting. A copy of this book can be secured gratis from the manufacturers, New York City.

Pollack, of Silversheet Co., Touring the East

A. M. Pollack, general manager of the Silversheet Company, makers of motion picture screens, has been touring the Eastern part of the country, introducing their product and lining up a chain of distributors. Mr. Pollack, who is now in New York, announces that his trip has been exceptionally successful to date and that he has secured several large orders and signed up some important dealers.

Wurlitzer Buys K. C. Music Co.

The Wunderlich Music Company of Kansas City has been sold to the Rudolph Wurlitzer Company, according to F. Brodeur, Kansas City manager of the Wurlitzer Company. The Wurlitzer Company will move into the Wunderlich Company's building on Grand Avenue at once, it was said.

Kilgen Claims Ownership of Largest Exclusive Organ Factory

THE new and modernly equipped plant where Kilgen Wonder Organs are made is an unusual building. It is claimed to be the largest plant devoted exclusively to the building of pipe organs.

The Geo. Kilgen & Son, Inc., who build the Kilgen Wonder Organs, had its incipiency in the year 1640 in Durlach, Germany. Through succeeding generations organs were built by the Kilgens, not with a factory, but its individual craftsmen. In the year 1851 the late Geo. Kilgen, Sr., came to America, started the Kilgen organization in New York City, where it remained until 1873, then moved to St. Louis where they have been for the last fifty-one years. During this long period of business activity, since moving to this country, the firm has built and outgrown four plants, and this new one is the fifth.

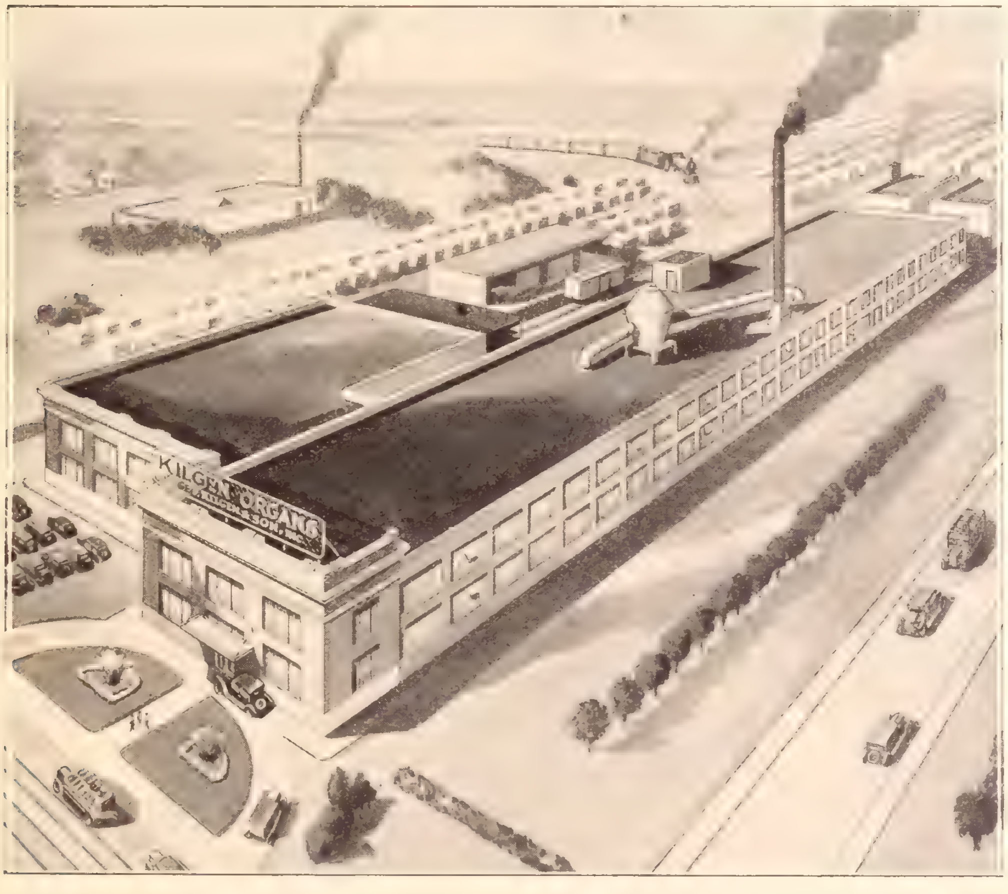
The new plant is in the shape of an "L." The upright of the "L" extends for more than two and a half blocks and is constructed of concrete and brick, on the daylight plan, where there are more of windows than wall surfaces. This section is two floors in height, and in it are located the departments of designing, engineering, research, console, magnets, wood-work and plant, all on the first floor. On the second floor, the metal and wood pine shop, the voicing-room, chest department, the pneumatic department, trap department, and others. To the rear of this building are the large, specially constructed dry kilns for the treatment of the wood to be used in the action and the pipes.

The foot of the "L" is the mammoth erecting-room, where all parts are assembled, the organ set up and thoroughly tested and inspected and gone over before it is allowed to be taken down and shipped. This erecting-room is capable of having seven large three manual organs set up at the same time.

Among the features of this factory, is the special machinery for various phases of organ work. This machinery has been invented and developed by men in the Kilgen organization.

Chas. C. Kilgen, Sr., the son of the founder of the firm in this country, is President, with his four sons as officers—Alfred G., George J., Charles C., Jr., and Eugene R. It is customary with the Kilgen family, to insist, before any member becomes a part of the firm, that he work through the several departments of the factory, and actually become an expert in the work himself, before taking an executive position. The heads of the several departments, as well as those working in those departments, have been with the Kilgen firm the greater part of their lives, some of them having terms of service of thirty, forty and forty-five years.

The Kilgen Company, through their two broadcasting stations, where they have large three manual organs being broadcast every day, that from Station WHT in the Wrigley Bldg., Chicago, and Station KMOX in the Mayfair Hotel, St. Louis, have extended an invitation to all exhibitors passing through Chicago to visit their studio there or passing through St. Louis to visit this new plant.



View of the new and modernly equipped plant of the Kilgen Organ Company, claimed to be the largest exclusively devoted to the manufacture of pipe organs.

Fight Competition of other houses with Action in your sign

Reco

Flashers
Made up to give any desired action effect. Have been leaders for 20 years. Used on 85% of the flashing electric signs. Exceptional features of adjustability

Color Hoods
Made for standard sizes of bulbs in clear, fadeless colored glass. Choice of six brilliant colors. Superior to and cheaper than dipping.

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CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents.

Wanted

YOUNG MAN desires position in any department of film laboratory. Also projectionist. Best references. Box 700, Motion Picture News, New York City.

PIANIST, expert, desires engagement to play alone in picture theatre, within commuting distance from New York City. Box 680, Motion Picture News, New York City.

AT LIBERTY, motion picture organist, expert in synchronizing music to the picture, plays jazz and classics; will go anywhere state of California. Address Alice Smythe, 1969 Fourth St., San Diego, California.

WANTED to buy or rent theatre 500-600 seats. Country preferred. Give full particulars. A. B., Motion Picture News, 845 S. Wabash Ave., Chicago.

WANTED.—Used posters, photos, slides, banners and accessories of all kinds. Must be in good condition. Will allow liberal credit. Theatre Poster Supply Company and Sign Exchange, 327 E. Sixth Street, Cincinnati, Ohio.

WANTED.—To rent or buy motion picture theatre. Give full particulars in first letter. Mrs. J. Beucher, 2880 Elston Ave., Chicago, Ill.

FAMILY of four would take full charge of your theatre — manager, operator, musician and ticket seller. Fifteen years' experience. Will lease or buy small theatre. Box 665, Motion Picture News, New York City.

CAMERAMAN. — Open soon for local news reel, special stunts, screen prologues, exploitation, amateur photoplays, contests, etc.; want permanent place; salary basis; reliable theatre only; own camera. Address Rowe, 6855 Vinewood, Detroit, Mich.

MOTION PICTURE PHOTOGRAPHER at liberty, desires position anywhere. Have my own cameras. Write J. H. D., 159 Orchard Street, Elizabeth, N. J.

PIANIST desires engagement to play alone evenings only, in picture theatre within commuting distance from New York City. Box 680, Motion Picture News, New York City.

WANTED.—Portable stereopticon, with or without slides. Spot cash. Must be cheap. Lyric Theatre, Odell, Illinois.

WANTED.—To lease a good theatre or take job as manager. Have had twelve years' experience. Married. Can give best of reference. Address E. L. Marquet, Opera House, Richwood, Ohio.

WANT to lease movie theatre 600 seats or over; anywhere in State of Wisconsin; would consider house somewhat run down, or will buy interest in bona fide proposition where owner wishes to retire; all replies absolutely confidential. Address, Box 660, Motion Picture News, Chicago, Ill.

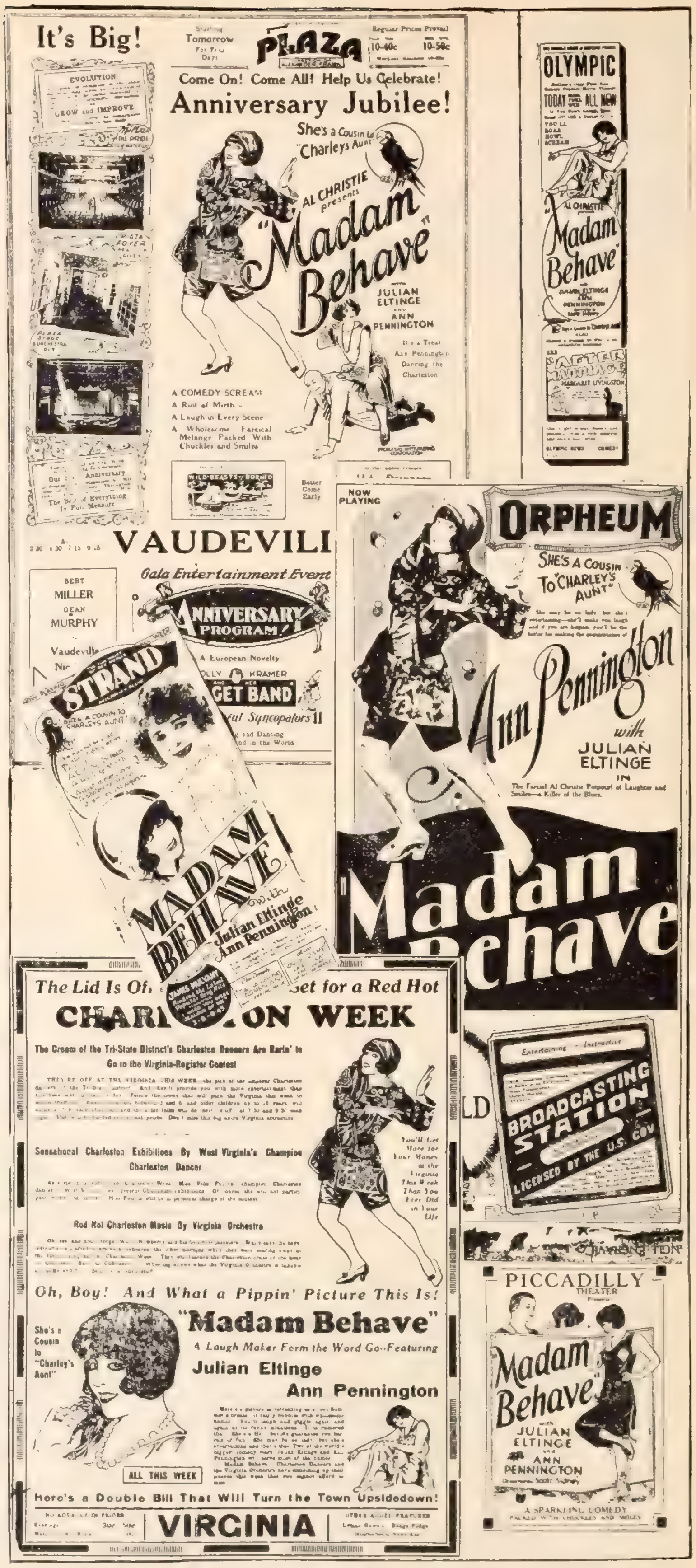
OPERATOR- and- electrician with 9 years experience in large houses; married; wants work at once. W. F. Ingalls, 313 So. "B" St., Oskaloosa, Iowa.

For Sale

SEVERAL used pipe and pit organs of standard makes, completely overhauled, traded on new Page organs; priced to sell. The Page Organ Co., Lima, Ohio.

THEATRE for long lease or sale. Fully equipped pictures or road shows. Seating capacity 900. Charels Bellinger, Findlay, Ohio.

PRICED RIGHT for quick sale. Theatre fully equipped, pictures and road shows. Four apartments, store-room. Eastern Pennsylvania town. Box 675, Motion Picture News, New York City.


It's Big!
PLAZA
Come On! Come All! Help Us Celebrate!
Anniversary Jubilee!
She's a Cousin to "Charleys Aunt"
Al Christie presents
"Madam Behave"
Julian Eltinge
Ann Pennington
A Comedy Scream
VAUDEVILLE
Gala Entertainment Event
Anniversary Program
OLYMPIC
Madam Behave
After Marriage
ORPHEUM
She's a Cousin to "Charley's Aunt"
Ann Pennington
with Julian Eltinge
STRAND
Madam Behave
Julian Eltinge
Ann Pennington
Madam Behave
The Lid Is Off
Set for a Red Hot
Charleston Week
Broadcasting Station
Licensed by the U.S. Gov.
PICCADILLY
Madam Behave
Julian Eltinge
Ann Pennington
Oh, Boy! And What a Pippin' Picture This Is!
"Madam Behave"
Julian Eltinge
Ann Pennington
All This Week
Here's a Double Bill That Will Turn the Town Upsidedown!
VIRGINIA

Charleston and Jazz and the sprightly Ann Pennington were heavily underscored in messages to the public relative to the showing of "Madame Behave" (Producers Distributing Corporation) at first run theatres. The displays reproduced in the layout above show the effective manner in which this production was sold to picture goers. Ads shown include those used by the following theatres: The Virginia, Wheeling, W. Va.; Plaza, Waterloo, Ia.; Orpheum, Duluth; Piccadilly, Birmingham; Strand, Des Moines, and Olympic, Buffalo

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy release, as well as information on pictures that are coming, will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Age of Indiscretion	Special Cast	Truart (S. R.)	5800 feet	
Arizona Streak, The	Tom Tyler	F. B. O	4540 feet	April 3
Bar C Mystery, The	Phillips-MacDonald.	Pathe	5 reels	
Barrier, The	Kerry-Barrymore	M-G-M	6840 feet	April 3
Bat, The	Special Cast	United Artists		
Beverly of Graustark	Marion Davies	M-G-M		
Beyond All Odds	Eileen Sedgwick	Chesterfield (S. R.)	5 reels	
Big Show, The	Lowell-Russell	Assoc. Exhib		
Blue Blazes	Pete Morrison	Universal	4659 feet	Jan. 23
Broadway Billy	Billy Sullivan	Rayart (S. R.)	5000 feet	
Chip of the Flying U	Hoot Gibson	Universal	6596 feet	Mar. 6
Combat	House Peters	Universal	6714 feet	Feb. 20
Coming and Going	Buffalo Bill, Jr	Artclass Pictures	5000 feet	
Dancing Mothers	Special Cast	Paramount	7169 feet	Feb. 27
Dangerous Virtue	Jane Novak	Lee-Bradford (S.R.)	6000 feet	
Earth Woman, The	Alden-Bonner	Assoc. Exhib		
Forbidden Waters	Priscilla Dean	Prod. Dist. Corp	5335 feet	
Gilded Highway, The	Devore-Harron	Warner Bros	6900 feet	
Happiness	Special Cast	F. B. O		
Hearts and Spangles	Wanda Hawley	Lumas Film	6200 feet	
Hell's Four Hundred	Margaret Livingston	Fox		
Her Second Chance	Nilsson-Gordon	First National		
Highbinders, The	Tilden-Daw	Assoc. Exhib		
High Steppers	Hughes-Astor	First National		
Let's Get Married	Richard Dix	Paramount	6800 feet	Mar. 13
Little Irish Girl, The	Dolores Costello	Warner Bros	6800 feet	April 10
Man Four Square	Buck Jones	Fox		
Manhood	Special Cast	Fox		
Marriage	Special Cast	Fox		
Miss Brewster's Millions	Bebe Daniels	Paramount	6457 feet	Mar. 20
Mlle. Modiste	Corinne Griffith	First National		
Monte Carlo	Special Cast	M-G-M	6129 feet	April 10
New Klondike, The	Thomas Meighan	Paramount	7445 feet	Mar. 27
Night Patrol, The	Richard Talmadge	F. B. O	6 reels	Mar. 20
Non-Stop Flight, The	Special Cast	F. B. O		
Nutcracker, The	E. E. Horton	Assoc. Exhib		
Other Women's Husbands	Blue-Prevost	Warner Bros	6700 feet	April 3
Red Dice	Rod La Rocque	Prod. Dist. Corp	6 reels	April 3
Roaring Forties, The	Special Cast	Jans (S.R.)		
Sap, The	Kenneth Harlan	Warner Bros	5500 feet	
Sea Horses	Special Cast	Paramount	6671 feet	Feb. 27
Secret Orders	Evelyn Brent	F. B. O	5506 feet	Mar. 27
Siberia	Special Cast	Fox	6950 feet	April 24
Six Shooting Romance	Jack Hoxie	Universal	4869 feet	Jan. 30
Social Celebrity, A	Adolphe Menjou	Paramount		
Taxi Mystery, The	Roberts-Agnew	Gingsberg (S.R.)	5052 feet	
Test of Donald Norton	George Walsh	Chadwick		
Three Weeks in Paris	Moore-Devore	Warner Bros	6050 feet	
Tramp, Tramp, Tramp	Harry Langdon	First National	5830 feet	April 10
Unknown Dangers	Frank Merrill	Hercules (S.R.)	4700 feet	
Untamed Lady, The	Gloria Swanson	Paramount	6132 feet	Mar. 27
Vanishing Hoofs	Wally Wales	Artclass Pictures	5000 feet	
Winning the Futurity	Landis-C, Horton	Chadwick		
Yellow Fingers	Olive Borden	Fox	5594 feet	April 10

APRIL

Feature	Star	Distributed by	Length	Reviewed
Ace of Hearts	Special Cast	Fox		
Among Those Present	Harold Lloyd (Reissue)	Assoc Exhib		
Bells, The	Lionel Barrymore	Chadwick		
Blind Goddess, The	Special Cast	Paramount	7249 feet	April 3
Border Sheriff, The	Jack Hoxie	Universal	4440 feet	Mar. 13
Broadway Gallant, The	Richard Talmadge	F. B. O.		
Brown of Harvard	Jack Pickford	M-G-M		
Crown of Lies, The	Pola Negri	Paramount	5 reels	Mar. 17
Danger, Quest, The	Reed Howes	Rayart (S.R.)	5000 feet	
Dangers of a Great City	Special Cast	Fox		
Desert Gold	Special Cast	Paramount	6900 feet	Mar. 20
Fighting Boob, The	Bob Custer	F. B. O.		
Fighting Shadows	Leo Maloney	Clarion Photoplays	4900 feet	
Fighting Thorobreds	Billy Sullivan	Rayart (S.R.)	5000 feet	
Flames	Valli-O'Brien	Assoc. Exhib		
For Heaven's Sake	Harold Lloyd	Paramount	5356 feet	April 24
Hello, New York	Pringle-Sherman	First National		
Hidden Way, The	Mary Carr	Assoc. Exhib		
Impostor, The	Evelyn Brent	F. B. O.		
Isle of Retribution, The	Special Cast	F. B. O		
Kiki	Norma Talmadge	First National		
Lucky Lady, The	Special Cast	Paramount		
Mike	Sally ONeill	M-G-M		Jan. 23
Money Talks	Special Cast	M-G-M		
Old Horses and New	L. Stone—B. Bedford	First National	6500 feet	April 24
Racing Blood	Special Cast	Lumas Film		
Runaway, The	Special Cast	Paramount		
Rustlers Ranch	Art Acord	Universal	5230 feet	April 24
Rustling for Cupid	George O'Brien	Fox		
Sandy	Madge Bellamy	Fox	7850 feet	April 24
Savage, The	Ben Lyon	First National		
Seventh Bandit, The	Harry Carey	Pathe	6 reels	Mar. 27
Shamrock Handicap, The	Special Cast	Fox		
Silken Shackles	Irene Rich	Warner Bros		
Sir Lumberjack	Lefty Flynn	F. B. O	5129 feet	April 10
Skinner's Dress Suit	Reginald Denny	Universal	7025 feet	Dec. 26
Somebody's Mother	Mary Carr	Rayart (S.R.)	6000 feet	
Starlight's Revenge	Jack Perrin	Rayart (S.R.)	5000 feet	
Streets of Sin		Fox		
That's My Baby	Douglas MacLean	Paramount	6805 feet	April 24
Tony Runs Wild	Tom Mix	Fox		
Twin Triggers	Buddy Roosevelt	Artclass Pictures	4800 feet	
Up in Mabel's Room	Marie Prevost	Prod. Dist. Corp		
Watch Your Wife	Virginia Valli	Universal	6980 feet	Feb. 27

Feature	Star	Distributed by	Length	Reviewed
Western Trails	Bill Patton	Chesterfield (S.R.)	5 reels	
Wild To Go	Tom Tyler	F. B. O.		

MAY

Feature	Star	Distributed by	Length	Reviewed
Black Paradise	M. Bellamy–E. Lowe	Fox		
Chasing Trouble	Pete Morrison	Universal	5 reels	
Early to Wed	M. Moore-Perry	Fox		
Footloose Widow, The	Irene Rich	Warner Bros		
Gentle Cyclone, The	Buck Jones	Fox		
Hell Bent for Heaven	Monte Blue	Warner Bros		
Honeymoon Express, The	M. Moore-Devore	Warner Bros		
It's the Old Army Game	W. C. Fields	Paramount		
Looking for Trouble	Jack Hoxie	Universal		
Love Thief, The	Norman Kerry	Universal		
Man From Oklahoma	Jack Perrin	Rayart (S.R.)	5000 feet	
My Old Dutch	O'Malley-McAvoy	Universal	7685 feet	
Palm Beach Girl, The	Bebe Daniels	Paramount		
Pals in Paradise	Special Cast	Fox		
Perils of the Coast Guard	Special Cast	Rayart (S.R.)		
Phantom Bullet, The	Hoot Gibson	Universal		
Rainmaker, The	Collier-Hale	Paramount		
Sally in Our Alley	Mary Philbin	Universal		
Secret Spring, The	Special Cast	Paramount		
The Set Up	Art Acord	Universal	4600 feet	Mar. 27
Sign of the Claw	Peter the Great (dog)	Lumas Film	5925 feet	
Racing Romance	Reed Howes	Rayart (S.R.)	5000 feet	
Shadows of Chinatown	Kenneth MacDonald	Bud Barsky (S.R.)	5000 feet	
Take a Chance	Richard Dix	Paramount		
Wet Paint	Raymond Griffith	Paramount		
Windjammer, The	Billy Sullivan	Rayart (S.R.)	5000 feet	

JUNE

Feature	Star	Distributed by	Length	Reviewed
Call of the Klondike, The	Special Cast	Rayart (S.R.)		
Deer Drive, The	Special Cast	Paramount		
Fighting Buckaroo, The	Buck Jones	Fox		
Good and Naughty	Pola Negri	Paramount		
Grass		Paramount		Mar. 7,'25
Hard Boiled	Tom Mix	Fox		
Hero of the Big Snows, A	Rin-tin-tin (dog)	Warner Bros		
One Punch O'Day	Billy Sullivan	Rayart (S.R.)	5000 feet	
Passionate Quest, The	Marie Prevost	Warner Bros		
Rolling Home	Reginald Denny	Universal		
Scrappin' Kid, The	Art Acord	Universal	4664 feet	Dec. 5
Self Starter, The	Reed Howes	Rayart (S.R.)	5000 feet	
Social Highwayman, The	Harlan-Miller	Warner Bros		
Volcano	Bebe Daniels	Paramount		
Yellow Contraband	Leo Maloney	Clarion Photoplays	4900 feet	

JULY

Feature	Star	Distributed by	Length	Reviewed
Dangerous Dude, The	Reed Howes	Rayart (S.R.)	5000 feet	
Sinister Detail, The	Kenneth MacDonald	Bud Barsky (S.R.)	5000 feet	

Comedy Releases

Title	Star	Distributed by	Length	Reviewed
Al's Troubles	Al Alt	Universal	2 reels	Mar. 13
At Home	"Our Gang"	Pathe	2 reels	
Baby Clothes	"Our Gang"	Pathe	2 reels	April 24
Bear Cats	"Big Boy"	Educational	2 reels	
Beauty Parlor, A	"Fat Men"	F. B. O	2 reels	
Bedtime Story, A	Arthur Lake	Universal	1 reel	
Big-Hearted Fish, A	Aesop Fables	Pathe	1 reel	April 10
Bill Grim's Progress	Short-Withers	F. B. O.		
Broken China	Bobby Vernon	Educational	2 reels	
Buster Be Good	Trimble-Turner	Universal	2 reels	
Buster's Hunting Party	Trimble and Dog	Universal	2 reels	
Buster's Mix-Up	Trimble-Turner	Universal	2 reels	April 24
Buster's Sky Rocket	Trimble and Dog	Universal	2 reels	April 24
Camel's Hump		F. B. O	1 reel	
Caught in the Act	Laymon-Dorety	Tennek Film	2 reels	
Circus Day		Pathe	2 reels	Mar. 13
College Yell, The	Neely Edwards	Universal	1 reel	
Couple of Skates, A	Neely Edwards	Universal	1 reel	
Creeps	Archer-Dunham	Educational	2 reels	
Dancing Daddy	Jack Duffy	Educational	2 reels	April 10
Dizzy Daddies		Pathe	2 reels	Mar. 20
Don Key-Son of a Burro	Holmes-Davidson	Pathe		
Do Your Duty	Snub Pollard	Pathe	1 reel	
Dog Shy	Charles Chase	Pathe	2 reels	
Dumb Friend, A	Arthur Lake	Universal	1 reel	Feb. 13
Dumb Luck	"The Gumps"	Universal	2 reels	
Eight Cylinder Bull		Fox	2 reels	
Family Picnic, The	"Helen and Warren"	Fox	2 reels	
Farm Hands	"Aesop Fables"	Pathe	1 reel	
Felix the Cat Braves the Briny	"Cartoon"	Educational	1 reel	
Felix the Cat in a Tale of Two Kittens	"Cartoon"	Educational	1 reel	
Felix the Cat Laughs It Off	"Cartoon";	Educational	1 reel	Mar. 27
Felix the Cat Misses the Cue	"Cartoon"	Educational	1 reel	
Felix the Cat Scoots Thru Scotland	"Cartoon"	Educational	1 reel	

Title	Star	Distributed by	Length	Reviewed
Felix the Cat Uses His Head	"Cartoon"	Educational	1 reel	
Felix the Cat Weathers the Weather	"Cartoon"	Educational	1 reel	
Fight Night		Pathe	2 reels	
Fire Fighter, The	"Aesop Fables"	Pathe	1 reel	
Flivver Vacation, A	Eddie Gordon	Universal	2 reels	April 3
Flying Wheels	Wanda Wiley	Universal	2 reels	Mar. 6
Fly Time	"Aesop Fables"	Pathe	2 reels	
Fool's Luck	Lupino Lane	Educational	2 reels	April 3
Fraternity Mixup, A	Alice Ardell	F. B. O	2 reels	
Fresh Faces	Walter Hiers	Educational	2 reels	
From the Cabby's Seat	"O. Henry"	Fox	2 reels	
Ghost of Folly	Alice Day	Pathe	2 reels	
Gimme Strength	Jimmie Adams	Educational	2 reels	
Going Crazy	Lige Conley	Educational	2 reels	
Hard to Hold	Laymon-Dorety	Tennek Film	2 reels	
Haunted Heiress, A	Edna Marian	Universal	2 reels	
Hayfoot, Strawfoot	Bevan-Clyde	Pathe	2 reels	April 24
Hearts and Showers	"Aesop Fables"	Pathe	1 reel	
Help Wanted	Charles Puffy	Universal	1 reel	
Hired and Fired	Paul Parrott	Pathe	1 reel	
His Private Life	Lupino Lane	Educational	2 reels	
His Taking Ways	Al St. John	Bischoff (S.R.)	2 reels	
Home Cured	Johnny Arthur	Educational	2 reels	Mar. 27
Honeymoon Feet	"Fat Men"	F. B. O	2 reels	
Honeymooning With Me	Charles King	Universal	2 reels	
Hooked at the Altar	Ralph Graves	Pathe	2 reels	
Hug Bug, The	Glenn Tryon	Pathe	2 reels	Mar. 13
Hurricane, The	Alice Ardell	F. B. O	2 reels	
Ko-Ko at the Circus	"Cartoon"	Red Seal	1 reel	Mar. 27
Lickpenny Lover, A	"O. Henry"	Fox	2 reels	
Light Houskeeping	Lige Conley	Educational	2 reels	Mar. 20
Love Sundae, A	Alice Day	Pathe	2 reels	
Madame Mystery	Bara-Finlayson	Pathe	2 reels	
Mad Racer, The	"Van Bibber"	Fox	2 reels	
Meet My Girl	Ralph Graves	Pathe	2 reels	Mar. 13
Merry Blacksmith, The	"Aesop Fables"	Pathe	1 reel	
Min's Away	"The Gumps"	Universal	2 reels	
Monkey Business	"Our Gang"	Pathe	2 reels	Mar. 27
Mortgaged Again	Arthur Lake	Universal	1 reel	
Moving Day	Cooley-Perry	Fox	2 reels	Mar. 6
Mr. Cinderella	Johnny Arthur	Educational	2 reels	
Mum's the Word	Charles Chase	Pathe	2 reels	
Never Too Old		Pathe		
Nobody's Business	Lloyd Hamilton	Educational	2 reels	April 24
Number One Society, A	"East Side, West Side"	Fox		
Old War Yorse, The		Pathe	1 reel	April 10
On Thin Ice	"Mutt & Jeff"	Short Film Syn	1 reel	Mar. 6
Oo-La-La	Bobby Vernon	Educational	2 reels	
Papa's Pest	Burns-Steadman	Educational	2 reels	
Painless Pain	Wanda Wiley	Universal	2 reels	
Pawnshop Politics		Fox	2 reels	
Phoney Express, The	Charles Puffy	Universal	1 reel	Mar. 13
Playing the Swell	Wanda Wiley	Universal	2 reels	
Polar Baron, The		Fox	2 reels	
Quick Service	Cliff Bowes	Educational	1 reel	Mar. 20
Radio Mad	Lymon-Dorety	Tennek Film	2 reels	
Rah, Rah, Heidelberg	"Van Bibber"	Fox	2 reels	
Rain and Shines	Al St. John	Bischoff	2 reels	
Reported, The	"Van Bibbers"	Fox	2 reels	
Rough and Ready Romeo	"Aesop Fables"	Pathe	1 reel	
Say It With Love	Edna Marian	Universal	2 reels	
Scared Stiff	Holmes-Cook	Pathe	2 reels	
Scratching Through	Cliff Bowes	Educational	1 reel	April 24
Separated Sweethearts	Arthur Lake	Universal	1 reel	
Shootin' Fool, The	"Aesop Fables"	Pathe	1 reel	
Shore Shy	Dooley-Joyce	Educational	2 reels	
Skating Instructors	"Mutt and Jeff"	Short Film Syn	1 reel	
Sky Bound	Al St. John	Educational	2 reels	
Smouldering Tires	A. Vaughan-L. Kent	F. B. O.		
Social Triangle, A	"O. Henry"	Fox	2 reels	
Sock Me To Sleep	A. Vaughan-L. Kent	F. B. O.		
Somebody's Wrong	Bowes-Newman	Educational	1 reel	
So This Is Paris	Neely Edwards	Universal	1 reel	
Spanish Love	"Aesop Fables"	Pathe	1 reel	Mar. 13
Spanking Breezes	Alice Day	Pathe	2 reels	Mar. 20
Swell Affair, A	Arthur Lake	Universal	1 reel	
Taking the Heir	Charles Puffy	Universal	1 reel	April 3
Tin Ghost, The	Lige Conley	Educational	2 reels	
Tonight's the Night	Bowes-Bradley	Educational	1 reel	
Too Many Babies	Darling-King	Universal	2 reels	
Too Many Relations	"Helen and Warren"	Fox	2 reels	
Tune Up	Charles Puffy	Universal	1 reel	Mar. 6
Two Lips in Holland		Fox	2 reels	
Ukelele Shieks	Glenn Tryon	Pathe	2 reels	April 10
Up in the Air	"Aesop Fables"	Pathe	1 reel	
Wandering Willies		Pathe	2 reels	April 3
What A Life	Frank Davis	Educational	1 reel	
When Hell Froze Over	"Mutt and Jeff"	Short Film Syn	1 reel	Feb. 20
Where's My Baby	Neely Edwards	Universal	1 reel	
Whoa Emma	Jimmie Adams	Educational	2 reels	April 3
Who's Boss?	Cliff Bowes	Educational	1 reel	
Wife Tammers	Cook-L. Barrymore	Pathe	2 reels	April 3
Wireless Lizzie	Walter Hiers	Educational	2 reels	Mar. 13
Wisecrackers	Short-Withers	F. B. O.		
Wise Quacker, The	Eddie Gordon	Tennek Film	2 reels	
Yearning for Love	Wanda Wiley	Universal	2 reels	April 3

Short Subjects

Title	Distributed by	Length	Reviewed
American Today (Variety)	Fox	1 reel	
Animated Hair Cartoons	Red Seal	1 reel	
Angelus, The	Cranfield & Clarke	2 reels	April 24
Aphrodite (Novelty)	Service Film	1 reel	
Bar-C Mystery (Serial)	Pathe	10 episodes	
Beasts of the Veldt	Chesterfield	2 reels	
Bed Time Stories	Sierra Pictures	2 reels	
Belgium Today (Variety)	Fox	1 reel	
Burkhardt's Plastic Film	Tiffany	1 reel	April 3
Canary Islands (Variety)	Fox	1 reel	
Casey of the Coast Guard (Serial)	Pathe	10 episodes	Feb. 20
Dancing Around the World (Variety)	Fox	1 reel	
Death Ray, The (Novelty)	Cranfield & Clarke	1 reel	
Dixie Doodle (Sportlight)	Pathe	1 reel	Mar. 27
Doctor, The (Famous Paintings)	Cranfield & Clarke	2 reels	
Egypt	F. B. O.		
Emergency Man, The Edmund Cobb	Universal	2 reels	
Every Picture Tells a Story	Cranfield & Clarke	1 reel	
Fade Away Foster (Mustang)	Universal	2 reels	
Film Facts (Series)	Red Seal	1 reel	
Flashes of the Past	Pathe	2 reels	
Frame Up, The (Mustang)	Universal	2 reels	
From A to Z Thru Filmdom (Hodge Podge)	Educational	1 reel	
Fugutive Futerise (Novelty)	Cranfield & Clarke	1 reel	
Giggles (Novelty Series)	Tennek Film	1 reel	
Grinning Fists (Mustang)	Universal	2 reels	
Gunless Bad Man, The (Mustang)	Universal	2 reels	
Happy Hunting Grounds (Sportlight)	Pathe	1 reel	
Has Anybody Here Seen Kelly	Red Seal	1 reel	Mar. 6
Heavens Above (Novelty)	Service Film	1 reel	
Her First Night in a Beauty Parlor	Cranfield & Clarke	2 reels	
Hero Land (Color Novelty)	Service Film	1 reel	
Heroes of the Sea	Cranfield & Clarke	1 reel	
Hia Pal . . . Fearless (Dog)	Chesterfield	2 reels	
Homeless Husbands' Land (Novelty)	Short Film	1 reel	
Honeymoon Cruises	Tennek Film	1 reel	
Inside Dope, The (Sportlight)	Pathe	1 reel	
International Detective Stories	Tennek Film	2 reels	
King of the Beasts (Cartoon)	F. B. O.		
Jungle Heroine, A	Chesterfield	2 reels	
Jungle Tragedy, A	Chesterfield	2 reels	
Land of Rivers (Scenic)	Service Film	1 reel	
Last Man, The	Chesterfield	2 reels	
Leaps and Bounds (Sportlight)	Pathe	1 reel	Mar. 13
Let's Go Fishing	Cranfield & Clarke	1 reel	
Let's Paint	Cranfield & Clarke	1 reel	
Lightning Hutch (Serial)	Arrow Film		
Lion's Mate, The	Chesterfield	2 reels	
Lizzie's Last Lap (Novelty)	Cranfield & Clarke	1 reel	
Love Fighter . . . Fearless (Dog)	Chesterfield	2 reels	
Marvels of Motion (Series)	Red Seal	1 reel	
Menace of the Alps, The	Universal	1 reel	Mar. 27
Mother, The (Famous Paintings)	Cranfield & Clarke	2 reels	
Mountain Molly O (Mustang)	Universal	2 reels	
Mountain of the Law, The (Variety)	Fox	1 reel	
My Old Kentucky Home (Song Car-tune)	Red Seal	1 reel	April 10
Neptune's Domain (Hodge Podge)	Educational	1 reel	
Nervous Moments (Sportlight)	Pathe	1 reel	
Off Shore Trails (Variety)	Fox	1 reel	
One Wild Time (Mustang)	Universal	2 reels	
Outlaw Love (Mustang)	Universal	2 reels	
Poland—A National Reborn (Variety)	Fox	1 reel	
Quick on the Draw (Mustang)	Universal	2 reels	
Radio Detective, The (Serial)	Universal	10 episodes	
Reelieves	Red Seal	1 reel	
Hidin' For Love (Mustang)	Universal	2 reels	
Rustler's Secret, The (Mustang)	Universal	2 reels	
Scotty of the Scouts (Serial)	Rayart (S. R.)		
Searchlight (Series)	Red Seal	1 reel	
Sky Skidder, The (Serial)	Bischoff	10 episodes	
Songs of England (Melody Series)	Pathe	1 reel	Feb. 6
Songs of Scotland (Melody Series)	Pathe	1 reel	Feb. 6
Songs of the Northern States	Pathe	1 reel	
Soul of the Cypress	Red Seal	1 reel	Feb. 27
String of Diamonds . . . Fearless (Dog)	Chesterfield	2 reels	
St. Pauls	Cranfield & Clarke	1 reel	
Sweden Today (Variety)	Fox	1 reel	
Tin Bronc, The (Mustang)	Universal	2 reels	
Trails of the Gods	Cranfield & Clarke	1 reel	
Tulip Land	Cranfield & Clarke	1 reel	
Vanishing Millions (Serial)	Sierra Pictures		
Vision, The	Educational	2 reels	
Wire Tigers, The	Chesterfield	2 reels	
Where the Silver River Gleams	Cranfield & Clarke	1 reel	
Winking Idol, The (Serial)	Universal	10 episodes	Mar. 20
Wolf, The . . . Fearless (Dog)	Chesterfield	2 reels	
Wonder Book Series	Short Film	1 reel	
Wooden Shoes	Cranfield & Clarke	1 reel	Dec. 12

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
30 Below Zero	Buck Jones	Fox		
Accused	Special Cast	Inde. Film	5000 feet	Jan. 16
Almost a Lady	Marie Prevost	Prod. Dist. Corp.		
Aloma of the South Sea	Gilda Gray	Paramount		
Altars of Desire	Mae Murray	M-G-M		
Amateur Gentleman, The	Richard Barthelmess	First National		
"Meet the Prince"				
An American Tragedy		Paramount		
Arizona Whirlwind, The	Bill Cody	Assoc. Exhib		
Atlantis		First National		
Auctioneer, The	George Sidney	Fox		
Back Slapper, The	Special Cast	M-G-M		
Bad Habits	Special Cast	Astor Dist. (S.R.)		
Bankrupt		Ginsberg-Kann		
Bardelys the Magnificent	John Gilbert	M-G-M		
Barrier, The	Special Cast	M-G-M	6480 feet	April 3
Barriers of Fire	Monte Blue	Warner Bros		
Battling Butler	Buster Keaton	M-G-M		
Beau Geste		Paramount		
Beauty	Special Cast	M-G-M		
Beauty and the Beast	Ronald Colman	United Artists		
Behind the Screen	Special Cast	M-G-M		
Behind the Wheel,	Priscilla Dean	Prod. Dist. Corp.		
Bellamy the Magnificent	Ramon Navarro	M-G-M		
Beloved Enemy, The	Boyd-Goudal	Prod. Dist. Corp		
Beverly of Graustark	Davies-Moreno	M-G-M		
Beyond the Trail	Bill Patton	Chesterfield (S.R.)	5 reels	
Ben Hur	Special Cast	M-G-M	12000 feet	Jan. 16
Beyond the Trail	Bill Patton	Chesterfield-(S.R.)	5 treels	
Bigger Than Barnum	G. O'Hara-V. Dana	F. B. O.		
Big Night, The	Laura La Plante	Universal		
Big Parade, The	John Gilbert	M-G-M	12550 feet	Nov. 28
Black Pirate, The	Douglas Fairbanks	United Artists	8200 feet	Mar. 20
Border Thunderbolt, The		Assoc. Exhib		
Born to Battle	Tom Tyler	F. B. O	5100 feet	Feb. 13
Boy Friend, The	John Hamon	M-G-M		
Broken Hearts	Special Cast	Jaffe Art Film (S.R.)	7500 feet	Mar. 20
Broken Hearts of Hollywood	Harlan-Miller	Warner Bros		
Brown Derby, The	Johnny Hines	First National		
Burning Bridges	Harry Carey	Pathe		
Call in the Night, A		Truart (S.R.)		
Cancelled Debt, The	Special Cast	Ginsberg-Kann		
Cat's Pajamas, The	Bronson-Cortez	Paramount		

Feature	Star	Distributed by	Length	Reviewed
Charity Ball. The		M-G-M		
Christine of the Bip Tops	Special Cast	Ginsberg-Kann		
Cigarette Maker's Romance, The	Special Cast	M-G-M		
Circus, The	Charles Chaplin	United Artists		
Cleaner Flame, The	Louise Carter	Arrow		
Clinging Vine, The	Leatrice Joy	P. D. C		
Closed Gates	Special Cast	Ginsberg-Kann		
College Widow, The	Syd Chaplin	Warner Bros		
Coney Island	Special Cast	M-G-M		
Corporal Kate	Vera Reynolds	Prod. Dist. Corp.		
Country Doctor, The	Faye-R- Schildkraut	Prod. Dist. Corp.		
Crashing Timbers	Harlan-Dana	Universal		
Crazy Fool, The		M-G-M		
Cruise of Jasper B, The	Rod la Roque	Prod. Dist. Corp.		
Crystal Cup, The	Special Cast	First National		
Cruel Truth, The		Ginsberg-Kann		
Cyrano de Bergerac	Special Cast	Atlas Dist. (S.R.)	9500 feet	July 18
Danger Line, The	Special Cast	Astor Dist. (S.R.)		
Dangerous Friends	Special Cast	Ginsberg-Kann		
Dark Horse, The	Harry Carey	Prod. Dist. Corp		
Dead Command, The	Special Cast	M-G-M		
Dead Man's Gold	Tom Mix	Fox		
Defend Yourself	Dorothy Drew	Dependable Films	5000 feet	Jan. 9
Deluge, The		Prod. Dist. Corp.		
Detour		Prod. Dist. Corp		
Devil Horse, The	Rex (Horse)	Pathe	6 reels.	April 24
Devil's Dice	Special Cast	Ginsberg-Kann		
Devil's Master, The		Fox		
Dice Woman, The	Priscilla Dean	Prod. Dist. Corp		
Do Clothes Make the Woman?	Mrs. Valentino	F. B. O		
Don Juan	John Barrymore	Warner Bros		
Don't Lie to Your Wife	Haver-McDonald	Arrow		
Don Juan's Three Nights	Stone-Mason	First National		
Door Mat, The		Warner Bros		
Duchess of Buffalo, The	Constance Talmadge	First National		
Duke of Black Butte, The	Fred Humes	Universal		
Dumb Head		Tiffany (S.R.)	6500 feet	
East of the Setting Sun	Constance Talmadge	First National		
Ella Cinders	Colleen Moore	First National		
Eve's Leaves	Leatrice Joy	Prod. Dist. Corp		
Exquisite Sinner, The	Nagel-Adoree	M-G-M		
False Steps	Special Cast	Paramount		
Family Upstairs, The		Fox		
Fascinating Youth	Junior Stars	Paramount		Mar. 13
Fast Life in New York	Special Cast	M-G-M		
Fifth Horseman, The		Lee-Bradford (S.R.)		
Fighting Boob, The	Bob Custer	F. B. O		
Fighting Fate	Billy Sullivan	Rayart (S.R.)	4991 feet	Feb. 6
Fighting Foundling, The	Jack Hoxie	Universal		
Fighting Love	Jetta Goudal	Prod. Dist. Corp.		
Fighting Peacemaker, The	Jack Hoxie	Universal	4500 feet	April 10
Fig Leaves		Fox		
Fine Manners	Gloria Swanson	Paramount		
Finnegan's Ball	Assoc. Exhib.			
Flame of the Yukon, The.	S. Owen-A. Gray.	Prod. Dist. Corp.		
Flames	Special Cast	M-G-M		
Flaming Forest, The		M-G-M		
Flaming Frontier, The	Special Cast	Universal	8829 feet	April 17
Flashing Heels	Bill Cody	Assoc. Exhib		
Flashing Steeds	Bill Cody	Assoc.Exhib.		
Flashing Steeds	Bill Patton	Chesterfield (S. R.)	5000 feet	Feb. 27
Flight to the Hills, The		Paramount		
Flying High	Wm. Fairbanks	Lumas (S. R.)		
Flying Mail, The	Al Wilson	Asso. Exhib		
Footloose Widows	Special Cast	Warner Bros.		
For Alimony Only	Leatrice Joy	Prod. Dist. Corp.		
Forbidden Trails	Bill Cody	Assoc. Exhib		
Forest of Destiny, The		Gotham Prod. (S. R.)		
Forever After	Corinne Griffith	First National		
For Wives Only	Marie Prevost	Prod. Dist. Corp.		
Four Feathers	Richard Barthelmess	First National		
Four Flushes, The	Reginald Denny	Universal		
Four Stragglers, The	Special Cast	M-G-M		
Friends	Special Cast	Vitagraph		
Frisco Sal	Special Cast	M-G-M		
Gambling Chaplain, The	Special Cast	M-G-M		
Galloping Cowboy, The	Bill Cody	Assoc. Exhib		
Garden of Allah, The	N. Talmadge-R. Colman	United Artists		
Garden of Eden, The	Special Cast	M-G-M		
George Washington Cohen.	George Jessel			
General, The	Buster Keaton.	United Artists		
Get Off the Earth	Raymond Griffith	Paramount		
Gigolo	Rod La Roque	Prod. Dist. Corp.		
Getting Gertie's Garter.	Marie Prevost.	Prod. Dist. Corp.		
Glorifying the American Girl		Paramount		
Going Crooked	Special Cast	Fox		
Goose Man, The	Special Cast	M-G-M		
Great Deception, The	Ben Lyon	First National		
Greater Glory, The	Special Cast	First National		Apr. 17
Greatest Show on Earth		Paramount		
Gulliver's Travels		Universal		
Hairpin Duchess, The	Special Cast	M-G-M		
Hands Across the Border	Fred Thomson	F. B. O		
Harem Girl, The	Special Cast	Astor Dist. (S. R.)		
Harp In Hock, A	Schildkraut-Coghlan	Prod. Dist. Corp.		
Haunted Lady, The	Assoc. Exhib.			
Haven, The	Special Cast	M-G-M		
Heart Thief, The	Jos. Schildkraut			
Her Big Night	Laura La Plante	Universal		
Her Honor, The Governor	Pauline Frederick	F. B. O		
Her Man o'War	Jetta Goudal	Prod. Dist. Corp.		
Her Next Steps		Ginsberg-Kann		
Here He Comes	Earle Douglas	Sierra Pictures	5000 feet	
Here He Comes	Richard Talmadge	Universal		
Hidden Loot	Jack Hoxie	Universal	4375 feet	Oct. 31
High Society	Tom Mix	Fox		
His Dog	Rod La Roque.	Prod. Dist. Corp.		
His Woman	Special Cast	Whitman Bennett	7 reels	
Home, Sweet Home	Special Cast	Assoc. Exhib		
Human Mill, The	Special Cast	M-G-M		
Hurricane, The	Special Cast	Truart (S. R.)		
I Can Do It	Special Cast	M-G-M		
I'll Tell the World	Olmstead-Arthur	M-G-M		
Imposter, The	Evelyn Brent	F. B. O		
Inevitable Millionaires, The	M. Moore-Devore	Warner Bros		
In His Arms	Special Cast	M-G-M		
In Praise of James Carabine	Special Cast	M-G-M		
In the First Degree		Ginsberg-Kann		
In to Her Kingdom	Corinne Griffith	First National		
Jason	Special Cast	M-G-M		
Jewels of Desire	Priscilla Dean	Prod. Dist. Corp.		
Jim, The Conqueror	W. Boyd-E. Fair	Prod. Dist. Corp.		
Justice of the Far North		C. B. C. (S. R.)	5500 feet	
Keep Going	Earl Douglas	Sierra Pictures		
Kid Boots	Eddie Cantor	Paramount		
Kid Gloves	Johnny Hines	First National		
Killer, The	Marilyn Mills	Davis Dist.-Vital		
La Boheme	Gish-Gilbert	M-G-M	8781 feet	Mar. 13
Ladies Must Have	Rod La Roque	Prod. Dist. Corp.		
Laddie	John Bowers	F. B. O.		
Lady of the Harem, The	Special Cast	Paramount		
Lady of Leisure	Special Cast	M-G-M		
Last Chance, The	Bill Patton	Chesterfield (S.R.)		
Lawless Love	Al Ferguson	Davis Dist.-Vital		
Lawless Valley	Bill Cody	Assoc. Exhib		
Lena Rivers	Special Cast	Arrow	6521 feet	
Les Miserables		Universal		
Life of a Woman		Truart (S. R.)	6500 feet	
Lightnin'		Tiffany (S. R.)	6500 feet	
Lily, The		Fox		
Little Adventuress, The	Vera Reynolds.	Prod. Dist. Corp.		
Little Journeys				
Little Firebrand, The	Edith Thornton	Arrow Pictures	5007 feet	Dec. 12
Lord's Referee, The		Fox		
Love—the Magician		Paramount		
Lover's Oath, A	Ramon Novarro	Astor (S. R.)	5800 feet	Oct. 17
Love's Blindness	Starke-Moreno	M-G-M		
Lovey Mary	Bessie Love	M-G-M		
Loyalties	Special Cast	Fox		
Lunatic at Large, The	Leon Errol	First National		
Lure of the West	Eileen Sedgwick	Chesterfield (S. R.)		
Lying Truth, The	Milton Sills	First National		
Magic Garden, The		F. B. O.		
Man and the Moment		M-G-M		
Man Who Laughs, The.		Universal		
Man With a Thousand Faces	Special Cast	M-G-M		
Mantrap	Bar-Marmont	Paramount		
Mare Nostrum	Special Cast	M-G-Ingram	11000 feet	Feb. 27
Married Cheats		Fox		
Marrying Money		Truart (S. R.)	5800 feet	
Meet the Prince	Jos. Schildkraut	Prod. Dist. Corp.		
Memories	Ramon Novarro	M-G-M		
Men of the Night		Ginsberg-Kann		
Men of Steel	Milton Sills	First National		
Message to Garcia, A	Special Cast	M-G-M		
Midnight Flames		Columbia Pict. (S. R.)		
Midnight Special		Truart (S. R.)		
Mile a Minute Man	Wm. Fairbanks	Lumas (S. R.)		
Million Dollar Doll		Assoc. Exhib		
Millionaire Policemen	Special Cast	Ginsberg Dist. (S. R.)		
Mismates	Doris Kenyon	First National		
Miss 318	Special Cast	M-G-M		
Miss Nobody	Anna Q. Nillson	First National.		
Money Talks	Moore-Windsor	M-G-M		
Monte Carlo	Cody-Olmsted	M-G-M	6129 feet	Apr. 10
More Pay-Less Work.	Special Cast			
Morganson's Finish	Special Cast	Tiffany (S. R.)	6500 feet	
Mr. Battling Butler	Buster Keaton	M-G-M		
Mystery Club, The	Matt Moore	Universal		
Mysterious Island	Special Cast	M-G-M		
Mystery Lady, The	Special Cast	M-G-M		
Naughty Cinderella	Pola Negri	Paramount		
Nell Gwyn	Dorothy Gish	Paramount	9 reels	Feb. 6
Nervous Wreck, The	Special Cast	Prod. Dist. Corp.		
Night Bride, The	Marie Prevost.	Prod. Dist. Corp.		
Night Watch, The	Special Cast	Truart (S. R.)		
Nobody's Widow	Leatrice Joy	Prod. Dist. Corp.		
No Control	P. Haver-H. Ford.	Prod. Dist. Corp.		
Nocturne	Special Cast	M-G-M		
North of Nome	Special Cast	Arrow	5491 feet	
Oh! Baby	Little Billy	Universal		
Old Ironsides	Special Cast	Paramount		
Old Soak, The	Jean Hersholt	Universal		
Open Book	Special Cast	M-G-M		
Ordeal, The	Special Cast	M-G-M		
Padlocked	Special Cast	Paramount		
Pals First	Special Cast	First National		
Paradise	M. Sills-B. Bronson	First National		
Pals In Paradise	Special Cast	Prod. Dist. Corp.		
Paris	Chas. Ray-E. Boardman.	M-G-M		
Paris at Midnight	Special Cast	Prod. Dist. Corp		
Pelican, The		Fox		
Perch of the Devil		Universal		
Pigs	Janet Gaynor	Fox		
Plumes	Special Cast	M-G-M		
Poker Faces	Special Cast	Universal		
Poor Girl's Romance, A	Short-Hale	Film Book. Offices		
Prince of Pilsen	Special Cast	Prod. Dist. Corp.	6300 feet	April 24
Prisoners of the Storm	House Peters	Universal		
Prowlers of the Night	Fred Humes	Universal		
Puppets	Milton Sills	First National		
Quality Street		Metro-Goldwyn		
Ransom's Folly	Dick Barthelmess	First National		
Rawhide	Buffalo Bill, Jr.	Assoc. Exhib.		
Red Clay	William Desmond.	Universal		
Red Mill, The	Marion Davies	M-G-M		
Red Signals		Ginsberg-Kann		
Rejuvenation of Aunt Mary, The	Special Cast	Prod. Dist. Corp.		
Remember		Columbia Pictures		
Return of Peter Grimm		Fox		
Return of a Soldier	Special Cast	M-G-M		
Revillon	Blue-Miller	Warner Bros		
Rise and Fall of Jesse James		J. S. Woody		
Risky Business	Vera Reynolds.	P. D. C.		
Roaring Crowd, The		F. B. O		
Rogue's Riches	Special Cast	Astor Dist. (S. R.)		
Romance a la Carte	Richard Dix	Paramount		
Ropin' Venus, The	Josie Sedgwick	Universal		
Rough Riders, The		Paramount		
Rubber Tires		Prod. Dist. Corp.		
Rust	Special Cast	M-G-M		
Sailors' Wives		First National		
Salvage		Truart (S. R.)	5800 feet	
Satan Town	Harry Carey	Pathe		
Scarlet Letter, The	Lillian Gish	M-G-M		
Sea Wolf, The	Ralph Ince	Prod. Dist. Corp	7500 feet	Dec. 19
Self Defense	Aileen Percy	Arrow Film Corp		
Senor Daredevil	Ken Maynard	First National		
Separate Rooms	Special Cast	Fox		
Seventh Heaven	Special Cast	Fox		
Seward's Folly	Special Cast	M-G-M		
Shadow of the Mosque	Stewart Rome	Ufa	5750 feet	Dec. 26
Share and Share Alike	Jane Novak	Arrow	5569 feet	
She's My Baby		Ginsberg-Kann		
Shipwrecked	Owen-Schildkraut	Prod. Dist. Corp		
Silence	H. B. Warner	Prod. Dist. Corp		
Silk	Goudel-Schildkraut			

Feature	Star	Distributed by	Length	Reviewed
Silken Lady, The	Hulette-Hamilton	Arrow		
Silk Hat Cowboy, The	Tom Mix	Fox		
Silky Anne	Constance Talmadge	First National		
Silver Lanterns	Special Cast	Arrow		
Silver Treasure, The	Special Cast	Fox		
Smith of Cornell	George Walsh	Chadwick		
Son of the Sheik, The	Rudolph Valentino	United Artists		
Sorrows of Satan	Adolphe Menjou	Paramount		
Sparrows	Mary Pickford	United Artists		
Speeding Venus, The	Priscilla Dean	P. D. C		
Sporting Lover, The	Conway Tearle	First National		
Star Maker, The	Dove-Bushman	Universal		
Strange Bedfellows		M-G-M		
Subway Sadie	MacKaill-Mulhall	First National		
Sunny Side Up	Vera Reynolds	P. D. C		
Sweet Daddies	Special Cast	First National		
Sweet Rosie O'Grady		Columbia Pict		
Take It From Me	Reginald Denny	Universal		
Tale of a Vanishing People		Tiffany (S. R.)	6500 feet	
Tardy Tolliver	Hale-King	Assoc. Exhib		
Tavern Knight, The	John Barrymore	Warner Bros		
Temptress, The	Garbo-Moreno	M-G-M		
Ten to Midnight		Prod. Dist. Corp		
That Old Gang of Mine	Maclyn Arbuckle	Dependable Films	4900 feet	Jan. 9
There You Are	Nagel-Roberts	M-G-M		
Three Twins, The		M-G-M		
Three Wax Men, The	Emil Jannings	Red Seal		
Thumbs Down	Special Cast	Ginsberg-Kann		
Thundering Speed	Eileen Sedgwick	Chesterfield	5 reels	
Tin Hats		M-G-M		
Toilers of the Sea	Special Cast	M-G-M		
Tongues of Scandal		Ginsberg-Kann		
Tongo	Special Cast	M-G-M		
Totem Pole Beggar, The	Special Cast	Asso. Exhibit		
Toto	Lew Cody	M-G-M		
Trailing Shadows	Edmond Lowe	Fox Film		
Trapped	Elinor Fair	Sierra Pictures	5000 feet	
Travis Coup, The		Tiffany (S. R.)	6500 feet	
Trip to Chinatown, A	Special Cast	Fox		
Turkish Delights		Prod. Dist. Corp		
Uncle Tom's Cabin	Special Cast	Universal		
Unknown Soldier, The		P. D. C		
Unknown Treasures		Ginsberg-Kann		
Up in Mabel's Room	Marie Prevost	Prod. Dist. Corp		
Vanity	Leatrice Joy	Prod. Dist. Corp		
Vengeance of Durand, The	Irene Rich	Warner Bros		
Volcano, The	Bebe Daniels	Paramount		
Volga Boatman, The	Elinor Fair	Prod. Dist. Corp		
Waning Sex, The	Special Cast	M-G M		
Wanted—A Coward	Special Cast	Ginsberg-Kann		
Way of an Eagle, The	Special Cast	M-G-M		
Wedding March, The		Paramount		
West of Broadway	Priscilla Dean	Prod. Dist. Corp.		
What Will People Say?		M-G-M		
What Price Glory?	Special Cast	Fox		
When We Were Twenty-One	Special Cast	M-G-M		
Whispering Canyon	J. Novak-R. Ellis	Ginsberg Dist. Corp. (S. R.)		
Whispering	Special Cast	P. D. C	6187 feet	Apr. 10
White Chief, The	Monte Blue	Warner Bros		
White Gold	Jetta Gaudal	Prod. Dist. Corp.		
White Heat	Special Cast	M-G-M		
Whole Town's Talking, The	Ed. Horton	Universal		
Why Girls Go Back Home	Miller-Brook	Warner Bros		
Wife, The	Special Cast	M-G-M		
Wilderness Woman, The	A. Pringle L. Sherman	First National		
Winner, The	Charles Ray	Chadwick (S. R.)		
Winning of Barbara Worth	Colman-Banky	United Artists		
Wise Guy, The	James Kirkwood	First National		
Wives at Auction	Special Cast	Astor Dist. (S. R.)		
Wolf Hunters, The	Special Cast	Rayart		
Wolves of the Air		Ginsberg-Kann		
Woman's Heart, A		Ginsberg-Kann		
Woman Who Did Not Care		Gotham (S. R.)		
Women and Wives		M-G-M		
World's Illusion, The		M-G-M		
Yankee Clipper, The	W. Boyd-E. Fair	Prod. Dist. Corp		
Yellow Back, The	Fred Humes	Universal		
Yoke, The	Special Cast	Warner Brothers		
Young April	Special Cast	Prod. Dist. Corp		
You Too	Special Cast	M-G-M		

Newspaper Opinions on New Pictures

"Stella Dallas"—United Artists, Forum, Los Angeles

Evening Herald: "From start to finish; from story to photography; from acting to direction—'Stella Dallas' stands out as one of the finest examples of the cinematic art it has ever been the privilege of this reviewer to witness."

Examiner: "'Marvelous' and 'magnificent' may aptly be applied to the performance of Belle Bennett, who leads the cast. It is a role that demands extraordinary versatility and Miss Bennett meets every test."

Illustrated News: "'Stella Dallas' is a great picture. It is a picture that no one should miss, for it is a chunk of real life, broken into humor, pathos, drama and artistry, without room for crumbs of unfavorable criticism."

Buddy Roosevelt, star of "Action Galore," an Artclass production.

Record: "Once in a while a motion picture producer has a vision of a picture out of the beaten path that so many screen productions follow. Once in a while, too, a director comes to light who has grasped the producer's vision, bringing the dream into reality. And—but more rarely—it happens that an actress is discovered who can realize both the producer's and the director's ideal of the picture. Such an unusual combination has result in 'Stella Dallas.'"

Times: "Not within picture history, at least in this locality, has an audience been more deeply moved than that which watched with emotion the unfolding of a story of mother love—true mother love this —that is as pathetic and heart-touching as any that has ever perhaps been thought of or conceived."

"The Million Dollar Handicap"—Producers Distrib. Corp., Forum, Los Angeles

Examiner: "When the picture reaches its climax, the theatre sounds like the cheering section when the boy from home is doing a Red Grange. It's a race track picture and under Scott Sidney's direction is well told. Vera Reynolds fills the heroine's role and the jockey's costume with equal credit."

Express: "Frankly, 'The Million Dollar Handicap' is a speedy affair, it starts with a bang and finishes with whirlwind action. Good playing, too, makes the picture an out-of-the-ordinary production. Vera Reynolds makes a pert, saucy heroine, and looks attractive in her jockey garb."

Herald: "One of the most thrilling races ever filmed. This picture makes one grip his seat and yell for Dixie. It is a really human story and the interest that each player took in his or her part is manifested in every scene. Vera Reynolds shows that she is rather skillful at riding horses. The role given her brings out every bit of loveliness she is noted for."

Illustrated Daily News: "'The Million Dollar Handicap' should pack them in. The big scenes of the production are those which have to do with actual racing events—the kind that had an audience shouting with the rooting section portrayed on the film."

Record: "Thrill upon thrill, with the smell of green turf in your nostrils, keeps you on edge, and from the moment the race begins you sense the reality of action, so great is the realism of this picture. Vera Reynolds can certainly ride a horse. She shows excellent form and grit—and what a handsome, slender jockey she makes. This picture is a thriller as a whole and does not seem to lag at any point."

Times: "It has thrills, a plausible story and many beautiful scenes of equine beauty in action on the track. Vera Reynolds, Ralph Lewis, Edmund Burns and Tom Wilson all give praiseworthy performances. It's a race track thriller. The direction, by Scott Sidney, is admirable throughout."

"The Black Pirate"—United Artists, Wilkes Theatre, San Francisco

Bulletin: "The spirit of the days of the old buccaneer, the whimsical adventure and romance of the picturesque Spanish Main, have been caught by Douglas Fairbanks in his latest picture, 'The Black Pirate.' Another achievement in the world of cinema art for the screen actor and producer."

Call and Post: "If ever the adage 'A thing of beauty is a joy forever' were used with discretion it must be applied in the case of this slashing screen drama of the days of the buccaneers. It will be showing to delighted audiences long after you and I are dust."

Richard Talmadge, starred in "The Night Patrol" an F. B. O. release.

Examiner: "You breeze right into action at the outset. The narrative is everything in 'The Black Pirate' and the gory 'angels' are too intent on their business to stop for closeups and shove themselves into your attention, as if they were silly actors."

Illustrated Daily Herald: "'The Black Pirate' is to the screen what Stevenson's 'Treasure Island' is to literature. It has been made a delightful thing by means of a marvelous color process. Every boy from 6 to 60 will want to see it because of its romantic story. No girl, whether with yellow or gray hair, but will thrill with sympathy as perils beset the fair princess. It is a picture story for the entire world."

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Mary Astor
and
Lloyd Hughes
in
"High Steppers"

Edwin Carewe presents ***"High Steppers"*** With ***Lloyd Hughes*** and ***Mary Astor***. Screen adaptation by Finis Fox from The novel "Heirs Apparent" by Phillip Gibbs. The scenario by Lois Leeson. Photographed by Robert B. Kurrle and Al M. Greene. The assistant director, Wallace Fox. Art director, John Schulze. Laboratory technician, Victor Presbrey. Film editor, Edward M. McDermott. Titles By George Marion, Jr. The cast includes Rita Carewe, Charles Sellon, Clarissa Selwynne, Alec Francis, Edwards Davis, Dolores del Rio and John Steppling. All Personally directed by ***Edwin Carewe***. *A First National Picture.* ***Rothacker Prints and Service.***

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IN TWO SECTIONS May 8, 1926 SECTION ONE

Motion Picture News

Reg. U. S. Patent Office

AGAIN METRO-GOLDWYN-MAYER!

MARION DAVIES

HELD OVER
2nd BIG WEEK at
CAPITOL (N Y.)

HELD OVER
2nd BIG WEEK at
COLUMBIA (WASH., D. C.)

HELD OVER
2nd BIG WEEK at
KUNSKY STATE (DETROIT)

HELD OVER
2 GREAT WEEKS at
PARK & NEW (BALTIMORE)

BEVERLY of GRAUSTARK

With
Antonio Moreno, Creighton Hale, Roy D'Arcy. Directed by Sidney Franklin. By George Barr McCutcheon.

A COSMOPOLITAN PRODUCTION

TRY AND STOP M-G-M NOW!
TRY TO TIE M-G-M IN '26-'27!

Entered as second-class matter April 22, 1926, at the Post Office at New York, N. Y.
under act of March 3, 1879

Vol. XXXIII No. 19 Published Weekly—$2.00 a year PRICE, 20 CENTS

Los Angeles — New York - [illegible]

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is never accidental

Prestige is the reflection of *Extraordinary Merit* ~ the recognition of *Unusual Achievement* . . . . . .

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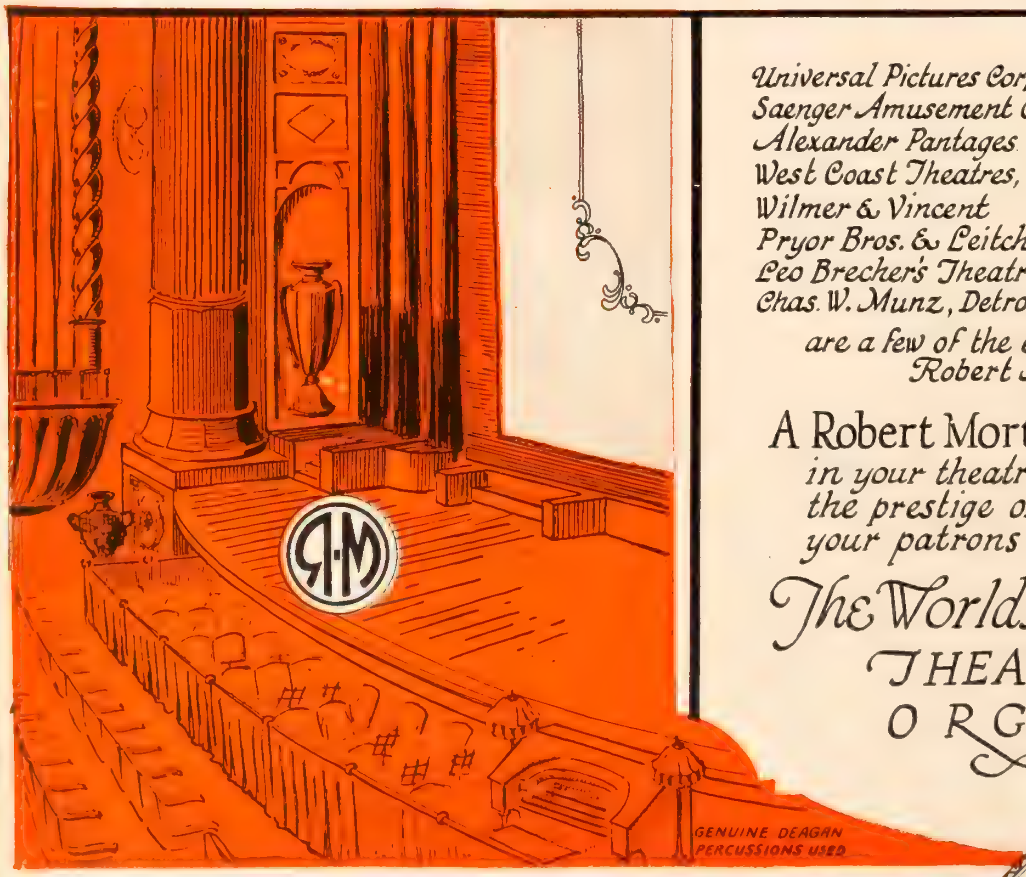

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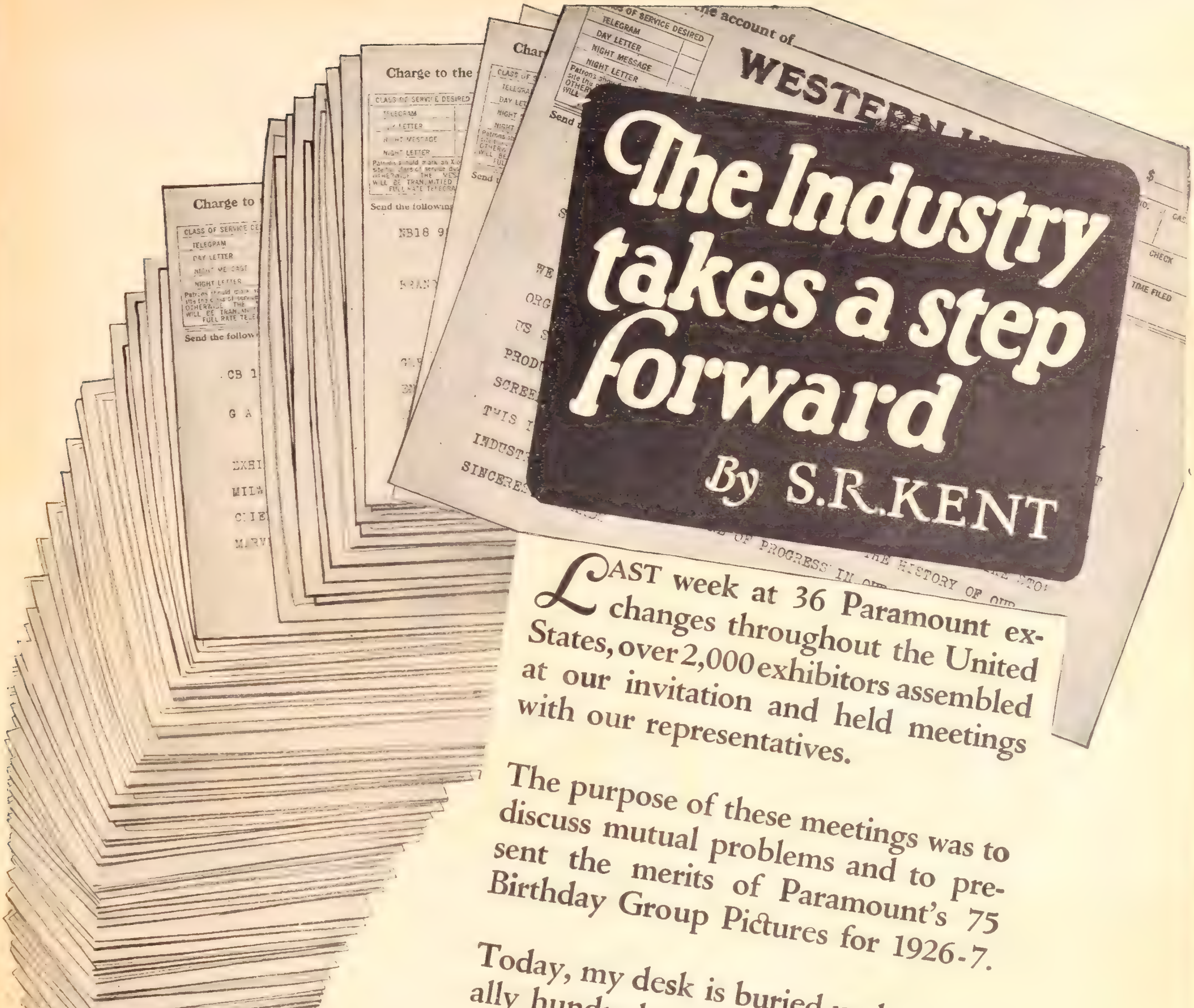


The Industry takes a step forward

By S.R.KENT

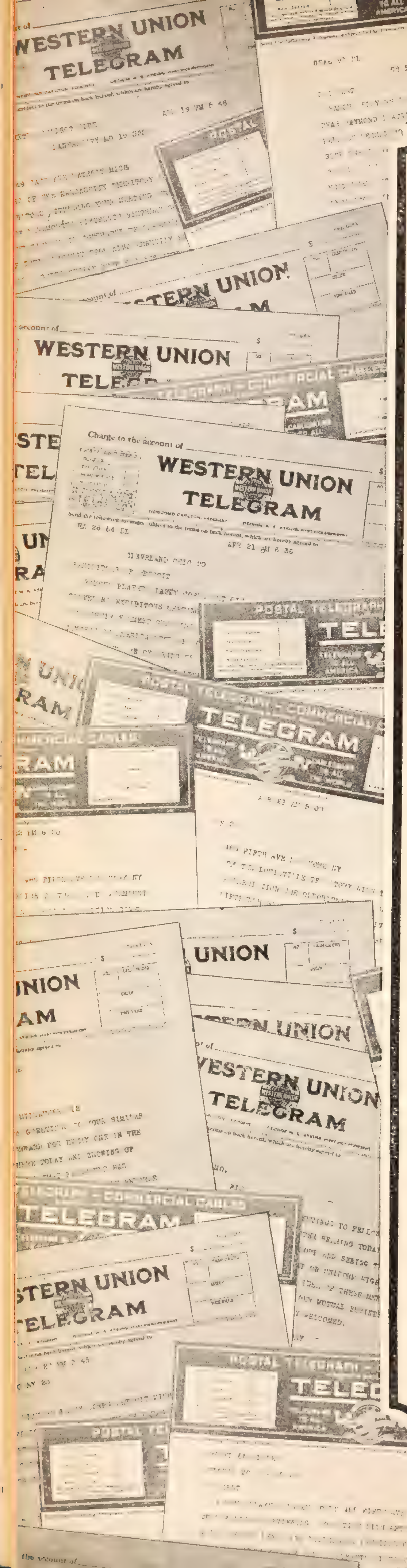
LAST week at 36 Paramount exchanges throughout the United States, over 2,000 exhibitors assembled at our invitation and held meetings with our representatives.

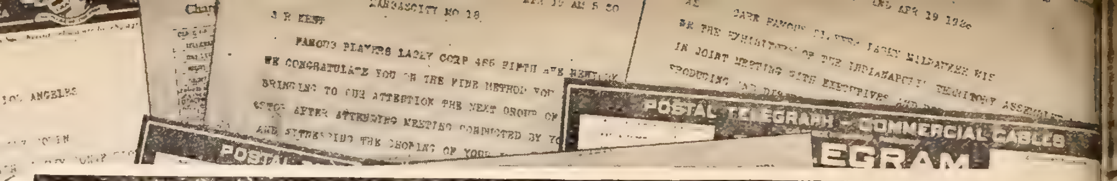
The purpose of these meetings was to discuss mutual problems and to present the merits of Paramount's 75 Birthday Group Pictures for 1926-7.

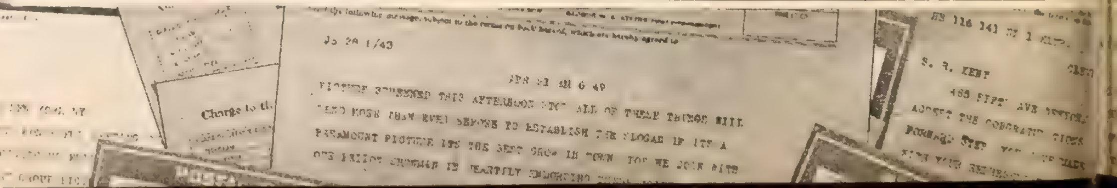
Today, my desk is buried under literally hundreds of telegrams from exhibitors — *proof of the sensational coast-to-coast success of these meetings.*

These exhibitor wires offer enthusiastic congratulations for this practical proof of Paramount's desire to co-operate. They praise the Fifteenth Birthday Pictures and predict marvelous box office results from them. They hail these meetings as a mighty step forward in the history of the industry and urge that they be made annual events.

(Continued on following page)







The Industry takes

Here's an Exhibitor Wire from Chicago:

"Chicago and Peoria exhibitors in attendance at Paramount's Birthday Party join in delivering to you our personal congratulations not only upon the smashing array of winners in birthday group as proven in your advance showing of product but particularly do we want to emphasize our endorsement of the get-together spirit displayed in this meeting which imposes an obligation on all parties to undertake from this day a closer understanding of common problems and a strength reliance upon everyone's intentions to carry on to a common prosperity and progress."

What 31 Pittsburgh Exhibitors Say:

"Exhibitors of Pittsburgh territory attending 15th Birthday Celebration all very enthusiastic about Birthday Group. Marvelous lineup of stars, directors and stories. Trailers indicate lavish productions of great box office power. We congratulate Paramount and wish many more such anniversaries with a continuation of such products as birthday group."

39 Indianapolis Exhibitors Wired:

"Exhibitors of Indianapolis territory extend hearty congratulations on this new and progressive idea of holding joint exhibitor and producer meetings. We have never before been sold so thoroughly on any product as on 15th Birthday Group."

A Message from Michigan Exhibitors:

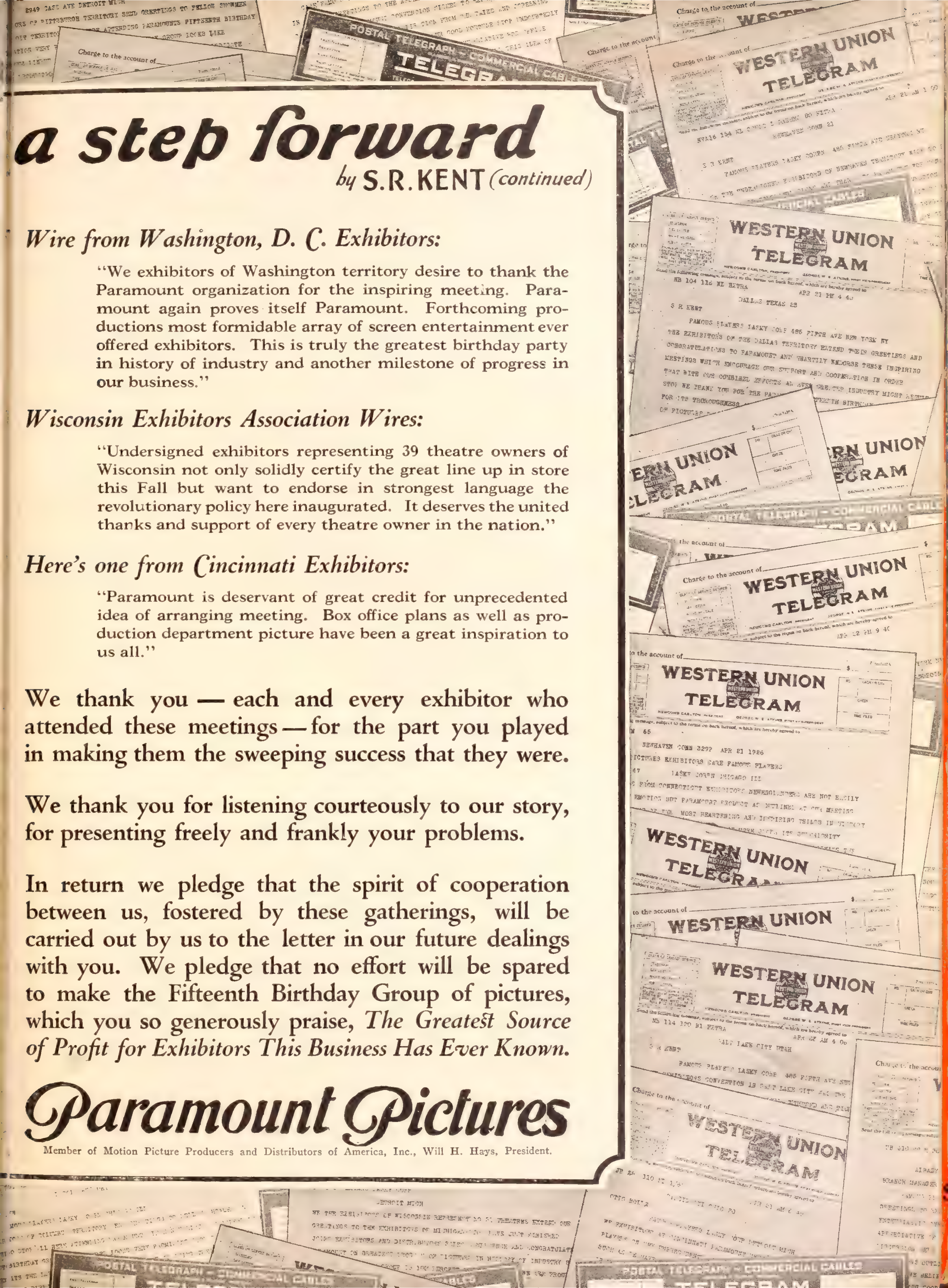
"Twenty-five Michigan exhibitors representing over one hundred theatres are undivided in gratitude for the high note of quality and cooperation sounded. Your idea of direct contact is a most welcome step. We appreciate the big spirit which has prompted the development of a new era in picture history. Coming season's product certainly fulfills every hopeful expectation."

Read what Connecticut Exhibitors Said:

"Paramount product outlined at our meeting is one of the most heartening and inspiring things in history of our industry. Paramount once more shows its superiority and lives up to its name of Paramount."

Exhibitors of Cleveland Territory Wired:

"Cleveland exhibitors congratulate Famous Players. With the fine cooperation and the wonderful line-up of stars, stories and directors, this year will be the greatest clean-up we have ever enjoyed."



a step forward

by S.R. KENT *(continued)*

Wire from Washington, D. C. Exhibitors:

> "We exhibitors of Washington territory desire to thank the Paramount organization for the inspiring meeting. Paramount again proves itself Paramount. Forthcoming productions most formidable array of screen entertainment ever offered exhibitors. This is truly the greatest birthday party in history of industry and another milestone of progress in our business."

Wisconsin Exhibitors Association Wires:

> "Undersigned exhibitors representing 39 theatre owners of Wisconsin not only solidly certify the great line up in store this Fall but want to endorse in strongest language the revolutionary policy here inaugurated. It deserves the united thanks and support of every theatre owner in the nation."

Here's one from Cincinnati Exhibitors:

> "Paramount is deservant of great credit for unprecedented idea of arranging meeting. Box office plans as well as production department picture have been a great inspiration to us all."

We thank you — each and every exhibitor who attended these meetings — for the part you played in making them the sweeping success that they were.

We thank you for listening courteously to our story, for presenting freely and frankly your problems.

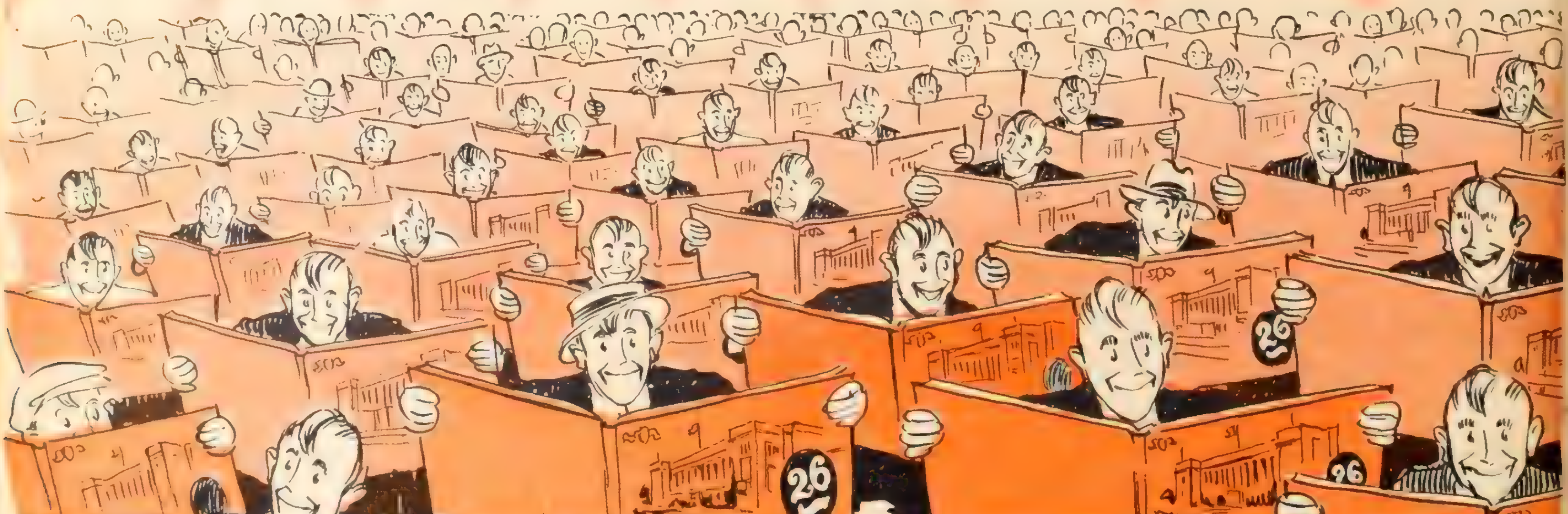
In return we pledge that the spirit of cooperation between us, fostered by these gatherings, will be carried out by us to the letter in our future dealings with you. We pledge that no effort will be spared to make the Fifteenth Birthday Group of pictures, which you so generously praise, *The Greatest Source of Profit for Exhibitors This Business Has Ever Known.*

Paramount Pictures

Member of Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President.

26 WARNER WINNERS

Have you received your copy of the book that exhibitors everywhere are reading and talking about—the year's greatest announcement—26 Warner Winners! If you haven't, write Warner Bros. Pictures, Inc., 1600 Broadway, N. Y., or your own Vitagraph Exchange!



Thousands of Exhibitors Are Wearing the "Sunshine and Prosperity" Smile – the $mile That Won't Come Off!

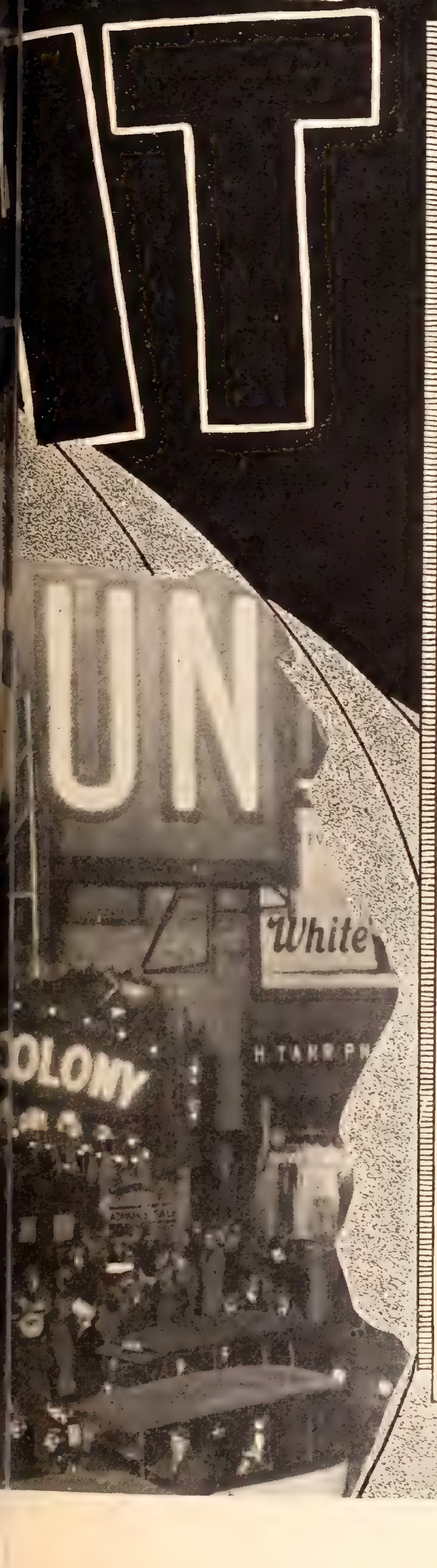
[They are reading their copy of WARNER BROS. Great Announcement Book!]

What a line-up! What a clean-up for 1926-27!
1926
WB
1927
26
Warner Winners

A DIMITRI BUCHOWETZKI PRODUCTION
with LAURA LA PLANTE, PAT O'MALLEY, George Seigmann, Raymond Keane and a marvelous cast

A UNIVERSAL SUPER PRODUCTION
Presented by Carl Laemmle

Eclipse them all!



"WE FOUND 'THE MIDNIGHT SUN' delightful. Go to the Colony and see it." *says New York Herald-Tribune*

"GOOD BOX OFFICE. ALL the ingredients which satisfy at the till." *says Film Daily*

"THE CUSTOMERS WILL like it." *says New York Daily News*

This glittering, gorgeous, romantic spectacle of the Dancing Toy in all the splendor of the Imperial Russian Court is

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YOU WANT IT!

¶ Your years of experience
want for your box office.
producer and in dealing with
you want. That's why, in
list of pictures that gives

YOU WANT a high class comedy picture with a powerful box office star.

YOU GET IT in every picture Reginald Denny makes!

YOU WANT a gleaming, glittering, spectacular super-production.

YOU GET IT in "The Midnight Sun" starring Laura La Plante.

YOU WANT an epic melodrama which will be the talk of the town.

YOU GET IT in "The Flaming Frontier."

YOU WANT an automobile picture of racing, love and excitement.

YOU GET IT in Byron Morgan's story "The Love Thrill."

YOU WANT a heart interest picture with a famous title.

YOU GET IT in "The Old Soak" and you get it with a vengeance.

YOU WANT a novelty picture with a brand new personality.

YOU GET IT in "Oh Baby!", the laughing novelty of the year.

UNIVERSAL'S GREATER MOVIE

YOU GET IT!

have taught you what you
My years of experience as a
you have taught me what
cold blood, I have planned a
you exactly what you want.

—*Carl Laemmle*

YOU WANT a horse race picture better than you've ever seen before.

YOU GET IT in "Down the Stretch."

YOU WANT a smashing big picture of circus life.

YOU GET IT in Nellie Revell's wonderful story "Spangles."

YOU WANT a smashing navy story with all the necessary action and thrills.

YOU GET IT in "The Big Gun" and it's simply a whale!

YOU WANT a railroad melodrama packed with punch and kick.

YOU GET IT in "The Runaway Express," a real record-wrecker!

YOU WANT a flashy, sparkling picture of show life.

YOU GET IT in "The Show World!"

YOU WANT a snow picture as great as "The Storm."

YOU GET IT in "Prisoners of the Storm."

YOU WANT variety and punch in sure-fire box-office pictures.

YOU GET IT in Universal's Greater Movie List!

LIST IS MADE TO FIT YOU!

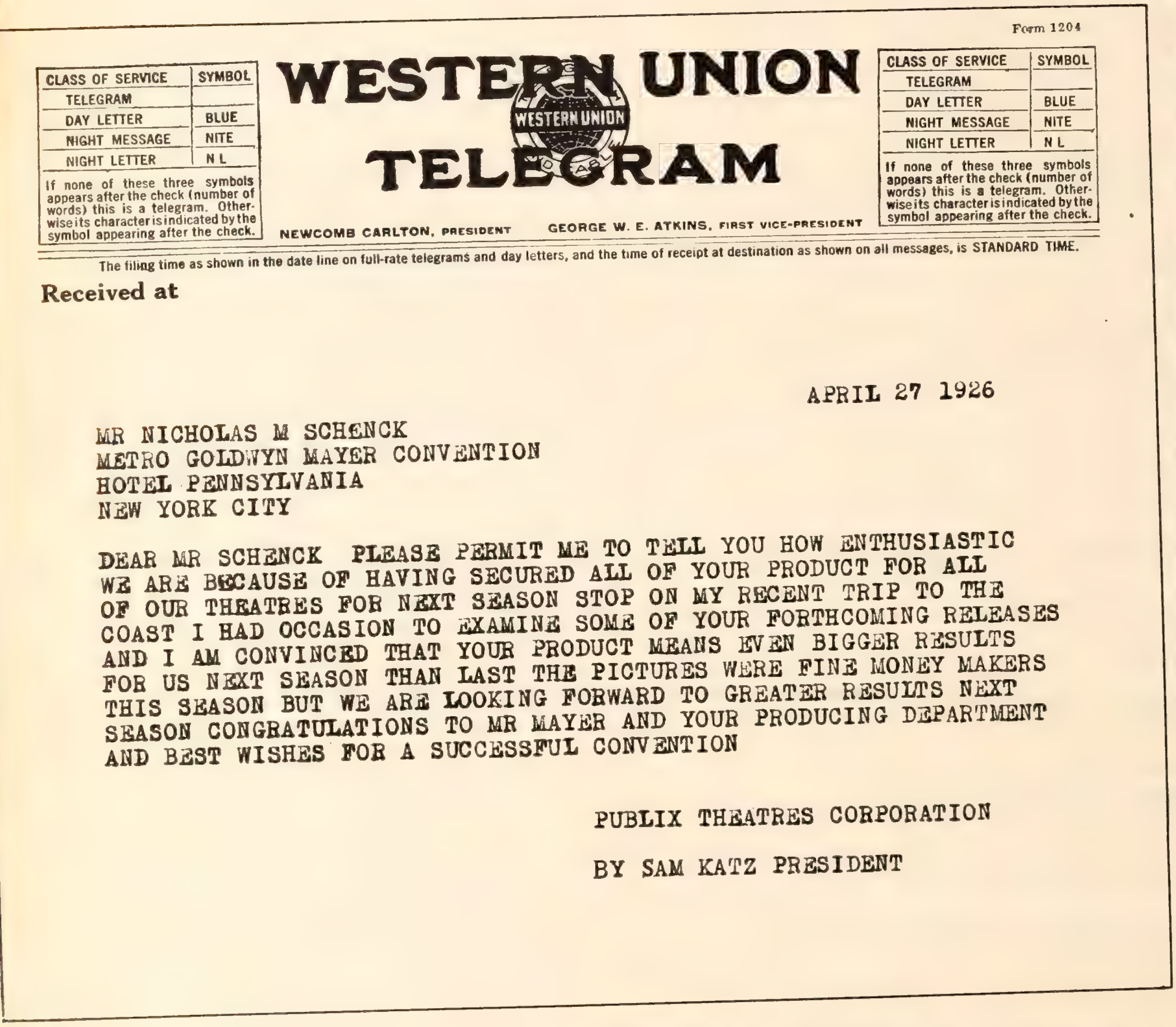
HERE'S SOMETHING THAT MEANS SOMETHING!

it's a wire from someone

WHO'LL LOVE THEM IN SEPTEMBER

AS HE DID IN MAY

JUNE
JULY
AUG.
OCT.
NOV.
DEC.
JAN.
FEB.
MAR.
APR.



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WESTERN UNION TELEGRAM

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The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

APRIL 27 1926

MR NICHOLAS M SCHENCK
METRO GOLDWYN MAYER CONVENTION
HOTEL PENNSYLVANIA
NEW YORK CITY

DEAR MR SCHENCK PLEASE PERMIT ME TO TELL YOU HOW ENTHUSIASTIC WE ARE BECAUSE OF HAVING SECURED ALL OF YOUR PRODUCT FOR ALL OF OUR THEATRES FOR NEXT SEASON STOP ON MY RECENT TRIP TO THE COAST I HAD OCCASION TO EXAMINE SOME OF YOUR FORTHCOMING RELEASES AND I AM CONVINCED THAT YOUR PRODUCT MEANS EVEN BIGGER RESULTS FOR US NEXT SEASON THAN LAST THE PICTURES WERE FINE MONEY MAKERS THIS SEASON BUT WE ARE LOOKING FORWARD TO GREATER RESULTS NEXT SEASON CONGRATULATIONS TO MR MAYER AND YOUR PRODUCING DEPARTMENT AND BEST WISHES FOR A SUCCESSFUL CONVENTION

PUBLIX THEATRES CORPORATION

BY SAM KATZ PRESIDENT

ON ITS WAY!

METRO - GOLDWYN - MAYER'S PARADE OF HITS FOR 1926-27

A railroad locomotive makes a lot of noise.

But it isn't the din that makes the wheels go around.

Pretty art work, lurid engraving, and heated promises make an infernal racket—

But—

Well, at any rate, Associated has eliminated the bunk and the hokum in talking to you about next year.

What's it worth?

* * *

Associated has the financial resources, the studio facilities, the production brains, the selling organization, and the exploitation ability to make good on what it promises.

And we won't make a promise until we KNOW we can make good.

We are willing to be the Woolworth of this business. We are very apt to be.

But at the same time we know a Tiffany diamond when we have one in the shop.

We'll sell with our eyes open.

* * *

We're talking frankly to you. Hope you like it.

Here's more:

We expect every man in our organization to get a price that represents the VALUE he is selling.

We're HARD-BOILED. He has to be.

But we won't send him chasing for Tiffany prices in return for Woolworth merchandise—and we won't allow him to give the Tiffany away.

That's frank.

That's us!

* * *

Sum it up:

Associated is in business to make money. So are you!

Associated has its feet on the ground. So have you!

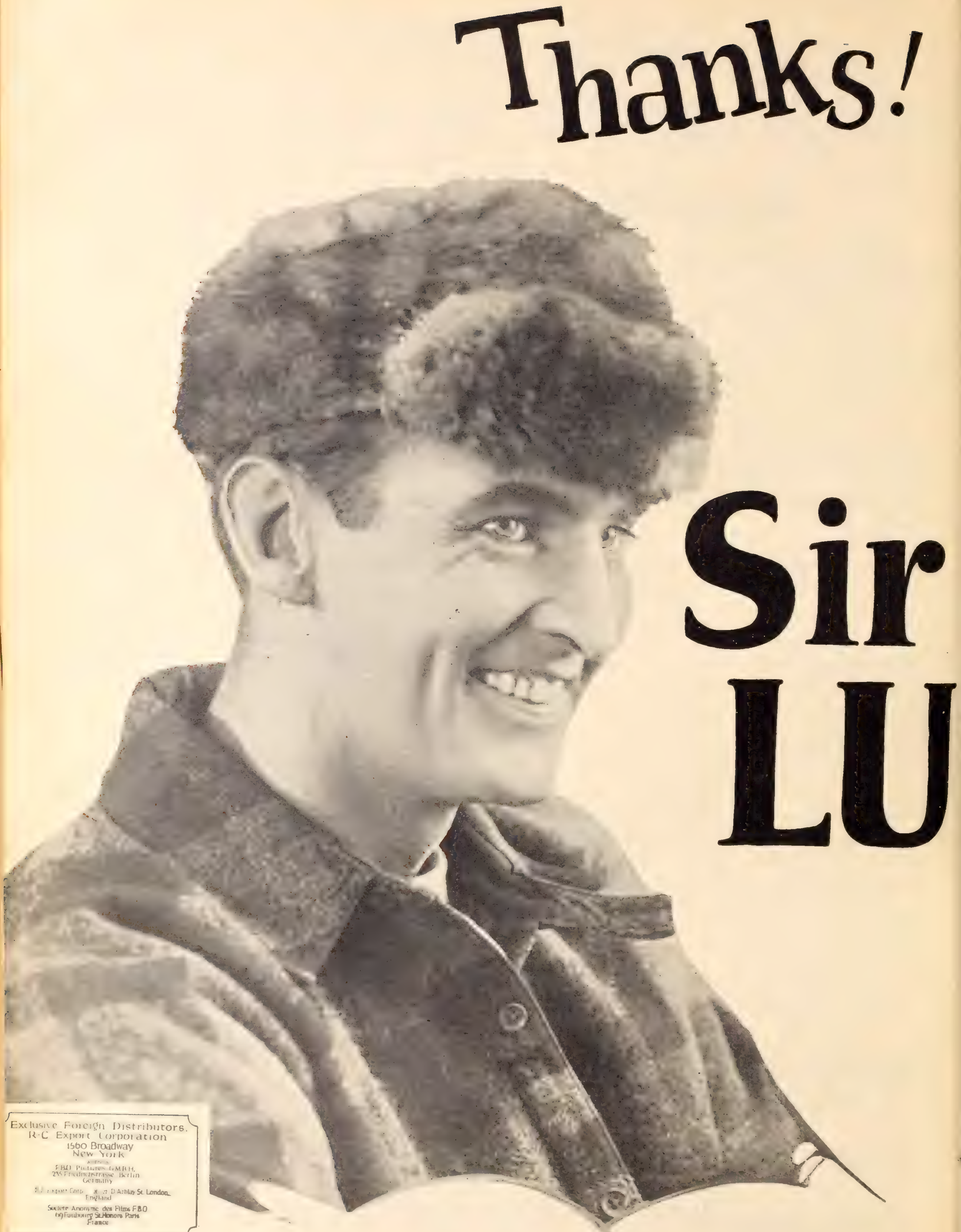
Associated is hard-boiled. So you will HAVE to be. If you want to keep on—

Selling ENTERTAINMENT for box-office PROFIT.

We're doing it.

Come along!

ASSOCIATED EXHIBITORS, Inc.
Oscar A. Price, Pres.



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Thanks!

Thanks!

I'm watching the trade reports on "what my pictures did for you". They're great! Your commendation peps me up like a pullet with a worm! Makes me feel like going out and making the best yet! That's exactly what I've done in

MBERJACK

You're going to like this picture! Your public's going to eat it up! I play three phases of one role—a rich man's son, a hobo and a lumberjack! Each phase kept me on my toes! Modesty forbids me saying how good I am! I've a great leading lady—a fine cast and the story rings the bell! It's a big money-getter sure as you're born! Hop to it!

Lefty Flynn

Distributed by

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EXCHANGES EVERYWHERE

Simplex

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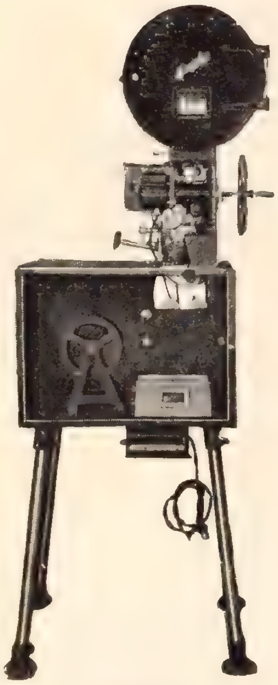

Front view

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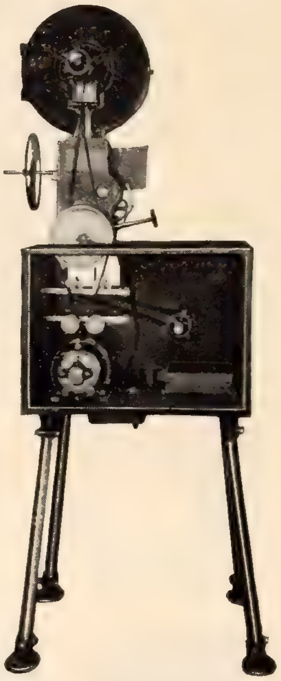

Rear view

A *Projector for Every Purpose*

THIS unit together with the Simplex Projector for theatres equipped with High Intensity Arc, Reflector Arc, Straight Arc or Incandescent Lamp provides a line of projection equipment adequate to every need. In the science of projection we have kept pace with the art of production and today the Simplex Projector maintains a leadership which is by no means inferior to the splendid pre-eminence of American Motion Picture Films.

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INTERNATIONAL PROJECTOR CORPORATION

90 GOLD STREET NEW YORK CITY, N. Y.

AN IMPORTANT EDITORIAL

ABOUT METRO-GOLDWYN-MAYER

By William A. Johnston

REPRINTED FROM MOTION PICTURE NEWS

MARCUS LOEW—great showman—will very soon celebrate his twentieth anniversary in the picture business. Twenty years of achievement about which much could be written and from many different viewpoints.

But let's take just this one point—because it's vital. Ours is the show business. It is a business all its own and all by itself.

It demands showmen.

Not steel or oil or cement men—but showmen; not necessarily great organizers and executives, but men of show ideas and experience and genius. Showmen—for a show business. That is the production chapter of today.

(continued on next page)

(continued)

MARCUS LOEW is not only a showman—he is a great showman. He has surrounded himself with showmen—at the studio; in the home office; in distribution; in the theatre.

The story of Metro-Goldwyn-Mayer is the story of showmen. The company has an exceptional plant. That is a big factor both for production, quality and economy. Metro-Goldwyn-Mayer has other large resources, including a national theatre outlet. But I believe the reader will agree with me—every reader, whatever his affiliations—that, however much these factors count in any production regime, it is the showmen that count most.

* * *

METRO-GOLDWYN-MAYER has showman power. Turn to Broadway for the proof.

Last week an amazing record of picture success was made. There were twelve important films—and together they grossed no less than $331,127.

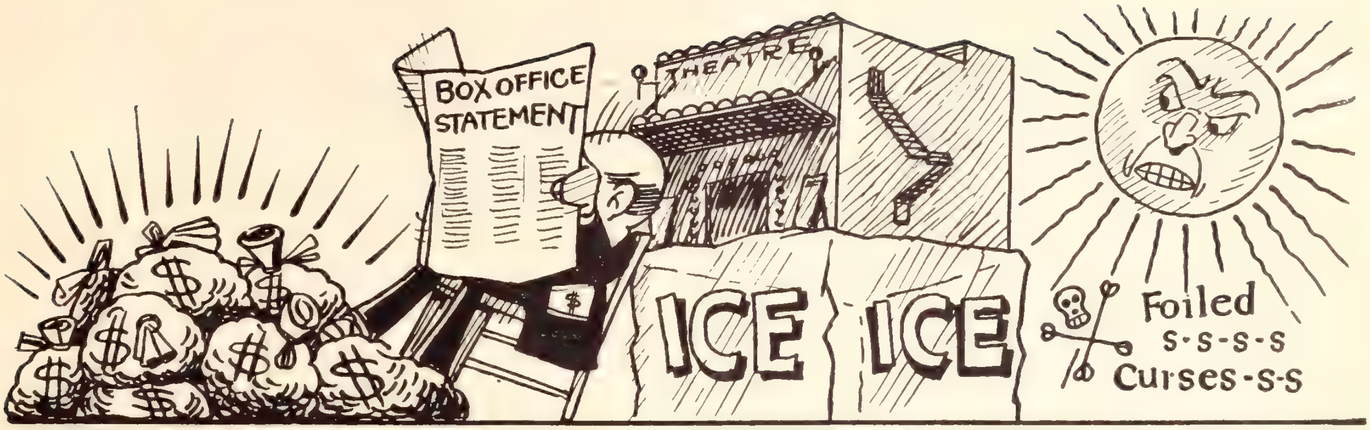
Of the twelve, Metro-Goldwyn-Mayer contributed one-third: "The Big Parade," with $20,582; "Ben Hur," with $20,500; "Marē Nostrum, $12,275; and "La Boheme," $10,697.

Four pictures with an aggregate gross of some $64,000—and meeting this figure pretty steadily, not for one week only, but week in and week out as they run.

Emphatic testimony as to showman power; to M-G-M's production policy, as guided by Louis B. Mayer, Irving Thalberg and Harry Rapf, and a mighty fine anniversary present for Marcus Loew.

FROM THE TALK OF THE INDUSTRY TO

THE TOP OF THE INDUSTRY



Put your Summer Profits on Ice

ARE you thinking about the scorching days ahead? Wondering whether to run a half schedule, go "dark," or try to limp through on take-a-loss basis?

Forget it! Put your summer profits on ice—now.

Arctic Nu-Air puts "Old Sol" in the background by keeping your house filled with cool, refreshing air. It reaches every seat, every corner, with a breeze as fresh as a day at the seaside.

Arctic Nu-Air "brings 'em in"—off the hot pavements, out of the sweltering buildings, the hotter it is the faster they come.

Seven hundred users are making summer profits the Arctic Nu-Air way. Hundreds of letters testify to their enthusiasm.

Moderate down payment secures installation. Easy payments take care of the balance. "You pay as you profit." Arctic Nu-Air is not a high priced, complicated system, but it certainly does the business.

Mail the coupon today.

A Book about
Hot Weather
Profits—

Cool Breezes for Hot Weather Profits

TODAY is
not a bit
too soon

ARCTIC NU-AIR

ARCTIC NU-AIR CORPORATION, Dept. 1
818 State Lake Bldg.,
Chicago, Ill.

I'd like to put my "Summer Profits on Ice." Send your illustrated book along. My house seats.........

House Dimensions:
Length ......
Width ......
Height ......
Balcony?
Yes ☐ No ☐

Name ....
Theatre ....
Address ....
City .... State ....

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FRANCE

ually– *why not today?*

Eventually EVERY SHOWMAN will be playing Evelyn Brent pictures!

She is essentially a showman's star!

She has a personality, an appeal, a something that winds itself around the hearts of her audiences—that makes friends and builds patronage for theatres!

RIGHT NOW Evelyn Brent is a great favorite among picture fans! She has a very definite following—a very definite box-office value, and she's turning out a brand of pictures that is continually building this popularity!

RIGHT NOW is the time to take advantage of this popularity! To-day is the day to start allowing this star to make money for you!

RENT

The IMPOSTOR

is the kind of a picture that will grab a lot of attention! It is packed to the hilt with melodramatic incident and action! It has the appeal of the society atmosphere and the allure of the underworld! Miss Brent does the best work of her career in a dual role of tremendous possibilities!

RIGHT NOW! TO-DAY! IS THE TIME TO GET SET WITH THIS MONEY-MAKING STAR!

Distributed by

FBO

1560 Broadway
New York City

Only the Old

8,000,000 readers = 8,000 extra capacity audiences, and "Old Loves and New" is surely pulling them!

author of "The SHEIK" could write
such romance in the purple and
scarlet inks of life!

Loves and New

SAM E. RORK presents
A MARION FAIRFAX
PRODUCTION

with

Lewis Stone

BARBARA BEDFORD
and TULLY MARSHALL

Based on E. M. Hull's *celebrated novel*
"The DESERT HEALER"

Adapted by MARION FAIRFAX
Directed by MAURICE TOURNEUR

First National Pictures

A First National Picture

"but I ain't used to being treated like this!"
First National Pictures

SUMMER and HEAT don't matter

You'll make money just the same—

because First National is heading into summer with a group of heat-proof hits even bigger in earning—power than all those triumphs of winter—and fall—

Nothing can beat—these—not even the heat.

- NORMA TALMADGE in "Kiki"
- COLLEEN MOORE in "Irene"
- CORINNE GRIFFITH in "Mlle. Modiste"
- RICHARD BARTHELMESS in "Ranson's Folly"
- HARRY LANGDON in "Tramp, Tramp, Tramp"
- "THE GREATER GLORY" SPECIAL
- "OLD LOVES AND NEW" adapted from "The Desert Healer" by E. M. Hull, author of "The Sheik"
- MICHAEL ARLEN'S "THE DANCER OF PARIS"
- FRANK LLOYD'S "THE WISE GUY"
- "THE WILDERNESS WOMAN," the year's biggest comedy
- "THE SPORTING LOVER" Drury Lane sensation
- "SWEET DADDIES"
- "HER SECOND CHANCE"

and a hit a week from now until September. Then the "Banner Group" starts.

Play First National Pictures
for profits all year round!

Motion Picture News

Volume XXXIII NEW YORK CITY, MAY 8, 1926 No. 19

The Strand

TWELVE years ago a new theatre threw open its doors on Broadway.

It was an entirely new kind of theatre—with a large seating capacity and motion pictures as the attraction. It was the first great motion picture theatre in the world; and as such it was a tremendous step forward into a large but very dim future.

I refer, of course, to the Mark Strand of New York.

Its program, on the opening night, carried this brave announcement:

"We have endeavored to create an institution that will reflect credit upon our city, our country and ourselves. We have the utmost faith that our judgment will be vindicated by the results—the cooperation and patronage of the people, not alone of Greater New York, but of all the nation."

* * *

There may be those today—there always are—who say that they were confident in advance that this radically new and big house would achieve its immediate and continued success. Perhaps Mitchell Mark, and, perhaps a few picture men, had this courageous and uncanny vision. But the fact is the young picture industry at large waited breathlessly and vaguely that opening night and then laid their plans to go ahead the following day. For the public came and saw a four reel dramatic picture with an orchestra of twenty-five pieces—saw and applauded in a way that any good showman knew spelled that magical word: success.

So while the Mark Strand styles itself, and deservedly so, "A National Institution," it might well claim itself to be "An Industrial Institution,"—a basic institution in the picture business.

For the day after the opening the making of dramatic features started right off on its highway, and the industry, as it stands today, began its expansion with the impetus of this theatre.

Looking backward to the files of Motion Picture News we find a detailed article on the Strand, entitled "Million Dollar Theatre Opens," and the illuminating paragraph: "in the heart of the so-called 'white-light' district, in the home of the legitimate drama, putting itself in actual daily competition with the world's greatest speaking stars, this theatre is facing close competition."

Close competition, indeed! And note the timidity of this utterance which well reflected the opinion of the trade at that time. But in the face of the solid competition of another amusement centuries old, a picture drama with orchestral accompaniment held its own; and out of its remarkable success there have been reared in this country a billion dollars' worth of picture theatres, which in number, size and beauty are beyond the wildest dreams of but twelve years ago.

Not one of these theatres has ever failed. Here and there a management has failed; but never a theatre property.

Nor has any one of these theatres ever failed to receive pictures.

Nor, except in very recent years, was any one of these million dollar (or more) enterprises built and opened with a solid guarantee of adequate product.

The production resources of the industry—and all credit to the men back of them—have met successfully the demand for show attractions incredibly great and severe.

This editorial is not written in eulogy to the industry: but rather to point out a few salient facts.

First, that picture theatre entertainment has stood squarely on its own feet from the time of the Strand's great adventure till now, when pictures are far better and far more popular than ever before.

Second, that a billion dollars' worth of theatres have had profitable product because it came from many sources, from many talents; and our constant hope and prayer should be that pictures will continue to come from even more widespread and diverse sources of ideas and enterprise.

W A Johnston

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MAY 8
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Speaking Editorially

THE announcement of Fox product for the new season appears in this issue, and it is easily one of the big stories of the year in itself. We have often remarked—and exhibitor opinions back us up year in and year out—that the advertising pages of Motion Picture News are news in themselves; mighty important news, too, because they carry vital business information to the busy theatre man.

The Fox insert—which, by the way, ranks in execution and showmanship appeal with the finest ever turned out—takes its place as a genuine news event. The exhibitor, of course, will give it his most careful attention. After looking over the announcement and studying its message, we do not see how he could do otherwise.

Forty-nine dramatic productions are listed, and the titles themselves suggest a great variety of theme and range of appeal. "What Price Glory" is placed first, and with excellent reason. There follow "The Music Master," "The Monkey Talks," "A Temperance Town," "The Devil's Master," "Whispering Wires," "The Story of Mother Machree," "Cradle Snatchers," "One Increasing Purpose," "Is Zat So," "The Return of Peter Grimm," "Seventh Heaven," —to name a few.

The Westerns again figure largely in the schedule; there will be seven from Tom Mix and seven from Buck Jones. The array of short subjects is notable, particularly for the authors represented.

In fact, the Fox product throughout represents an exceedingly high standard of literary and play material—continuing the policy which proved so successful in the past.

Fox is all set for a banner season—with Winfield R. Sheehan in command at the studios and Jimmy Grainger as field marshal of the sales forces. A word also about the physical make-up of the insert: our congratulations to Vivian Moses and his co-workers in the Fox publicity and advertising department. A fine job in every way.

WE note with great interest that there is harmony in exhibitor ranks on the eve of the Los Angeles Convention. Joe Seider and President Woodhull are going out to the Minnesota State meeting at the invitation of W. A. Steffes. This means, among other things, that the Allied group will be at Los Angeles. A fine omen for the success of the national convention. Common sense, too. Mr. Seider's regime as Business Manager is again demonstrated to be thoroughly worth-while.

* * * *

THE movies are thirty years old this year. Not a long time in the story of this old world, but long enough to make the motion picture one of the marvels of modern times. The anniversary is to be observed during Greater Movie Season; and fittingly so. All the indications are that the product for the coming season will be the best the industry has ever offered the public. And that will make the observance of the anniversary all the more pointed.

* * * *

ONE of the most important developments in the industry's history is the plan to nationalize the theatres allied with First National—of which the initial steps are set forth in this issue. This plan has been long in the making, and is now, apparently, about to be put into effect, with the East as the scene of try-out and extensions to other sections coming later.

No more revolutionary step has ever been taken. It will be watched with the greatest interest by all branches of the business.

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AN EDITOR ON BROADWAY

The Week in Review By William A. Johnston

S. L. (Roxy) Rothafel

THE question of product for Roxy's new theatre in New York arises; and Roxy answers the queries of the street with the statement: "I shall not affiliate myself with any one film company—I shall have pictures from all the big companies and will play no favorites. It will be my policy to take only the best pictures, and this cannot be done by contracting to take all the roduct from one organization," etc.

The problem of this big theatre and the pictures it will have is a large and broad one. It concerns not merely this big theatre in New York, but big new theatres elsewhere—projected, planned and being built. And therefore it concerns the forward march and best interests of the whole industry.

* * *

THERE are, of course, two sides to this big question.

First, there's the side of the producing companies who have their own theatres or theatre affiliations. They have the product, but also they have their own theatres. They are bound to protect these theatre interests. Theatre holdings—by producing companies—have got to the point where they are no longer mere show windows for the production interests. They represent investments that have got to be taken care of; and, therefore, they require the best pictures obtainable.

On the other hand, there's Roxy's big theatre and Roxy himself, a leader in showmanship. Both are assets that assuredly are to be cherished in the best and broadest interests of motion pictures. The motion picture, as we have remarked before, is a public institution; so also is a motion picture theatre. If Roxy, in New York, or any other showman anywhere, proposes to give the public something new and better and bigger in the way of a theatre and a show—surely, we cannot say to this man, and through him to the public, that the enterprise doesn't fit into the plans and ends of the trade itself, and therefore is undesirable.

* * *

THERE is but one answer to such a situation, and that is that the producing companies themselves must be relied upon to build all the new theatres and handle the shows. But that is a pretty big undertaking. It doesn't spell progress.

We are pretty confident that the best and wisest minds in the industry today believe that worthy enterprise—from any source, whether the making of better pictures or the building of better theatres—must be encouraged to the limit. And we feel pretty sure that the fine new theatre today will not be crucified for lack of desirable pictures. It may fail in management, but it must not fail through arbitrary discrimination in the matter of product. That isn't to be thought of.

* * *

AS a matter of fact, all our finest theatres have worried about product since they first began building. All, too, have been courageous pioneer efforts—far in advance of the safety rules of the trade itself. The Strand and Capitol were laughed at as foolhardy steps. Balaban and Katz were ridiculed; Balaban and Katz worried about product, but they succeeded. And so it has been all over the country—in the large cities. Have any of these houses failed?

In conclusion—one interesting fact stands out in bold relief. As big as this question is, that is to say, the question as to whether or not a big investment should be made in a single theatre which has no tie-up in the way of product, there are some people who say that the picture doesn't count much—that the added attractions "are the thing."

* * *

THIS is the season of conventions. Sales forces and home office executives meet to discuss new product, get better acquainted and imbibe from each other fresh energy and greater enthusiasm.

All of which is usually a preamble to a banquet, and not the least of these is that held by Pathe, Thursday night of last week, at the Hotel Roosevelt, New York.

A news story of this event would not contain anything new for similar functions. Good food, excellent music and speeches, in this instance by President Fuller, Merrill Lynch, chairman of the board of directors Elmer Pearson, general manager, and others.

But even a casual observer gathered a feeling that this banquet was different, and in so observing found his feelings stirred.

* * *

FROM Mr. Fuller, as toastmaster, down each side of the horseshoe-shaped table to the men at each far end, a spirit of loyalty and devotion to and belief in Pathe was plainly in evidence.

These men were "for" Pathe, not only on the night of a banquet, but all the year round.

And perhaps in that spirit lies much of Pathe's success through the years that have passed since the "rooster" first graced the nickelodeon's screen.

Good men, well-managed, well-paid and with faith in their product, go a long way to solving any selling problem.

And that is what Pathe's sales force registers. A fine group of experienced film men, properly directed and well paid for services consistently performed.

* * *

THEY promised, Mack Sennett and Hal Roach, honor guests, to "bring home the bacon," and we think they will more than deliver.

There was one other matter of note in connection with the banquet. Rival producers, contrary to custom, went on record as endorsers of each other's product.

Hal Roach said Mack Sennett was the greatest comedy producer in the business, and Mr. Sennett, not to be outdone, testified to the ability of Mr. Roach in terms no less extravagant.

The complete sales force, all office executives and a number of guests from outside the organization were present.

* * *

IT is fortunate that the picture industry didn't get its running start in the easy-money years of 1924 and '25. Dow, Jones & Co. report that purchasers of radio stocks within the last eighteen months have lost more than $96,281,650 on their investments. In addition to the heavy shrinkages in the stock values of nineteen companies, hundreds of smaller concerns have gone out of business. Evidently there was an orgy of production and installment buying. That's another fortunate thing about the picture industry; there's no installment buying by the consumer.

WILL H. HAYS, speaking at the Metro-Goldwyn-Mayer sales convention in New York, pointed out again that pictures, good ones, are the basis of this industry's success and that on the continuance of first-class product depends the future of the business. It is encouraging to hear this fact—and fact it is—unequivocably stated by the official spokesman for the producers and distributors.

Not so long ago it seemed as though we must face the prospect of declining attention to pictures, with mediocre vaudeville absorbing money vitally needed for the maintenance of present standards of production, but the response to last week's editorial, "Riesenfeld," an interview with that master showman-musician, has shown clearly that the thinking men of this industry are under no illusions as to just what constitutes the drawing power of a motion picture theatre program.

* * *

AN afternoon's visit to the Eastern First National studio the other day found Charles Brabin busily at work directing "Mismates," Santell preparing to start soon on "Subway Sadie," and Ray Rockett and Irvin Willat in conference on "Paradise," to be started soon after. There is a pleasant informality and cordiality in the air at this studio not often found, which is perhaps a reflection of the men at the head of it.

We had the pleasure of a chat, during the afternoon, with Nick Barrows, a veteran filmster, who is a comedy constructor on "Mismates." Barrows has seen pictures grow from their early days. He was with De Mille on "The Squaw Man," and had charge of the early Famous laboratories. He was director and gag man with Sennett and Roach and Lloyd, and reminisced interestingly concerning their early days. Speaking of the first artificial lighting equipment, he told of the time Roach first acquired a broadside. This light was the object of great curiosity and interest—visitors were brought over to see it—the solitary light was turned on and everyone exclaimed: "See! Notice what a difference it makes!" Now a hundred broadsides would hardly create a ripple of interest.

* * *

BARROWS related, in the course of our chat, an incident which shows the trivial causes and coincidences which often lead to important consequences in this business. Not so long ago, when he was directing comedies for Hal Roach, featuring a group of beautiful girls, Barrows had occasion to take chiropractic treatment. On several of these occasions he encountered a young girl whose beauty was so striking as to be exceptional, even in Hollywood. He obtained an opportunity for her at the Roach Studios and she made good. A year ago she obtained a minor role in a feature. Today she is a star, and a rising one. Several pages devoted to her will be found in the Fox announcement elsewhere in this issue, the young lady being Olive Borden.

Joseph P. Kennedy, chairman of the Film Booking Offices of America, Inc.

THERE are several indications that before long the smaller theatres will have the opportunity of obtaining musical accompaniment for their pictures of a type that they cannot now afford or accommodate. De Forest has been working on this problem for some time, along the lines of photographing the musical accompaniment of a large orchestra on the edge of the film, using the Phono Film principle, and this week comes the announcement of the formation of a corporation by Warner Brothers, in conjunction with Western Electric and the A. T. & T., to bring out an apparatus perfected by the three companies for this purpose. This provides for sound records independent of the film itself but perfectly synchronized with the picture, by which the playing of a large orchestra can be faithfully reproduced in the theatre.

More than a year ago, members of the editoral staff of "The News" were permitted to hear the sound reproduction system developed by Western Electric, at which time the results obtained were a marvel of naturalness and freedom from all mechanical noise.

* * *

CARL E. MILLIKEN, former Governor of Maine and now secretary of the Motion Picture Producers and Distributors of America, Inc., was a speaker at the Tuesday session of the Indiana Indorsers of Photoplays in Fort Wayne, Ind., and told his listeners some valuable truths about the progress of motion pictures.

"The time has come," said Mr. Milliken, "when we who are interested in the motion picture—you and I and the rest of the great movie-going public—can say, with just pride, that the battle has been won and that the motion picture has come into its very own. And let it be remembered that what has been accomplished has been accomplished by the workers; not by the knockers. The men and women who have given constructive service to the development of the screen and left the destructive methods to those who did not understand, or who did not care to understand, are responsible for the development and deserving of the credit.

"The motion picture has arrived," Mr. Milliken continued. "It has come into its own. The current productions and those planned for the future speak for themselves—the pictures and the 130,000,000 satisfied patrons who are viewing them in this country every week."

* * *

THE work of supporting the truly good, however, must go on, Governor Milliken warned.

"Each individual, in his sphere," he said, "must work toward a greater aim. The public's work must go on, just as the work of the producer must go on, and those forces which have moved ahead must continue to move ahead with the same careful and guided footsteps."

Mr. Milliken pointed out that recent reports from Mexico had shown the moving picture was replacing bullfighting as a national pastime in that country, and he called particular attention to the broad use of American films in other countries.

"It is not too far-fetched to say that the motion picture may be the world's greatest implement against future wars and strifes. The picture is a universal language, and it helps break down prejudice and race antipathies. When we learn to know one another we do not hate one another, and when we do not hate we do not make war."

* * *

HE briefly sketched the developments in the motion picture industry since the last meeting of the Indiana Indorsers of Photoplays. He told of the recent action of the drama committee of the Federal Council of Churches in calling a conference of representatives of the stage, the silent drama and the church to devise ways and means of developing the potentialities for good in amusements. The co-operation, which is to be based on support of the best, is directly in line, he said, with the co-operation existing for more than a year between the motion picture industry and such groups as the Federal Council of Churches, the Catholic societies and historical groups.

He also told of the establishment, within the last year, of a Religious Motion Picture Foundation which is to produce and distribute special pictures for the churches, and of the important step taken by the Eastman Kodak Company, of Rochester, N. Y., a member of the Hays organization, in the development of teaching films for class-room use. The Eastman company, he said, will have the best educators available and will produce pictures correlated with selected courses of study and in accordance with a definite educational plan.

Clayton P. Sheehan, manager of Fox Films foreign Department, which, as anyone who knows the foreign field will tell you, is quite some department

Lovely Norma Shearer (the adjective is almost superfluous), now starring in "The Waning Sex" for Metro-Goldwyn-Mayer poses with her pets

Vera Steadman, Christie leading lady in comedies for Educational, is not only a charming actress but the holder of numerous swimming championships

PICTURES AND PEOPLE

J. SCHNITZER DINNER

J. I. SCHNITZER, senior vice-president of Film Booking Offices, who recently returned from an extended stay at the Hollywood studios, was given a rousing welcome home last Friday night by a group in the home office which made him the guest of honor at a dinner in the Twin Oaks Restaurant in New York.

The speeches were few in number and entirely informal. Charlie Rosenzweig acted as master of ceremonies, while Lou Baum, president of Ellbee, added to the fun. Schnitzer responded appreciatively to the words of welcome.

Singing, aided by John Brownell and Harry Osborne, filled a portion of the evening. Harry threw a scare into the guests when he brought in what purported to be a fine portrait in oils of Schnitzer, painted by Leo Quanchi, stumbled and put his knee through it. Then he returned and brought in the real painting, the other having been a "double" arranged for the stunt.

Those present to welcome Schnitzer home included: Al Mayer, of Photo Reproducers; Harry Heppe, of Elco Geletone; Lou Baum, of Ellbee; Dave O'Malley, also of Ellbee; Charles Rosenzweig, Leo Quanchi, Harry Takiff, James Farrah, Dave Strumpf, Hyatt Daab, Harry Osborne, Edward McNamee, Phil Hodes, Al Tuchman, Joe Nolan, John C. Brownell, Leslie Jordan, Ed Horn, Dan Nolan, Gus Meyer, Manfred Lee and Wallace Ham.

TRIBUTE TO ABRAMS

WHEN the folks in the old home town still think you're good, you must be. The folks who "knew you when" are rarely impressed by later

Watterson R. Rothacker, who has celebrated his sixteenth film anniversary by an important consolidation of interests with another powerful group. "Watty" is the original trans-Atlantic commuter, having originated a custom now practically universal in the film industry

Hilda Ferguson, Follies dancer, who will appear in Burkhardt's Plastic Films, under arrangements made by Rudolph Flothow and M. H. Hoffman, of Tiffany

Sandow, the newest canine star, who will be featured in six Van Pelt features for Chesterfield Productions to be released through Associated Exhibitors

Lya de Putti, as Lady Sybil in D. W. Griffith's Paramount picture, "The Sorrows of Satan," wears this striking dance frock of silver lace

Director W. S. Van Dyke gives Dorothy Windsor, Mary Louise Jones, Anne Cornwell and Gareth Hughes instructions for the first scene of "The Totem Pole Beggar," in production at the H. C. Weaver Studios, Tacoma, for Associated Exhibitors

achievements in the outside world. Which makes all the more remarkable a piece of splendid local recognition given Hiram Abrams, president of United Artists Corporation, in the Portland, Me., Evening Express of April 12.

This newspaper published a half-column story, treating of the recent seventh anniversary of United Artists as an event of interest to the citizens of Portland, emphasizing the success of Abrams in bringing the corporation to its present position in the industry.

Abrams began his business career in Portland, and the citizens of the Maine metropolis have watched his progress since that time with continued interest and appreciation.

MAJOR A. W. WARNER

MILITARY salutes are in order these days around the offices of Warner Bros. at 1600 Broadway. The reason is that A. W. Warner, the treasurer, has been notified officially of his appointment to the rank of Major in the Reserve Section of the Signal Corps, U. S. A. Major Warner will be assigned to the Photographic Section of the Signal Corps, and will go to Washington in a few days to confer with officials concerning his new duties.

Johnny Hines confers the Order of the Brown Derby on John C. Jones, First National representative in Sydney, Australia. By a curious coincidence, Herb Crooker informs us confidentially, the title of Johnny's next picture for First National is "The Brown Derby"

STARRING THE SHORTS

ONCE again, this week, the only asterisks to be awarded by the National Board of Review go to short subjects. The first is Educational's Pat Sullivan cartoon, "Felix the Cat Misses the Cue," while the other is Pathe Review No. 19, which includes The Danube's course through the Austrian Wachau; tumbling tricks in an outdoor gymnasium; and Ancient Greece Today, in color.

DE MILLE VS. BREASTED

UPON the return from Egypt this week of Dr. James Henry Breasted, the director of the Oriental Institute of the University of Chicago announced that he had failed to find any archeological record there of the Deluge, or Great Flood. Cecil B. De Mille therefore announces that he will invite Dr. Breasted to the opening performance of "The Deluge," his next special, to witness with his own eyes conclusive proof that there was a Flood, and a whopping big one.

Little Mary Hay Barthelmess arrives in Hollywood to visit her father, Richard Barthelmess, First National star. She will remain with him during the summer

"MIDNIGHT SUN" RISES

LAST Friday evening saw one of Broadway's most crowded picture premiere's when "The Midnight Sun" rose at the Colony Theatre—not at midnight, however, but at a few minutes of nine. Broadway from 52nd to 53rd was well packed with onlookers waiting to see their screen favorites, many of them lingering until it was all over, hoping for another glimpse.

Laura LaPlante and Pat O'Malley, co-stars in the production, were present at the opening, and were enthusiastically received when they were introduced from the front boxes during the intermission. Russian tea with all the trimmings was served at the rear of the orchestra and in the tea shop next door. A colorful music score by Dr. Edward Kilenyi added much to the presentation, as did the preliminary tableau by Jack Savage.

CASTING OFFICE A SUCCESS

HOLLYWOOD'S new clearing house for extra talent, the Central Casting Corporation, sponsored by the Will Hays organization, has recently been put to a strenuous test by Famous Players and has emerged with flying colors. In one day Paramount officials asked for the following, on short notice: 1,000 extra people for "Old Ironsides," 500 well groomed men and women for a theatre audience in "Love's Magic," 200 players for the "Beau Geste" unit, 200 for "Born to the West," and 80 to go on location with the "Mantrap" company. And the Central Casting Office came through on schedule with the desired players.

UNPUBLISHED MSS.

HECTOR TURNBULL, associate Paramount producer, left Hollywood on April 28 for New York to spend three weeks in conference with famous authors and book publishers, reading unpublished story manuscripts on which Famous may want options.

The period of story purchase has steadily been pushed forward. Once stories were filmed only after the copyright had expired. Then the purchase of old established favorites still in copyright began. Competition forced the purchase dates closer and closer to publication dates, until producers began buying stories before it was established whether or not they would become best sellers. Then, in more recent times, companies have been reading stories in galley proof before publication. Now comes the final step—the purchase of an option while the story is still in manuscript form. The only further development possible is the purchase of the story before it is written—in other words, the simple and logical transition to the original screen story, conceived in terms of what the screen can do. And we venture to predict that two years will see that development far on the way.

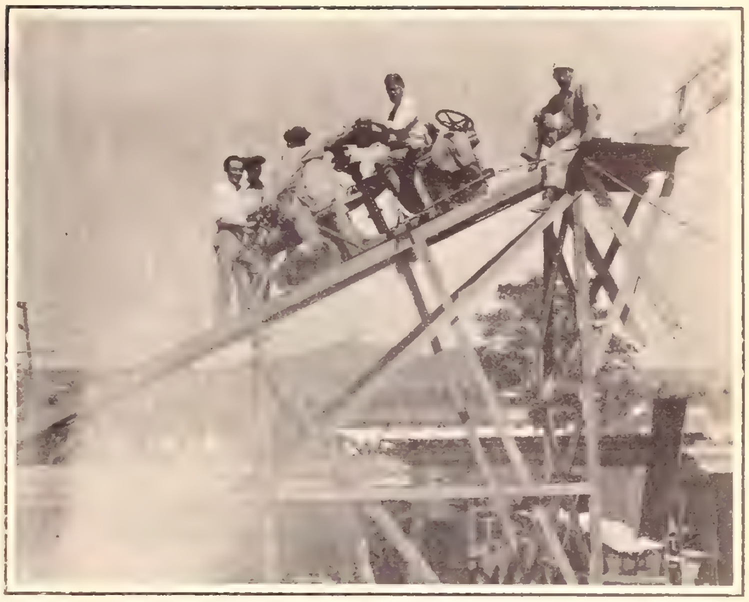
GREEN & MOORE AGAIN

FOR the fourth time, ten days will find Colleen Moore and Director Alfred E. Green working in association on a First National picture. They are just finishing "Ella Cinders," and will start "Delicatessen," which Julian Josephson is adapting. Green also directed Miss Moore in "Sally" and in "Irene," which proved definitely that he can bring out a certain comedy strain in her work which no other director has quite succeeded in doing. The combination is a happy one, and augurs well for "Delicatessen."

I. L. Walenstein, F. B. O. exchange manager at Boston, is entertained by Joe Rock, comedy producer, during his visit to Los Angeles for the F. B. O. convention; left to right, in the rear, "Fatty" Alexander, "Kewpie" Ross and "Fat" Karr; seated, Mr. Walenstein, Lois Boyd and Rock

M. P. S. M. ANNUAL BALL

MEMBERS of the Motion Picture Studio Mechanics, Local No. 52, including electricians, grips and property men, will hold their annual ball and entertainment Saturday evening, May 1, at the Commodore, beginning with a dinner at 8. John T. Doran, chairman of the ball committee, announces that a distinguished group of stars has promised to be on hand, including Gloria Swanson, Milton Sills, Thomas Meighan, Carol Dempster, Doris Kenyon, Bebe Daniels, Adolphe Menjou, Richard Dix, Ricardo Cortez, W. C. Fields and May Allison. Joseph J. Fagan is secretary of the ball committee, and others in charge are Charles O'Loughlin, chairman of the souvenir program committee, and August Kramer, chairman of the lighting committee. The proceeds will go to the union's sick and death benefit fund. Tickets may be purchased at $5 each at No. 152 East 121st Street, Room 103.



A difficult gyroscope shot on an incline for the Fox Films production, "Thirty Below Zero," which was the last made by Buck Jones before he started on his trip abroad

MADGE TO VACATION

PERHAPS the most excited young person in all Hollywood the past week has been Madge Bellamy—for after a season of triumphs that has seen her develop into a vivid, vital screen figure, she has been given her first real vacation, and left the Fox studio this week for New York, from where she will sail on the Aquitania, May 5, for a few weeks in Europe. She will just hit the high spots this time—sort of picking out the places she will go when she can take time for a real trip—including Paris, Vienna, Deauville, Monte Carlo, Rome and London. She has had a busy year, having played the featured role in nine productions, including "Sandy" and her latest, "Black Parade."

OH, TO BE IN PARIS-----

JUST now, with a hint of springtime in the air bringing thoughts of the boulevard and a restless hint of wanderlust, comes a postcard from Director Paul Scardon in Paris telling of the wonderful time he has been having. Ah, well! Someone must stay in New York. Scardon expects to sail for home about the middle of May.

Rin-Tin-Tin, the Warner Brothers dog star, was taken down to City Hall to meet the Mayor of New York, James J. Walker, and a delegation of Boy Scouts, attracting a considerable crowd. He is seen here with the Mayor and Lee Duncan, his owner and educator

Stellar personalities who will brighten the releases of Producers Distributing Corporation during the coming season; left to right: Marie Prevost and Priscilla Dean, stars in Metropolitan Productions; Jetta Goudal, Leatrice Joy, Rod La Rocque and Vera Reynolds, stars for Cecil B. De Mille

HILDA IN THE PLASTICS

AS a result of the interest shown in Burkhardt's Plastic Films, a screenless film novelty in which the illusion of stereoscopic effect is strikingly created, Rudolph Flothow advises us that a new and more ambitious series will be filmed shortly at the Tec-Art studios in New York. M. H. Hoffman of Tiffany, who brought these out in conjunction with the inventor, has signed up Hilda Ferguson, the Ziegfeld Follies featured beauty, to appear in four of her dances—and if you have ever seen Hilda dance you will follow us when we say that she should fit the "Plastic Films" like the proverbial glove.

"T. T. P. B." IS STARTED

ACTUAL shooting began last Monday on "The Totem Pole Beggar" at the H. C. Weaver studios in Tacoma, being directed by W. S. Van Dyke for Associated Exhibitors release, with a cast including Wanda Hawley, Anne Cornwall, Gareth Hughes, Tom Santschi and Dan Mason. Several important exterior scenes will be filmed in the vicinity of Longmire and Paradise Valley on Mount Tacoma, just 72 miles from the studio. In addition, many beautiful sets already stand on the big stage, awaiting their turn.

WORD FROM DAVE

THE genial manager of Universal's sales accessories department, Dave Bader, postcards greetings from Seattle, with the notation that he is out letting the world know that Universal's accessories are the best ever. Best wishes, Dave, and hurry back to Broadway!

Fred Humes, Universal Western star, makes up under the critical eyes of Del Andrews, who is directing him in "The Yellow Back" at Universal City

A NEW TABLOID

THE title of Universal's new picture, "The Midnight Sun," lent itself to an exploitation stunt last week which made New Yorkers think for a time that their three tabloid dailies, the Daily News, the Mirror and the Graphic, had been joined by a fourth, The Midnight Sun.

Issued in the precise style of the illustrated tabloids, the paper was gotten into the hands of thousands of theatre and night club patrons, notifying them, all unaware, of the opening of the picture at the Colony. In addition to stills from the picture, suitably captioned in intriguing style, lurid headlines were on every page, such as "Steel King Abducts Beautiful Dancing Girl," "Guns Roar as Warship Fires on Private Yacht," "Tyrant's Whim Dooms Innocent Youth" and "I Want No Man's Favors, Says Dancing Toy." A hundred thousand of these were distributed, in all, contributing in no small measure to the opening.

RATHBONE-BERGERE NUPTIALS

HOWARD HIGGIN, directing "The Great Deception" for Robert Kane at the Cosmopolitan Studios, put in last Sunday attending the wedding of Basil Rathbone, the actor, and Ouida Bergere, who will need no introduction in the industry. The wedding was set for Sunday, because on Monday Rathbone was under contract to start working in the Kane picture which Higgin is directing. Quite considerately, however, Higgin didn't make the Monday call for too early.

SILLS TURNS ANNOUNCER

MILTON SILLS has turned radio announcer. Have no fear, however, for he has not abandoned the screen, nor is he likely to. The occasion was the annual Actor's Equity affair at the Metropolitan Opera House last Sunday. Sills announced each Broadway and picture star over the air, and each act of the entire afternoon and evening bill, all of which was broadcast. He will start soon on "Paradise."

THE LITTLEST BARTHELMESS

RICHARD BARTHELMESS has been joined on the coast by little Mary Hay Barthelmess, whose picture is reproduced here this week, and in honor of the occasion Barthelmess has taken a house at Santa Monica for the summer. He has been vacationing for a few days at the Grand Canyon with Ronald Colman, and returns to Hollywood shortly to commence work on "The Amateur Gentleman."

MIKE SIMMONS, JR.

AN arrival in film ranks last week was Michael Simmons, Jr., born to Mr. and Mrs. Michael Simmons, Sr. Michael, Sr., is a member of the Daily Review editorial staff. Mother and son are doing unusually well, but Mike, having no chance now to make himself heard at home, has turned to radio broadcasting as an outlet for his vocal prowess.

Pool of 240 Theatres Being Formed by First Nat'l.

Merger of Stanley, Mark, Fabian and Rowland & Clark Interests First Step in Reported Nationalization Plan

FORMATION of a big theatre pool or consolidation of about 240 theatres, with Jules E. Mastbaum, Moe Mark, Jacob Fabian and James B. Clark as the leading figures, is well under way, according to authoritative information received by Motion Picture News this week. This is the first step in the long-expected nationalization of theatres allied with First National.

It is understood a holding company will be formed. The financing has already been arranged for, The News understands, and it will be handled by Edward B. Smith & Company, of Philadelphia, and Hayden, Stone & Company, New York, through Richard Hoyt, who was elected to the First National Board of Directors at the recent Atlantic City Convention.

For the present, the plan contemplates the merger of the Stanley-Fabian-Mark-Rowland & Clark holdings. Full opportunity will be given for the working out of the plan in the East. Extensions to other parts of the country are then to be made, it is expected.

If these extensions materialize, they would bring in West Coast Theatres, Inc., Finkelstein & Ruben in the Northwest, and the Saxe Brothers in Milwaukee and surrounding territory. The details of this revolutionary step are not yet clear in their entirety, but there can be no doubt, according to sources usually well-informed, that the Eastern plan is well-formulated. It received a big push forward at the Atlantic City Convention and was one of the chief topics discussed by franchiseholders there.

The pool would bring into one group the strongest single circuit in the East and one of the biggest in the country. It would solidify First National theatre interests in New York City, Newark, Albany, Buffalo, Syracuse, Washington, Baltimore, Pittsburgh, Philadelphia, and many lesser cities, and would include New England through the Mark holdings there.

Fabian Buys 50% Interest in Pollack-Bratter

JACOB FABIAN is said to have bought this week a 50% interest in five of the Pollack-Bratter theatres in New Jersey. This deal involves property valued around $3,000,000, and Fabian announces that further deals are pending with the same company.

This is the first entry of the firm into the neighborhood field and with this purchase by Fabian goes complete management of the theatres and property purchased.

The real estate and houses include the New Roosevelt, now being built in Newark; the Oritani in Hackensack, with 17 stores and 26 offices; the Embassy in Orange, with 12 stores and 21 offices making up the real estate; the Harrison now building in East Orange, and the Hawthorne in Newark, to which six stores and 12 offices are being added and which will be opened within two months.

One of the most important key cities in the plan is Pittsburgh, where Rowland & Clark will soon begin the construction of a twenty story building which will house a 4,000 seat theatre, one of the finest in America.

After the try-out of the Eastern pool, the extensions that now seem fairly certain to other sections of the country would nationalize about 450 theatres, divided among the various interests as follows, according to the statistical records of Motion Picture News:

West Coast Theatres	162
Stanley (including Crandall)	100
Finkelstein & Ruben	75
Saxe Brothers	40
Fabian (with new acquisitions)	37
Rowland & Clark	20
Mark	18
Total	452

Considered by territorial divisions, the Far West would be represented by West Coast Theatres, which would, according to the nationalization plan, extend eastward as far as Denver. In the Middle West, the pool's interests would center about the Saxe theatres, while the East would be virtually covered complete through the Mastbaum-Mark-Rowland & Clark-Fabian deal.

The nationalization scheme has been brought about, according to the best information, through two principal causes: first, the desire of the controlling factors in First National to prevent, if possible, further defections from the ranks of original franchise-holders through mergers with interests considered more or less "outside the family"; and, second, the recent developments in circuit presentation and management which are the outstanding features of the kaleidoscopic changes in the theatre map.

The details of the financing of this gigantic deal are, naturally, not yet revealed, but it is known that they have been fully discussed, and it is quite possible, have been determined upon.

Walter Reid Acquires Red Bank House

Walter Reid, large theatre owner in New Jersey, recently purchased from Joseph Stern a new fireproof theatre, store and office building now in the course of construction at Monmouth Street, Red Bank, at a cost of $480,000.

This gives Reid thirty theatres under his personal direction and will be added to his chain in Trenton, New Brunswick, Asbury Park, Long Branch, Perth Amboy, Plainfield and Freehold.

The house is being built by Joseph Oschwald and William H. Lehman, and will be ready for occupancy about August 15 of this year.

Bank & Queen Street, Ltd. Incorporated in Ontario

The change in ownership of B. F. Keith's Theatre, Ottawa, Ontario, necessitated the organization of a new holding company to replace Ottawa Theatres, Limited, which was organized four years ago under Marcus Loew auspices. The new company, which has been incorporated under the Ontario Companies Act, is the "Bank and Queen Street Realty, Limited", the company being incorporated for $700,000. The Ottawa theatre was purchased by the Keith-Albee interests a few weeks ago for $537,000.

Golf Tournament Planned For Seattle

As a result of the success of the 1925 tournaments, plans are now under way in Seattle, Washington, for the first 1926 golf tournament between the Seattle and Portland film and theatre representatives. Seattle's team is under the direction of R. S. Stackhouse, while the Portland team is headed by Bill Grasper. The first match was scheduled for the latter part of April in Portland.

K.C. Missouri Holds Convention

Two Day Session, April 20-21, at Joplin, Mo.; Biechele Re-elected President

THE M. P. T. O. Kansas-Missouri took another progressive step forward at its eighth annual convention in Joplin, Mo., April 20 and 21. More was done to promote and preserve harmony within the ranks of the industry than at any previous meeting. In adopting a new constitution, only minor changes of a technical nature were made.

In an open meeting of exchange men and exhibitors, the exploitation men came forth with the offer to co-operate with theatre owners at all times, whether the picture being shown was one of their company's or not. This action was lauded. The convention moved that President Biechele attend the M. P. T. O. A. convention in Los Angeles.

The resolutions adopted were few, the ones of most importance being the approval of accepting managers of producer-owned theatres as members of the M. P. T. O. K-M and the approval of the M. P. O. K-M directors in having a counsel attend arbitration board meetings where technical points of law are involved.

A pointed address was delivered by the Rev. Clifford K. Titus of Joplin.

The Walter O. Burkey-Paramount case, in which the validity of the Kansas City Arbitration Board is being tested, was reviewed, but no definite action taken. The case now is in the Supreme Court of Missouri.

Subjects of discussion were the music tax and action taken to put forth every effort toward amending the act so a maximum fee of five dollars per year could be charged for copyrighted music. Producer-owned and controlled theatres were admitted to the united membership with the reservation that they be entitled to one vote but not to hold offices. Discussing of looked for ten per cent. tax at next legislature of both Kansas and Missouri for educational purposes resulted in special committee with chairman from each State to get busy on same. Representatives of insurance companies presented their propositions which will be handled bv committee appointed by incoming president.

R. R. Bechele of Kansas City, Kans., was reelected president for third term; Jay Means, Kansas City, Mo., first vice-president; Harry McClure, Emporia, Kans., elected second vice-president, and Chas. Bull, Wichita, Kans., fourth vice-president. Following elected board of directors: C. R. Wilson, Liberty, Mo.; E. E. Frazer, Pittsburg, Kans.; R. G. Liggett, Kansas City, Kans.; G. L. Hooper, Topeka, Kans.; Ben Levy, Joplin, Mo.; Barney Dubinsky, Jefferson City, Mo.; Harry McClure, Emporia, Kans.; Jack Truitt, Sedalia, Mo., and L. J. Lenhart, Kansas City, Mo. Fred Meyn was reelected treasurer and Edward Peskay, recording secretary.

Great Number From Mid-West

225 Theatre Owners from Great Lakes Region to Attend M.P.T.O. Convention

FIGURES were presented to Joseph M. Seider, business manager of the Motion Picture Theatre Owners of America, which show that actually 225 theatre owners from the Mid-West will attend the Los Angeles convention, by E. Thornton Kelly, head of the contact bureau of the organization, upon his return to National headquarters this week after a week spent in a tour of the Mid-Western capitols.

Kelly says that the main reason for the strong showing to be made by these exhibitors is because they are apprehensive for their box offices during the ensuing year because of ever-increasing theatre encroachments.

"These men are going to the Coast with pleasure in a secondary capacity," Kelly reported to the Business Manager. "Most of the leaders I interviewed and those of the rank and file whom I addressed stated frankly that they would go to the Coast on June 1, 2, 3, 4 and 5 for the chief purpose of trying to work out some solution to the Independent Theatre Owners' predicament and seeking advice from the Convention. Wherever I went the subjects of importance sounded home to me were about encroachments and contract."

Announcements from national headquarters of the Motion Picture Theatre Owners' Association this week convey news of the perfecting of plans for the national convention, which will be held in Los Angeles on June 1, 2, 3, 4 and 5, at the Ambassador Hotel. One of the results expected of this, the seventh annual convention, is the affiliation of five new States with the national organization. States included are Virginia, Oklahoma, Louisiana and New Mexico.

Due to the pleas of many theatre owners that a thirty-two-day excursion of the country, including the direct passage to the seventh annual convention of the Motion Picture Theatre Owners of America in Los Angeles, would require too much time and that such an absence would have a reactionary effect in many box offices, Business Manager Joseph M. Seider at national headquarters announces that the country-wide tour of the Motion Picture Theatre Owners' special has been cut down to exactly twenty days.

While national headquarters is busy arranging train and hotel accommodations for the conventionees, Glenn Harper is busy in Los Angeles arranging novel surprises for the visitors.

Film Conditions in Far Off Sudan

A report received by the Department of Commerce from R. A. May, Trade Commissioner, Alexandria, has some interesting things to say concerning film conditions in far off Sudan.

There are but two motion picture houses in this part of Egypt, the "Cinema Skating Rink and Theatre," which seats about five hundred, and the "Cinema Omdurman" at Omdurman, which has a seating capacity of two hundred. Both are open air houses and are generally open but once a week for the showing of pictures.

The British garrison in the Sudan, the Coptic Church at Khartoum and a few other private organizations form the small market for the distribution of films by Cairo film agencies and distributors. Films are usually only rented with the rentals fluctuating between $25 and $50 according to the picture and its popularity. American adventure films are the most popular with the natives, love dramas running second.

Boylan May Become Chairman of Ontario Board

Time and consideration will be given to the appointment of a censor to the vacancy on the Ontario Board of Moving Picture Censors caused by the death of Major A. S. Hamilton, chairman, it was declared by Hon. W. H. Price, Ontario Provincial Treasurer, at Toronto, April 24.

J. C. Boylan, vice-chairman of the board, who had been acting chairman during Major Hamilton's absence in recent weeks, will probably be appointed chairman, it was intimated by Col. Price.

Steel Work Begun on New Roxy Theatre

On Thursday morning, April 22nd, the first steel columns for the new Roxy Theatre were erected with Roxy himself attending the ceremony. Approximately forty-seven tons of steel will be used for the framework of the theatre which is being rushed for completion late next fall.

The Chanin Construction Co. are the builders and Walter W. Ahlschlager is the architect.

Rittenberg to Sever Jersey City Connections

Arnold S. Rittenberg, secretary of the A. M. P. A. and advertising man, has resigned from his Jersey City connections, effective May 15th. He has been director of publicity and advertising for the Fulton Theatre company since its inception five years ago and for the past three years has also been treasurer of the Culmert Theatre company, an affiliated. His future plans have not been disclosed.

Warner Relinquishes Lease on Cleveland Circle

The Warner Bros. lease on the Circle Theatre has been relinquished and ownership of the theatre reverts back to the original owners with Martin Printz as general manager.

Harmony Reigns in Exhibitor Ranks

Seider and Woodhull to Attend Northwest Convention on Invitation of Steffes---Allied Bloc at Los Angeles

HARMONY again reigns in the ranks of organized exhibitors. The outward proof is found in the announcement this week that, upon the urgent request of W. A. Steffes, president of the M. P. T. O. of the Northwest, President R. F. Woodhull and Business Manager Joseph M. Seider, of the national organization, will attend the Northwest convention at Minneapolis, May 4 and 5. Their attendance has been authorized by the M. P. T. O. A. administrative committee.

The Northwest convention will elect delegates to attend the national convention of the M. P. T. O. A. Other States which belong to the allied group will also be represented and will form a bloc at Los Angeles. They will come with their own program and will participate fully in the convention, which, Business Manager Seider has declared, will be wide open to all delegates.

Back of the new peace pact which the exhibitor leaders have entered is a story of steady determination to secure harmony in which Mr. Seider has been engaged ever since he took office as business manager. The fruits of this effort are now apparent, and they will have a vital bearing on the Los Angeles convention.

"I am satisfied the organization means business and can accomplish something at the convention," Mr. Steffes declared in Minneapolis this week.

Mr. Steffes is bending every effort to secure a big delegation of theatre owners from the Northwest, and a large turnout is also expected from the other States in the allied bloc: Michigan, Texas, Minnesota, Iowa, Illinois and Kansas-Missouri.

The Minneapolis convention will take on a national aspect because of the presence of Messrs. Seider and Woodhull. It is expected that a group of Western leaders from other States will also be on hand.

From a national angle, the other big development of the week in organization affairs was the special session of the M. P. T. O. A. administrative committee, held at Pittsburgh, April 19, and lasting fourteen hours. At the same time members of the Western Pennsylvania unit of the national organization were in State convention. The executive committee took no action on the booking plan suggested by Frank Rembusch, of Indiana. This action was attributed to insufficient information on the subject. The committee, however, went on record as protesting Rembusch's use of the term, "Monroe Doctrine of the Motion Picture Theatre Owners of America," because of the fact that such description was unauthorized by the national organization.

The stand taken by Business Manager Seider and national headquarters against the promiscuous adding of clauses to the standard exhibition contract was unanimously endorsed by the administrative commitee, which included A. J. Brylawski, Harry Davis, R. F. Woodhull, S. S. Cohen, M. J. O'Toole and J. M. Seider.

The leaders, while at Pittsburgh, appointed an official convention committee, which comprises Joseph M. Seider, chairman; R. F. Woodhull, Sydney S. Cohen and A. J. Brylawski. It was determined that one session of the Los Angeles convention on June 1, 2, 3, 4 and 5 will be devoted to the discussion of producers' product. Through the official bulletin, exhibitors who will not be able to attend the seventh annual convention of the national organization are urged to submit thir ideas and questions on classes of pictures to the business manager as soon as possible, so that he may be able to present such data in the convention hall for the consideration of conventionees.

The administrative committee, while at Pittsburgh, also directed that invitations to the Los Angeles convention be extended Will H. Hays and Mayor James Walker, of the City of New York.

Fox to Hold Six Regional Conventions

Sessions Over Week-end in New York, Washington, D. C., Cleveland, Chicago, Kansas City and Memphis; Grainger Issues Statement

IN accordance with plans formulated at the Fox Films national convention in Los Angeles recently, six regional conventions, covering twenty-five exchange centers, will be held over the week-end. James R. Grainger, general sales manager, and Fred C. Quimby, short subject sales manager, will preside at the eastern district meeting at the Hotel Astor, New York, on Saturday at which forces in New York, Boston, Philadelphia, Albany and New Haven will be represented.

Washington, Charlotte and Pittsburgh representatives will attend the session at the Hotel Washington in the Capitol over which District Manager George W. Fuller and George Roberts, assistant short subject sales manager, will preside. E. C. Grainger will meet the Cincinnati, Buffalo, Detroit and Cleveland representatives at the Hotel Statler, Cleveland.

The Chicago meeting will be at the Hotel Drake, in charge of District Manager Clyde W. Eckhardt, with Chicago, Milwaukee, Minneapolis and Indianapolis men present. Omaha, St. Louis, and Kansas City forces will gather at the Hotel Muelbach, Kansas City, with Max Milder of the home office in charge. The other meeting will be at Memphis, with representations from that city, New Orleans, Dallas, Oklahoma City and Atlanta in charge of District Manager Lou Remy.

James R. Grainger has returned to his office in New York filled with enthusiasm at the general outlook, as set before him in Los Angeles. Plans that he put in operation in the various branches throughout the country are well along. Before leaving San Francisco Grainger issued the following statement:

"We are meeting with an enthusiastic reception all along the line. I am convinced that the Fox sales organization is more enthusiastic for the new season's product than ever before in the history of the organization."

"We have come in contact with our studio executives, stars and directors and every man on leaving Hollywood is sold 100 per cent. They all prophesy tthe greatest season in the history of the company.

"During the convention, William Fox made the declaration to all managers present that in large cities where a monopoly of exhibition existed and where Fox product was not rightfully placed, he would build theatres to insure proper presentation."

Grainger expressed himself as being especially pleased at the comprehensive grasp of his plans shown by all managers, and the suggestions made during the Los Angeles convention. Grainger feels that the deadwood has been eliminated and that high-powered efficiency is in evidence throughout the organization.

Winfield R. Sheehan, general manager, now being able to devote all of his time to production matters, has systematized that department to such an extent that all product "would be out on time" and in some cases ahead of schedule.

According to the Fox forces the receptions in Chicago, Los Angeles, San Francisco and every stop-over proved the high regard in whiih the company is held. The banquet at the Hotel Ambassador, Los Angeles, was described in the daily newspapers as "the biggest ever held in Los Angeles."

It was at San Francisco however that the Fox men were accorded such a wholehearted reception as to cause them to wonder if they hadn't been mistaken for "heroes home from war," as one of the party put it.

Chief of Police O'Brien sent a squadron of his bluecoats and motorcycle cops to escort the party from train to hotel. The freedom of the city in the truest sense was given them. "There are no cautionary words" a city father declared, "because we know there is no need for any. You all can do as you please—and you all, we are sure, will please us by so doing."

In many sight-seeing tours in the Golden Gate city the party always was accompanied by motorcycle escort.

H. M. Richey

RICHEY AGAINST OVERSEATING;

Calls Special Exhibitor Meeting

ON top of more than a score of announcements regarding new theatres to be built in Detroit this spring comes an official warning from the M. P. T. O. of Michigan regarding the danger of overseating.

A special meeting was called by H. M. Richey, manager of the association, last week, to discuss means of enlightening the public about the danger of over speculation in theatre holdings and especially in investing money on propositions where builders have had no theatrical experience. One of the embryo plans is a campaign through the newspapers apprising the public of local conditions.

"Do you know that if the present situation keeps up, Detroit will be as much or more overseated than Chicago?" queried Mr. Richey in a bulletin letter to his membership.

"Plans are now under way," he continued, "for some 25 new theatres totalling 45,000 seats, to be built in Detroit this spring.

"If this condition continues, an unhealthy condition is bound to result to the discredit of the industry in general. No one can stand in the way of healthy expansion of the business. No one wants to, but when theatres are built without regard as to where the tenant is going to get the proper film service, vaudeville, etc., then it becomes dangerous."

Active Theatre Construction

In New England Territory Record Breaking Business of Past Season Causes Fervid Theatre Boom

CONSTRUCTION of new motion picture theatres throughout New England apparently has not reached its peak, for there appears to be an increasingly greater number week by week. The past season's business has broken all records despite depressions in some of the larger industries of New England, and the result is that additional playhouses are to be made available for next season.

E. R. Daniels and C. W. Hodgdon are erecting a new theatre on Franklin Street, Worcester, Mass., next door to the Bancroft Hotel, which will have a seating capacity in excess of 2,000.

Providence has under construction a new theatre, the Columbus, which is located on Broadway and will have a seating capacity of 2,000, to be opened early in the Fall.

Famous Players are to operate a new theatre in Pawtucket which will be known as the Stadium Theatre. This playhouse is somewhat out of the ordinary, in that it is being modelled after the Yale Bowl and Harvard Stadium and similar football fields.

The new Community Theatre, East Greenwich, R. I., is rapidly nearing completion and will soon be opened.

Ground was broken at North Adams, Mass., this week for a new theatre to be built by Mrs. G. M. Briggs who runs the Tyler Theatre at Pittsfield. The theatre will be erected in the rear of one of the city's principal business blocks and Mrs. Briggs has purchased a permanent right of way to the theatre from Main Street through one of these blocks. The house will seat about 2,000.

Work started this week on Owen Thornton's new theatre at Rocky Point, R. I.

In Olneyville, R. I., construction has started on a new theatre for Jake Cohn, who also operates Cohn's City Theatre.

S. Z. Poli has under construction a new theatre in Worcester, Mass., to be known as the Grand Theatre and which will seat upwards of 2,000.

A new theatre, which it is understood will be operated by Paramount interests, is nearing completion in Woonsocket, R. I., and will probably be opened early in the summer.

The Strand Theatre at Woonsocket, R. I., which was badly damaged by fire on New Year's day, is to be remodelled and practically rebuilt by its owners. It is to be made fireproof.

"U" Adds Omaha and Atlanta

Theatre Deals Closed; Net Earnings For 16 Weeks Reach $246,945 Figure

ANNOUNCEMENT was made this week, and confirmed by Universal, of the consummation of important deals by Universal Chain Theatres Corp. for first-run houses in Atlanta and Omaha, to be added to the 121 theatres understood to comprise the chain. A new house has also been opened at Orlando, Fla.

The Omaha deal, arranged through Isidore Ziegler and C. W. Hawkins, involves one of the most valuable sites in Omaha, known as the Reddick property, at Sixteenth and Harney streets. On this site Universal plans to erect Omaha's first motion picture theatre, to seat more than three thousand and to cost about $1,150,000. About fifty of the Universal theatres are located in the surrounding territory, and the new house will be the leader of this group.

The Atlanta arrangement is a 21-year lease on the theatre being erected by Asa Candler, Inc., in connection with the Macy business block under construction at Peachtree and Ellis streets. The location is a highly advantageous one. The theatre proper will be on Ellis Street, but will have an entrance also on Peachtree, Atlanta's chief thoroughfare.

The house is to cost about $400,000, and it is expected that Universal will expend another $200,000 on equipment. The seating capacity will be approximately 2,500. The contract calls for completion by March 1, 1927, and it is expected that both the theatre and the Macy store will open on April 15. A nursery, a playroom for children and smoking lounges will be included. The average yearly rental is understood to be $60,000. Stage and dressing room facilities will permit of handling any type of theatrical attraction.

On April 19, Universal opened the new Rialto Theatre at Orlanda, Fla., under 99-year lease, which replaces the American. This is an 820 seat house, leased at a yearly rental of $20,000 and equipped at a cost of $80,000. Universal also has the Beacham at Orlando.

The profit and loss statement for the first 16 weeks of operation of Universal Chain Theatres Corp., ending April 3, shows net earnings, before provision for Federal taxes, to be $246,945. After deduction for taxes this is at the rate of better than 2.1 times annual dividend requirements on the $4,000,000 first preferred stock outstanding. It is exclusive of income from 16 additional theatres since acquired.

Total assets were listed at $6,614,505, of which cash and money on call made up $4,277,705. Current assets were $4,295,961 and current liabilities, $440,525.

The Universal Chain Theatre Corporation announced another important deal late this week which marked the first entrance of this company into the Pacific Northwest, with the exception of the Columbia theatres in Seattle and Portland, acquired by Universal some years ago. The new deal is the acquisition of a half interest in the Multnomah Theatres Corporation of Portland, Ore., involving a reorganization which makes Carl Laemmle head of the company and places him in virtual control, especially as regards booking arrangements.

The Multnomah chain consists of eleven neighborhood houses of a high type, including the Egyptian, recently completed and the largest, the Venetian, the Granada, the Tivoli, the Gay, the Chaldean, the Echo, the Clint, the Alhambra, the Moreland and the Bob White.

Sunday Opening Defeated in Binghamton, N. Y.

The ordinance permitting the operation of moving picture theatres in Binghamton, N. Y., on Sunday after 2 o'clock in the afternoon was defeated in the Common Council, at its regular meeting, Monday, April 19, by a vote of 7 to 6, after acrimonious debate in which charges and counter-charges were flung about promiscuously.

Second Greater Movie Season Planned

Thirtieth Birthday of Moving Picture Industry to be Observed in Movement Sponsored by Hays Organization

SPONSORED by the Motion Picture Producers and Distributors of America, the Hays organization, as it is commonly called, the thirtieth birthday of the motion picture will be observed this year throughout the United States in the second Greater Movie Season Celebration which will take place in August.

Greater Movie Season is being repeated because of the demand of thousands of exhibitors who took part last year and who benefitted substantially, says the Hays office, ranging from an increase in business of 10 per cent. in Baltimore to 60 per cent. in Colorado Springs.

Endorsement of the movement has been received from President Coolidge, who wrote:

"My attention has been called to the fact that you are taking the twenty-ninth anniversary of the moving picture industry as an occasion to inaugurate a Greater Movie Season Campaign. Such a movement to emphasize the desirability of worthy motion pictures will be of real public value.

"The progress that has been made in both education and entertainment in this tremendous enterprise is an outstanding achievement of the opening years of this century. I congratulate you and wish you a continuation of your success."

Due to the financial benefits accruing to newspapers through additional advertising during the first season a number of the dailies throughout the country voluntarily reported that they believe the season should be supported by all newspapers.

A number of letters have already been received this year from members of the Cabinet, governors, presidents of bodies of national importance and from other state and national officials congratulating the industry upon its thirtieth birthday and promising cooperation in the coming Greater Movie Season.

As was planned last year, the celebration will begin in August. The definite date for starting the celebration will be set by the local exhibitors who may hold their celebration in August, which was done in most of the communities last year, or in September, as was done in several of the Southern cities.

The service given to exhibitors this year will be similar to that of last year. A press book as complete as that issued last year is now being prepared under the direction of Jerome Beatty, who directed last year's campaign. A national contest will be conducted in newspapers throughout the country along the lines of that carried on during the first season.

A canvass of exhibitors shows that a great majority believes that the campaign should be conducted exactly as it was handled last year, says the Hays office. A number of exhibitors feel that the use of the same style of posters, banners, etc., is desirable each year, and for them last year's designs will be available. New designs will be on hand for exhibitors who want to use new material.

The press book and all accessories will be ready for exhibitors on June 1. At that time ten exploitation men will start out to help exhibitors to organize and to exploit Greater Movie Season.

Marcus Loew Buys Two in Baltimore

THE end of the deal between Marcus Loew and the Century Theatre Company for the purchase of the Century and Parkway theatres, controlled by that company and operated by the Whitehurst Theatrical Interests of Baltimore, Md., was closed on Tuesday, April 27, with the purchase price being $1,800,000.

The two playhouses, it is said, will be operated by the present management until September 1826; but after that complete control of the two theatres will be taken over by Loew.

New Music Program Device Perfected

Western Electric Company and Warner Brothers Announce Synchronization of Pictures with Reproduced Sound

AFTER years of research in the Bell Telephone Laboratories, the laboratories of the American Telephone and Telegraph company and the Western Electric Company announcement was made this week of the perfection of a system for the synchronization of motion pictures with reproduced sound and that is calculated to revolutionize the presentation of films in the largest as well as the smallest theatres.

A corporation has been formed by the Western Electric Company and Warner Brothers to manufacture and distribute the invention among theatre owners. The Board of Directors of this corporation are: Albert Warner, Waddill Catchings, Sam L. Warner, Eugene C. Rich, Walter J. Rich. The officers are: Walter J. Rich, President; Albert Warner, Treasurer; Sam L. Warner, First Vice-president; Eugene C. C. Rich, Second Vice-president; Abel Cary Thomas, Secretary. Thomas and Friedman, attorneys, acted as counsel in the organization of the corporation.

This new recording system is not confined to the presentation of pictures for it will be also available for use in the educational, commercial and religious fields as well as that of amusement. The invention will make possible in all theatres a full orchestration accompaniment to the picture regardless of the size or character of the house. The apparatus by which this new method of presentation is accomplished is said to offer no more complications from the standpoint of operation than an ordinary motion picture projector.

The system is reported to represent successful combination and conversion to film use of three major research developments, the electrical system of recording, the electrical reproducer which converts the movements of a needle in the grooves of a sound record into electrical vibrations, the electrical currents passing into an amplifier and operating a loud speaker, and the link between the reproducer and the audience which is an adaptation of the public address system.

Both film and sound device are set in their respective machines with a given marker in the proper place and the two machines are then speeded up from rest, together, by the simple method of having them coupled to opposite ends of the same motor. Two motors, however, are used for taking pictures. In developing the system it was necessary to perfect a method of making sound records which would run at least fifteen minutes without distortion of either the high or the low notes. Through the use of two reproducing machines alternately there will be no interruption, just as the reels of film are changed at the present time.

An important use of the new system will be in providing musical programs for motion pictures already taken. This is accomplished by projecting the picture in the usual way and recording the music, as previously cued, in synchronism with the projection instead of in synchronism with the photographing. Any picture which has ever been produced can be orchestrated and synchronized. The sound synchronization is not dependent on recording at the time of the exposure of the film.

Bill Introduced in St. Louis Would Tax Theatres

Alderman Samuel Wimer of St. Louis, Mo., has presented a bill to the Board of Aldermen to tax amusement receipts for city purposes. Restaurants and hotels would be taxed on cover charges.

Wimer seeks to substitute a tax of one mill on each 50 cents of gross admissions for the present flat tax of $150 a year charged theatres regardless of seating capacity. He estimates his measure will net the city $50,000 annual additional revenue.

Sunday Movies in Rhode Island

Passage of Lawton Bill Assures Open Houses on Sabbath; Easton Bill Killed

With Governor Pothier affixing his signature to the Lawton bill, permitting Sunday motion pictures in the theatres in all of the cities of Rhode Island except Pawtucket, the bill has become law. Gov. Pothier signed it Friday morning but there were no Sunday pictures in Rhode Island on Sunday because of the rush of business handled by the legislative clerks.

Boards of Police Commissioners or others having the licensing authority under the new bill were unable to secure attested or certified copies of the new bill in time to issue licenses before Sunday, hence they declined to issue such licenses and the first of the Sunday movies will thus take place the first Sunday in May.

The Lawton bill was passed by the Rhode Island Senate during the closing hours of the session of the Legislature late Friday night. It had already been passed by the House.

The Senate killed the Easton Bill, which the House had adopted after passing the Lawton bill, provisions of the Easton bill having the effect of nullifying the Lawton bill.

Spencer, Iowa, now has Sunday shows. The vote of the people decided that the theatre should show pictures on Sunday since the business interests suffered with the closed show. The Sunday show is expected to prove the most effective way to keep the people from leaving town on Sunday.

Urbana, Ill., on April 20, by a vote of 2,427 to 1,929, defeated Sunday movies. It was the heaviest vote in the history of the city. Boxing was legalized 1,952 to 1,864. Many University of Illinois students were challenged when they appeared to vote.

Prof. Shotwell Speaks on "What Price Glory"

In the opinion of Professor James T. Shotwell, editor of the history of the Great War which will be brought out by the Carnegie Endowment of International Peace, a print of "What Price Glory" will furnish a remarkable historical record. In a letter to Fox Films Professor Shotwell states:

"I am glad to learn that the Fox Film Corporation has undertaken to make a screened version of 'What Price Glory'. A print of that story, when completed, will furnish a remarkable record, as it deals with those parts of war history which have generally escaped the historian.

Barry Norton, Phyllis Haver, Emily Barrie and Matilda Comont have been added to the cast of the production according to word just received at the home office of Fox Films.

Hudson Sees Scenario Change

Believes Time is Coming When Continuity Writer Can Take as Much Time as Author

Motion pictures will be better when producers profit from the parallel that exists between the methods of scenario preparation and the methods employed by novelists and stage dramatists in so far as their objectives are concerned, according to Earl Hudson, who is now producing for First National on a four-picture-a-year basis.

Hudson, who in the past thirty-six months has turned out the record number of thirty-five productions, including such notable successes as "Flaming Youth," "So Big" and "The Lost World," makes some interesting observations based on his own experiences and those of others with whom he has been associated on present day production methods.

"The novelist," he says, "will take three months, six months or even a year in which to write a novel, employing with the most painstaking care his best literary technique in plot construction and character development.

"As a result of his six months or a year or more of intensive mental work and concentration, employing all of the artifices at his command, he produces something that becomes a best seller, and it is such because he has devoted all the time necessary and has gotten into it the values that are required in a best seller. Because it is a best seller, the public is interested in it, and discusses it, and it attains a popularity and publicity value that makes it very desirable as a motion picture vehicle.

"But now comes one of the greatest deterrents of present day scenario construction. The scenario writer is expected to take that novel and translate it into terms of action and do in from four to six weeks a visualization of the author's theme thought on which the novelist has spent months or longer in writing.

"The time is coming," continued Hudson, "when real writers will be permitted, by the very nature of the public demand for screen stories and screen story values that compare with the best published literary values, to have the same advantages in developing a scenario, in so far as time for revision again and again is concerned, that the author has in writing the book. Scenarios, like books or plays, should not be written; they should be re-written—and re-written again and again."

As to original stories for the screen, most of those available nowadays are pot boilers, according to Hudson. "The average person who writes an original," he says, "gets an idea and forthwith puts it down on a piece of paper and hurries it off to the producer in the next mail. Great stories are not developed that way. Successful novelists have tried their hand at scenario writing—and failed. This was because they did not take the screen seriously. But systems are changing, and there is every indication of a growing improvement and a better understanding of the requirements of the screen."

Earl Hudson, of First National

Clyde Cook has some odd moments in his current Pathe comedy, "Scared Stiff"

The Metro-Goldwyn-Mayer convention in session at the Hotel Pennsylvania, New York City. At the speakers' table may be seen Felix Feist, Marcus Loew, Nicholas M. Schenck and Major Edward M. Bowes. In the ovals, left, Marcus Loew; right, Louis B. Mayer

M-G-M Lists Product at Convention

Fifty-two Pictures Announced for Coming Season, Including Eleven Specials; Marcus Loew Presides at Sessions

A THREE day convention of the Metro-Goldwyn-Mayer sales forces was held this week starting Monday, at the Hotel Pennsylvania, New York City, at which Marcus Loew, president of the company, presided. A program of fifty-two pictures, including eleven specials, was announced for the coming season at the opening session together with a statement detailing the changes made in physical improvements at the Culver City studios, an increase of twenty-five per cent in equipment and an increase of nearly one hundred per cent in organization personnel.

Emphasis was laid on the fact that three quarters of the year's output is to be written directly for the screen, and another point stressed is the plan of the company to continue production of films in cooperation with the United States Government.

The special eleven pictures referred to above, for national distribution during the coming year, will include "La Boheme" and "Mare Nostrum," and do not include "Ben Hur" and "The Big Parade," which will continue to circulate throughout the country on a road-show basis, and "Faust," the German U. F. A. production, which will also be given special treatment.

The others will be "The Mysterious Island," which will be done in Technicolor, with the submarine scenes described by Jules Verne directed by J. E. Williamson, and will be directed in the whole by Maurice Tourneur. "The Scarlet Letter," starring Lillian Gish, directed by Victor Seastrom, and "Annie Laurie," starring Lillian Gish.

"The Cossacks," starring John Gilbert, for which a company of 250 Cossacks will be imported from their native land and which is intended to be one of the most stirring and epic films ever done.

"Tell It to the Marines," starring Lon Chaney, a tale of the famous U. S. Marine Corps with that organization's cooperation and indorsement. Rex Ingram's "The Magician," from the story by Somerset Maugham, with Alice Terry and Paul Waegner. "The Trail of '98," adapted from the novel by Robert W. Service, to be directed by Clarence Brown with Karl Dane, Tully Marshall and Pauline Starke already selected for the cast.

"The Fire Brigade," made in cooperation with the thousands of fire chiefs of the United States and Canada, directed by William Nigh, with Charles Ray, Lionel Barrymore, Tom O'Brien, Marceline Day, Bert Woodruff and also Irene Butler and Joyce Coad. "Old Heidelberg," starring Ramon Novarro, a glamorous and swaggering romance.

The burden of the M-G-M program will emphasize the company's outstanding stars, which are Lillian Gish, Ramon Novarro, Marion Davies, Lon Chaney, Norma Shearer, John Gilbert, Buster Keaton and Mae Murray.

Following are the pictures which have either been completed, or are now in production at the studios or scheduled for production shortly:

Ramon Novarro in "Romance," a novel by Joseph Conrad; Norma Shearer in "The Waning Sex," from the play by Frederic and Fanny Hatton, directed by Robert Z. Leonard. Norma Shearer also will appear in "Free Souls," by Adela Rogers St. John, directed by John M. Stahl; in "Polly of the Circus," by Margaret Mayo, directed by Tod Browning; and in "Upstage," a story of vaudeville life by Walter de Leon; Mae Murray will appear in "Puppets," by Benjamin Glazer.

"Altars of Desire," by Maria Thompson Davies, directed by Christy Cabanne, and in "Show Business," by Thyra Samter Winslow as well as "Laurels," by Ernest Pascal; John Gilbert will star in "Twelve Miles Out"; Lon Chaney to star in three pictures to be selected; Buster Keaton starring in "Battling Butler," directed by Buster Keaton, with Sally O'Neil; Marion Davies starring in "The Red Mill," famous operetta, music by Victor Herbert, adaptation and continuity by Frances Marion; Marion Davies in "Naughty Marietta," from the stage play; Marion Davies in "Polly Preferred," by Guy Bolton; John Gilbert in "The Flesh and the Devil," with Greta Garbo, directed by Clarence Brown from Herman Sudermann's novel, "The Undying Past," and "Mary of Vassar."

Other Cosmopolitan productions besides those starring Miss Davies will be "The Flaming Forest," from the novel by James Oliver Curwood, continuity by Waldemar Young, directed by Reginald Barker; "The Understanding Heart," by Peter Kyne; "Captain Salvation," by Frederick William Wallace.

All Star Pictures: "The Little Journey," by Rachel Crothers, directed by Harry Millarde; "The Boy Friend," adapted from John Alexander Kirkpatrick's play, "The Book of Charm," directed by Monta Bell, with Marceline Day and John Harron; "Blarney," adapted from the story, "In Praise of James Carabine," by Don Byrne, adaptation by Albert Lewin, directed by Marcel de Sano, with Renee Adoree and Ralph Graves.

"There You Are," based on the novel by F. Hugh Herbert, directed by Edward Sedgwick, with Conrad Nagel, Edith Roberts and George Fawcett; "Ordeal," a novel by Dale Collins; "I Can Do It," an original by Max Marcin; "Heaven on Earth," directed by Phil Rosen, with Renee Adoree, Conrad Nagel and Antonio D'Algy; "Women Love Diamonds," by Carey Wilson, adaptation and continuity by Willis Goldbeck, directed by Monta Bell; "Frisco Sal," an original by Edmund Goulding; "Three Twins," by Charles Dickson, directed by Lew Lipton.

"Tin Hats," an original by Edward Sedgwick, directed by Sedgwick, with Owen Moore, Bert Roach and Claire Windsor; "Shadow Lane," written and directed by Edmund Goulding; "The Gay Deceiver," adapted by Benjamin Glazer, based on Leo Ditrichstein's stage success, "Toto," adapted from "Patachon," written by Maurice Hennequin and Felix Duquesnel, directed by John M. Stahl, with Cody, Cormel Myers, Roy D'Arcy, Dorothy Phillips and Marceline Day; "Love's Blindness," an Elinor Glyn production, story, scenario and personal supervision by Elinor Glyn, with Pauline Starke, Antonio Moreno, Lilyan Tashman and Sam de Grasse, and "The

Callahans and the Murphys," from the story by Kathleen Norris.

U. F. A. productions: "A Waltz Dream," adapted from the famous comic opera by Leopold Jacobsohn and Felix Deermann, music by Oscar Strauss and from the novel, "Nux, the Prince Consort," by Dr. Hans Mueller, directed by Ludwig Berger, with Nady Christians, Willy Fritsch and Xenia Dosni; "Faust," based on Goethe's epic drama, directed by F. W. Murnau, with Emil Jannings, Gosta Ekmann, Camilla Horn and Yvette Guilbert.

Directors back of this array of pictures are, in alphabetical order: Tod Browning, Reginald Barker, Dimitri Buchowetzki, Monta Bell, King Baggot, Clarence Brown, Christy Cabanne, Benjamin Christianson, Jack Conway, Marcel de Sano, H. D'Abbadie D'Arrast, Edmund Goulding, Hobart Henley, George Hill, Rex Ingram, Robert Z. Leonard, Lew Lipton, Harry Millard, Archie Mayo, Fred Niblo, William Nigh, John S. Robertson, Alfred Raboch, Jess Robbins, Phil Rosen, John Stahl, Victor Seastrom, Mauritz Stiller, Edward Sedgwick, Sam Taylor, Maurice Tourneur and King Vidor.

Other players in the permanent stock company of Metro-Goldwyn-Mayer, not listed above, are, in alphabetical order: Renee Adoree, George K. Arthur, Lionel Barrymore, Eleanor Boardman, Mae Busch, Lew Cody, Estelle Clarke, Joan Crawford, Frank Currier, Edward Connelly, Roy D'Arcy, Karl Dane, Marceline Day, Antonio D'Algy, Greta Garbo, Douglas Gilmore, William Haines, Lars Hanson, Cecil Holland, Gwen Lee, Owen Moore, Carmel Myers, Conrad Nagel, Sally O'Neil, Gertrude Olmsted, Aileen Pringle, Dorothy Phillips, Charles Ray, Bert Roach, Dorothy Sebastian, Pauline Starke, and Claire Windsor.

Executives and representatives of the company in attendance at the sessions include: Nicholas M. Schenck, vice-president and general manager; David Loew, vice-president; J. Robert Rubin, vice-president and counsel, and Major Edward Bowes, vice-president, are the major executives of the organization representing the home office, while Louis B. Mayer, vice-president in charge of production, is on hand to represent the West Coast studios.

Other officials of the home office who will participate in the deliberations are Felix F. Feist, W. F. Rodgers, Paul Burger, E. W. Aaron, J. S. MacLeod, E. M. Saunders, T. J. Connors, Sam Burger, A. F. Cummings, F. E. McRoy, Howard Dietz, C. K. Stern, Charles Sonin, E. A. Schiller, W. R. Ferguson, S. Seadler and Frank Roehrenbeck, Pete Smith, publicity director of the West Coast offices, reinforces the Culver City delegation.

District managers who are on hand include: Samuel Eckman, Jr., Geo. A. Hickey, J. E. Flynn, David Bershon, Samuel Shirley, C. E. Kessnich and Seth Perkins.

Resident managers at the Convention are L. Amacher, Portland; W. C. Bachmeyer, Cincinnati; W. E. Banford, Des Moines; R. Berger, Washington; L. Bickel, Dallas; C. J. Briant, New Orleans; A. H. Fischer, Minneapolis; R. J. Garland, Denver; C. E. Gregory, Kansas City; J. W. Hanlon, Atlanta; F. C. Hensler, Omaha; C. M. Hill, Seattle; W. H. Kahn, Memphis; A. B. Lamb, Los Angeles; Robt. Lynch, Philadelphia; Jay Emanuel, Philadelphia; C. T. Lynch, St. Louis; J. J. Maloney, Pittsburgh; F. Mendelssohn, Chicago; E. K. O'Shea, Buffalo; G. C. Parsons, San Francisco; F. C. Pollock, Charlotte; D. Rosengarten, New York; J. Samuels, Salt Lake; W. A. Scully, New Haven; S. Shurman, Milwaukee; L. Sturm, Detroit; Alex Weissman, Albany; W. W. Willman, Indianapolis; M. N. Wolf, Boston; H. P. Wolfberg, Cleveland; W. B. Zoellner, Oklahoma.

From Canada, representing Regal Films, Ltd.: Arthur Cohen, Phil Kauffman, Henry L. Nathanson, Henry O'Connor, Maurice Davis, T. J. Gould, A. E. Smith, A. B. Cass, C. C. Kenning, B. R. Kauffman.

Foreign Department: Morten Spring, H. F. Krecke, Arthur Feidelbaum, David Lewis, Joseph Freeman, David Blum.

Special Representatives: Herbert Hayman, E. J. McIvor, Carl Sonin, Seymour Stone, W. H. Workman, Joseph Wolf.

P. D. C. Executives Off For Convention

Representatives from Home Office and Eastern Branches Go to Los Angeles for National Meet Held May 3-8

EXECUTIVES of Producers Distributing Corporation accompanied by Charles Christie, Carroll Trowbridge, Christie Brothers representative; A. H. Sebastian, of Belasco Productions; William Flynn, of the Globe Theatre, Kansas City, and representatives from the home office and eastern branches, left New York on Wednesday of last week for the company's national convention, which opens in Los Angeles on May 3 to 8 inclusive.

Business is tabooed during the trip to the coast, arrangements having been made for dinners, musical programs and diversified pastimes to fill in the time. A dinner party will be given in the Hotel Congress, Chicago, to fill in the three-hour wait for train connections, and another event is a whole day of sightseeing at the Grand Canyon where the trains will be sidetracked about twelve hours before leaving on the last lap of the trip. A reception and a dinner will be given the travelers on their arrival at the coast.

The home office party includes: F. C. Munroe, John C. Flinn, W. J. Morgan, H. O. Duke, R. H. Clark, R. A. Morrow, Geo. W. Harvey, James M. Flinn, J. N. Naulty, Frank Pope, and Frank Wilstach.

Thomas Brady and Phil Kaufman are the representatives from Canada, and the divisions of the United States are represented in the following order:

District No. 1 — L. J. Hacking, C. W. Sawin, Harry Kirchgessner, Boston; Harry I. Goldman, New Haven; R. E. Bishop, Albany; Fred Zimmerman, Buffalo.

Mass. Film Men in Arms Against Tax

EXHIBITORS in Massachusetts are up in arms against a proposed $5 inspection tax which Col. Alfred F. Foote has submitted in keeping with the recommendation of Governor Alvan T. Fuller that all departments be made self-supporting where possible.

The proposed tax would be paid for inspections under the department now required by law. Under the proposed bill there could be as many or as few inspections as the department or the inspector deemed advisable. No charge is made or proposed for similar inspections in factories, halls and similar places where large numbers of people gather.

District No. 2—George M. Dillon, Frank Drumm, Dave Gross, New York; Robert Wolff, New Jersey; W. G. Humphries, Philadelphia; Robert Mochrie, Pittsburgh.

District No. 3—George F. Lenehan, L. F. Ribnitzki, C. Eiseman, Washington; Wm. F. Lenehan, Charlotte; Thomas A. Little, Atlanta.

District No. 4—Robert Cotton, Chester J. Loewe, G. W. Erdman, Cleveland; J. E. Beck, Cincinnati; Harry Zapp, Detroit; W. A. Ratz, Indianapolis.

District No. 5—C. E. Maberry, Fred H. Knispel, Harry Lorch, Chicago; Daniel Roche, Chicago; Frank De Lorenzo, Milwaukee; J. E. O'Toole, Minneapolis.

District No. 6—C. D. Hill, R. L. McLean, L. A. La Plante, St. Louis; C. A. Schultz, Kansas City; Albert Danke, Omaha; L. L. Phillipps, Des Moines.

District No. 7—Frank E. Stuart, J. S. MacHenry, E. C. Leeves, Dallas; G. C. Brown, New Orleans; E. C. Oldsmith, Oklahoma City.

District No. 8—L. W. Weir, Donald Smith, J. S. Stout, Jas. C. Quinn, S. W. Whitehead, J. W. Drum, M. Hossfeld, Los Angeles; M. E. Cory, Frank Galvin, Harry Carney, Jack Rue, H. M. Hollandsworth, San Francisco; Harry Percy, W. A. Adamson, R. C. Hudson, Portland; Dave Frazer, E. S. Wagner, A. Singelow, Seattle; Allen O'Keefe, C. C. McDermond, D. Barnholtz, Salt Lake City; C. R. Wave, Butte; A. G. Edwards, G. W. Whitney, Denver.

Seattle Movie Festival a Success

Following the plan inaugurated in Seattle, Washington, recently, the Tacoma Theatre Board of Trade last week staged a mammoth Movie Frolic that attracted a crowd of more than 3,000 persons to the Tacoma Armory, where it was staged. As a feature of the Frolic, Miss Anna Demick of Walter McNeish's Bijou Theatre was crowned "queen."

300 Attend First National Convention

President Lieber's Leadership Strikes Keynote at Four Days' Enthusiastic Sessions Held in Chicago

First National Franchise Holders Close Meeting With Election of Officers

THE annual meeting of franchise holders of First National Pictures closed at Atlantic City last week with the election of an Executive Committee and officers for the ensuing year.

The new Board of Directors comprises Robert Lieber, Indianapolis, Ind.; Richard A. Rowland, New York City; Fred Levy, Louisville, Ky.; Harry M. Crandall, Washington, D. C.; George W. Trendle, Detroit, Mich.; E. V. Richards, New Orleans, La.; Barney Balaban, Chicago, Ill.; Moe Mark, New York City; A. M. Fabian, Newark, N. J.; I. H. Ruben, Minneapolis, Minn.; A. H. Blank, Des Moines, Iowa; John McGuirk, Philadelphia, Pa.; Richard F. Hoyt, of Hayden, Stone & Co., New York City.

The Executive Committee comprises A. H. Blank, Harry Crandall, A. M. Fabian, Richard A. Rowland, George W. Trendle and E. V. Richards.

Officers for the coming year are as follows: Robert Lieber, President; Richard A. Rowland, First Vice-President and General Manager; Jacob Fabian, Second Vice-President; John H. Kunsky, Third Vice-President, and Samuel Spring, Secretary-Treasurer.

THE leadership of Robert Lieber, who is starting on his tenth year as president, struck the keynote of First National Sales Convention which closed at the Drake Hotel, Chicago, April thirtieth, after four days of enthusiastic sessions. More than three hundred delegates, including supervisors, branch managers, bookers and salesmen from all of First National's thirty-nine branches in the United States and Canada were on hand to listen to detailed explanations of the selling plans for the coming year and receive inspiration from talks by First National production heads and sales executives.

The formal sessions came to a close Wednesday noon after President Lieber had made a final and remarkably eloquent appeal to the sales force to make the tenth year of First National the greatest in the history of the organization. Lieber, Richard A. Rowland and representatives of the production units contributing to the First National program, declared that the banner group and specials for the coming season would surpass any group of pictures heretofore issued by the company.

Wednesday night the sales force found relaxation after four days of business meetings at a banquet attended by all of the executives, also Leon Errol, who came to Chicago to attend the convention. Thursday morning the sales managers, A. W. Smith, Jr., Eastern; Ned E. Depinet, Southern, and Ned Marin, Western, conducted divisional meetings, after which the salesmen returned to their territories prepared for the biggest drive in the history of the company.

The convention opened Monday morning with A. W. Smith presiding. Francis X. Busch, Corporation Counsel and Acting Mayor of Chicago, welcomed the delegates to the City, promising every co-operation. Smith delivered the opening address in which, after paying a high tribute to the inspiration provided by Mr. Lieber as the leader of First National since its inception, he dealt briefly with high points in the history of the company.

Enthusiasm touched a high mark when Lieber arrived from Indianapolis in time for the afternoon session. He was met at the station by a large reception committee headed by Samuel Spring and escorted to the Drake by a squadron of motor-cycle officers. The delegates gathered in front of the hotel to greet Lieber and with cheers and songs escorted him to the convention hall, where he stirred the gathering by a stirring message expressing full confidence in the ability of First National as a production and distributing organization. Mr. Lieber referred to the recent meeting of Franchise holders at Atlantic City and declared that the meeting showed First National to be in an impregnable position.

Samuel Spring spoke at length on the opportunity offered to the distribution force. He referred in detail to the values of the different star series and other pictures included in the banner group. Others who spoke at the afternoon session were Depinet, Marin, S. W. Hatch and Gayne Dexter, who read a report from C. F. Chandler, director of advertising and publicity. Following an informal dinner, Frank Lloyd's "The Wise Guy," was screened. The second day of the convention was marked by the arrival of Milton Sills and a delegation of First National Production Executives from New York. Those who arrived on the Twentieth Century were, in addition to Mr. Sills, Richard A. Rowland, June Mathis, Florence Strauss, Balboni, Al. and Ray Rockett and Spyros Skouras.

Ned Marin opened the afternoon meeting, then turned it over to Rowland who, acting as chairman, introduced all of the production executives and Sills, who delivered one of the most inspiring address of the convention. He was cheered for several minutes by the delegates. The speakers introduced by Rowland were Florence Strauss, Harry Wilson, representing John McCormick, Al. Rockett, June Mathis, Ray Rockett and Balboni and Sills.

Others who addressed the convention during the afternoon were Floyd Brockell, of Publix Theatres; George Dembow, representing Robert Kane; E. C. Jensen, representing Joseph M. Schenck; Harry Nolan, Denver, and Joe Skirboll, representing Frank Lloyd.

In the evening "Ranson's Folly" was shown, also "The Wilderness Woman" and parts of "Ella Cinders" and the first Ken Maynard Production.

Ned Depinet took the chair for the Wednesday morning session. He analyzed in detail the selling program for the year. Other speakers were Spring, George Landy, of the West Coast; Guy Morgan, representing Johnny Hines, and Allen Glenn. Lieber closed the session with an eloquent summary of the situation as it confronts First National during the coming season. He was cheered for five minutes.

In the afternoon the delegates were taken in buses on a sight-seeing tour of Chicago.

Fire Partially Razes House in Ontario

The Grand theatre in Ontario street, St. Catharines, Ont., was destroyed by fire on Saturday, April 24, with an estimated loss of $100,000. The fire was discovered about 2:05 A. M. Despite efforts of firemen the blaze ate its way through the ceiling, sweeping rapidly through the gallery of the theatre. Only the walls and front portion of the theatre remained intact. Loss to the building partially is covered by insurance.

Associated Theatres Is Formed in New Haven

Associated Theatres, Inc., New Haven, Conn., has incorporated with capital of $50,000. Barnett Cohen of New Haven, heads the new corporation.

Dept. of Commerce Issues Export Figures

FEBRUARY exports of motion pictures totaled nearly 19,000,000 feet with a value of over $600,000, it is shown by the monthly report of the Department of Commerce in Washington.

Exports of positive film totaled 15,666,218 feet, valued at $485,779, the heaviest purchasers being Canada, which took 1,968,764 feet, valued at $72,022; Australia, 1,639,981 feet valued at $48,564, and Argentina, 1,612,480 feet, valued at $54,055.

Negative exports totaled 495,929 feet, valued at $78,064, more than half of which—277,100 feet, valued at $45,577—went to England. Raw stock exports amounted to 2,810,758 feet, valued at $65,851, France being the largest market and taking 897,229 feet, valued at $8,397.

In addition to the foreign exports, 345,000 feet of film, valued at $3,897, was shipped to Alaska; 434,768 feet, valued at $4,397, to Hawaii, and 166,500 feet, valued at $12,576, to Porto Rico.

New England exhibitors gathered at Boston

Peoria and Chicago theatre owners met at Drake Hotel

The meeting at Atlanta brought out large attendance

A GROUP OF PARAMOUNT REGIONAL CONVENTIONS

NEARLY 2,000 exhibitors attended meetings held last week by Paramount in thirty-six key cities of the country. These meetings brought together theatre owners, home office representatives of Famous Players-Lasky, district and branch managers, exploitation men and salesmen. Sidney R. Kent, Paramount general manager, has since received hundreds of telegrams from exhibitors welcoming the innovation.

New York and New Jersey exhibitors assembled at the Paramount convention at Hotel Astor

Phyllis Haver Signed by Metropolitan Pict.

PHYLLIS HAVER, graduate of the Sennett School, who recently completed a featured role in "Up In Mabel's Room," has been signed by Metropolitan Pictures to a long-term contract.

Phyllis Haver

Miss Haver's first assignment under the new agreement will soon be announced, meanwhile she is receiving congratulations from all her friends and admirers.

Geraghty and Halsey Renew Contract With Paramount

Long time contracts with Famous Players-Lasky corporation have just been renewed by Forrest Halsey, scenario writer, and Thomas J. Geraghty, supervising editor of the Long Island studio, of Paramount. Geraghty is at present working on another W. C. Field's story, ''So Is Your Old-Man.'' Halsey recently made the screen version of the D. W. Griffith production, ''The Sorrows of Satan.''

Columbia Appoints New Sales Manager

Columbia Pictures Corporation has appointed Howard S. Hummell as general sales manager. Hummell is at present on an extended trip throughout the country, visiting Columbia franchise holders, whom he will assist in organizing field forces and exploitation departments.

Two Warner Sales Managers Appointed

Two new appointments in the field staff have been made by Sam E. Morris, of Warner Brothers. Herbert Kaufman has been assigned the branch managership of the New York Exchange, and T. B. Wildman will assume his duties as branch manager at Oklahoma City.

Adela Buffington to Do Bill Cody Series

Adela Buffington, who wrote the story and continuity for ''The Galloping Cowboy,'' has been signed by Western Star Productions to write the balance of the series starring Bill Cody. Miss Buffington is now at work on another of the series ''Arizona Whirlwind.''

Virginia Morris With Famous Attractions Corp.

J. G. Bachmann has appointed Virginia Morris as advertising and publicity head of Famous Attractions Corporation. Similar positions have been held by Miss Morris in the past with Al Lichtman and B. P. Schulberg productions.

Smith Announces New Product

Associated Exhibitors Sales Manager States Approximately 60 to be Made

BACK from an extended tour of the western exchanges of Associated Exhibitors, whither he went with the two-fold object of establishing greater coordination between the home office and the exchanges and to help in the formation of production plans for the new season, E. J. Smith, general sales manager of the company, this week announced part of the schedule of productions contemplated for the coming year.

Smith states that negotiations have been completed with the Van Pelt brothers, owners of the canine star Sandow, to make six features for Associated through Chesterfield Productions, the Van Pelt production concern. His first vehicle for A. E. will be ''The Code of the Northwest,'' which is now ready for release. Tom London and Lorraine Lamont play the leading human roles in this production and the supporting cast includes Jack Richardson and Bill Franey. Frank S. Mattison wrote the continuity and directed the picture.

Commenting on production matters at the West Coast Associated plant, Smith says:

''This year's program marks the most important stride made by Associated Exhibitors in the history of the organization. Between 50 and 60 pictures are to be produced at the Los Angeles studios by eight different producing units. Among these there will be three S. S. Hutchinson comedy specials starring Edward Everett Horton, the first of which is ''Lord Hokum,'' which has just been completed under the direction of Lloyd Ingraham.

''Bill Cody is to appear in six outdoor features. I have just seen the first one, ''The Galloping Cowboy,'' and am greatly enthused over the promise made by this young star.

''John Gorman is to contribute four all star productions to our program. The first of these will be 'Home Sweet Home,' for which he has already cast Vola Vale, Gladys Brockwell, Huntly Gordon, Charles Emmett Mack and Lincoln Steadman. Four pictures each, will also be presented by Paul J. Brady, S. E. V. Taylor. Brady's first will be ''The Haunted Lady,'' a story by Adela Rogers St. Johns, which appeared in the Cosmopolitan Magazine.

''Lester Scott's organization, Action Productions, has three units, each of which will make six pictures for us. These will be headed by Buffalo Bill, Jr., Buddy Roosevelt and Wally Wales. In addition there will be eight airplane features starring Al. Wilson. And added to all this, I am conferring with Mr. Offeman regarding the production of from four to six special productions that will be produced on a tremendous scale.''

E. J. Smith, general sales managers for Associated Exhibitors

"Home, Sweet Home," for Associated Exhibitors

The first John Gorman production for Associated Exhibitors release will be ''Home, Sweet Home,'' an original story by Gorman, who will also direct the picture. In the cast will be Viola Vane, Charles Emmett Mack, Huntley Gordon, Myrtle Steadman and Lincoln Steadman.

Columbia Signs Bert Lytell for Two Features

Bert Lytell has been signed for two pictures by Columbia Pictures Corporation. The first feature to be filmed will be ''The Lone Wolf Returns'' taken from the book, by Louis Joseph Vance.

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THE FOX CONVENTION GROUP AT LOS ANGELES

ABOUT 200 Fox district, branch managers and foreign representatives attended the Fox national convention, which was held recently at the Hotel Ambassador, Los Angeles. James R. Grainger, general sales manager of the company, headed the delegation from New York.

At top: Tom Mix, Fox Films Western star, stops work to welcome the delegates. In the group below may be seen James R. Grainger, general sales manager of Fox Films, and city officials of San Bernardino, who, in conjunction with Miss San Bernardino, welcomed the Fox forces. The scene below shows Acting Mayor Royal Worthman, of Los Angeles, presenting Grainger with the key to the city. The view at the bottom of the page shows the delegates in an informal pose on the lown of the Fox Studios.

Rudolph Schildkraut to Appear With Son

RUDOLPH SCHILDKRAUT, German actor and producer of foreign plays, is now enroute for Los Angeles, having closed his theatre in New York City. Under the terms of his contract with Cecil B. De Mille he will appear in pictures for a period of from one to five years. He will be seen with his son, Joseph Schildkraut, in an adaptation of Egerton Castle's story "Young April," which will be produced under the direction of Donald Crisp.

Rudolph Schildkraut

M-G-M Renews Contract with Lon Chaney

Lon Chaney has been signed to a new long term contract by the Metro-Goldwyn-Mayer studios. He is now at work on "The Road to Mandalay" a Tod Browning production in which will be seen Lois Moran, Owen Moore, Henry B. Walthall and Kamyiyouma Sojin.

The story was written by Browning in collaboration with Herman J. Mackiewicz and scenarized by Ed Clauson. As in many of the recent Chaney pictures Browning will direct.

M-G-M Buys "Callahans and the Murphys" Stories

Kathleen Norris' book of short stories, "The Callahans and the Murphys," has been purchased by Metro-Goldwyn-Mayer for screen production. Under the contract twelve of the stories are purchased, one of them, "The Kelly Kid" being excluded from the purchase. They were originally published in the Cosmopolitan magazine.

Raoul Everria To Produce "The Autocrat"

Raoul Everria, now working for Famous Players in Richard Dix's new picture is completing plans to produce "The Autocrat" by Pearl Doles Bell. Everria is one of the few stars who will head his own producing unit.

Tearle Engaged for Lead in "Altars of Desire"

Conway Tearle has been signed by Metro-Goldwyn-Mayer to play the leading male role in Mae Murray's next starring vehicle, "Altars of Desire," a story by Maria Thompson Davies upon which Christy Cabanne began work this week.

Aileen Pringle, Norman Trevor Added to "Tin Gods"

In Thomas Meighan's next starring vehicle, "Tin Gods" the featured supporting cast has been augmented by the addition of Aileen Pringle and Norman Trevor. Production is scheduled to begin under Allan Dwan's direction next month.

Six P. D. C. Features in Work

First Vera Reynolds Picture Completed; "Up in Mabel's Room" Has Been Finished

THE De Mille and Metropolitan studios are off to a flying start on the new pictures scheduled for release through Producers Distributing Corporation, six now being in actual course of production with the first on the 1926-27 program complete. "Sunny Side Up," the picturization of the Henry St. John Cooper's novel "Sunny Ducrow," in which Vera Reynolds is starred, is now in the cutting room where Donald Crisp, who directed, is now personally supervising the editing.

At the De Mille studios Director William K. Howard has started work on "Gigolo," the first of the new Rod La Rocque starring vehicles, which will be an adaptation of Edna Ferber's novel. Jobyna Ralston and Louise Dresser are featured in support of the star.

"The Clinging Vine" is now in production under the direction of Paul Sloane. Leatrice Joy is starred with Tom Moore and Robert Edeson in the supporting cast. This is an adaptation of the Henry W. Savage musical comedy success from the pen of Zelda Sears.

"Her Man O' War," an adaptation of Fred Jackson's story, "Black Marriage," adapted by Jeanie Macpherson and Garret Fort has Jetta Goudal starred with William Boyd playing opposite. Charles Logue wrote the continuity and Gardner Sullivan will edit the film.

Joseph Henaberry is at work on "Meet the Prince," in which Joseph Schildkraut is being featured with Marguerite De La Motte as leading lady, at the Metropolitan studios. The story is an adaptation of the Frank R. Adams Munsey Magazine fiction.

Priscilla Dean, under the direction of Robert Thornby, has completed exterior scenes for "The Speeding Venus," and is now working on one of the stages at the Metropolitan studios. Robert Frazer is cast in the leading male role.

The sixth feature in production is "The Flame of the Yukon," a new version of the Monte Katterjohn story. Seena Owen is starred and Arnold Gray plays opposite in the new version as adapted by Finis Fox and Will M. Ritchey.

Warners Rush Current Films

Production of Last of 1925-26 Pictures Now Under Way; First on New List Started

WITH a number of pictures in varying stages of production and the last three on the 1925-26 program now in work, Warner Brothers are in a fair way to cleanup on the current schedule and get the new twenty-six Warner Winners under way, the first of which, "The Brute," a Monte Blue starring vehicle, has already been started.

"The Passionate Quest," one of the three now being produced, has had a number of additions to the cast within the past week and the line-up of players now consists of May McAvoy, Willard Louis, Gardner James, Holmes Herbert, De Witt Jennings and Vera Lewis. J. Stuart Blackton is directing.

"The Social Highwayman," the second, is now being completed and the company expects to have prints in all its exchanges about May 15. It is a May release. Broken Hearts of Hollywood, in which all of the Warner stars appear, is rapidly nearing completion.

Among the first of the pictures of the new season will be the initial starring vehicle of George Jessel, "Private Izzy Murphy." Jessel is due to arrive in Hollywood early in June, following the close of the musical comedy, "The Jazz Singer" in which he is now appearing on Broadway, New York. The story is now in preparation and will be ready for shooting with the arrival of the comedian.

F. B. O. Finishes Last Gold Bond Special

THE schedule of twelve F. B. O. Gold Bond productions current for the season will have been completed when the Laura Jean Libbey story, "A Poor Girl's Romance," emerges from the cutting room.

The release date for "The Non-Stop Flight" was March 28th. This was followed by "The Isle of Retribution" on April 25th. The fourth of the late winter releases was "The King of the Turf." The Laura Jean Libbey story will be released on May 23rd.

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Quebec Boycott Plan Denied

Stories Last Week Apparently False; Issue Principally an Economic Matter

STORIES printed last week in the daily newspapers and in the trade press to the effect that no U. S. films would be shipped to the Province of Quebec after August 1, at which time a boycott would go into effect, were denied in official circles this week, indicating that previous reports misquoted Canadian leaders.

"There is no threat of a boycott in Quebec," declared N. L. Nathanson, managing director of Famous Players Canadian Corporation at Toronto.

President John Cooper of the Motion Picture Distributors of Canada, Toronto, said: "I have stated distinctly that there is not a boycott against Quebec. Beyond that I have no comment to make."

Chas. C. Pettijohn, of the Will Hays office, who is closely in touch with the Quebec situation, was wired at Washington concerning the various conflicting stories, to which he replied: "No occasion for conflicting stories about Quebec situation. I never heard anyone discuss, suggest or even use the word 'boycott' in connection with the economic question there involved."

The economic question to which he refers is the fact that censorship in Quebec has been so stringent as to make the distribution of films in the province unprofitable, distributors declare.

Premier Taschereau of the Province of Quebec has come out in defense of the Quebec censors, while the Marquis R. de Roussy de Sales, chairman of the board at Montreal, has announced that all attempts of the film distributors to bring about amendments of the censorship standards in Quebec would be opposed. Mr. Justice Choquette of the Quebec Court of Sessions declared that the Quebec Board of Censors was not even severe enough.

Gest to Make Pictures for U. A.

Will Produce Six in Six Years; "The Darling of the Gods" First Spectacle

MORRIS GEST has contracted to make six pictures in as many years for United Artists. The first of these Morris Gest Spectacles, by which name they will be known, will be a screen version of the play by David Belasco and John Luther Long, "The Darling of the Gods," which drama of old Japan was produced on the stage nearly twenty-five years ago.

Though no definite information regarding the cast has as yet been given out, actual work upon the production is scheduled to begin no later than March, 1927. Japan will be the location for some scenes, while studio and further exterior work will be done in California. It is understood that David Belasco will extend his cooperation in direction since he has held the screen rights for his play many years with the ultimate intention of screening it himself.

Morris Gest is already acquainted with the motion picture field though this will be his first experience in active production. Ten years ago he induced Geraldine Fararr to embark upon her first motion picture vehicle, "Carmen." He also presented D. W. Griffith's "Hearts of the World," and became associated with Douglas Fairbanks in the same capacity with "The Thief of Bagdad."

Morris Gest, who has contracted to make six pictures for United Artists

F. B. O. Engages Vera Gordon for "Kosher Kitty Kelly"

In the screen version of the stage play, "Kosher Kitty Kelly" will be seen Vera Gordon, well known for her portrayal of a Jewish mother, and Nat Carr, stage and screen comedian. As soon as the remainder of the cast has been selected production will begin on the picture which will be a Gold Bond production for the coming season.

First National Buys Crothers Play for Screen

The Rachel Crothers play "A Lady's Virtue" in which Florence and Mary Nash appeared for a long engagement has been purchased by First National and will be produced for the screen in the near future. Production plans will be announced later.

F. B. O. Acquires Screen Rights to Kyne Story

FILM Booking Offices have acquired the screen rights to the Peter B. Kyne story, "Breed of the Sea," which appeared in the Saturday Evening Post under the title of Blue Blood and Pirates." It is another tale of the inimitable "Cappy Ricks" and will be a Gold Bond production for the season of 1925-27.

Changes in M-G-M Branch Managerial Personnel

There have been several changes in the managerial personnel of the M-G-M branch offices which went into effect April 19th.

Henry Kahn, former manager of the Buffalo exchange, now manages the recently established Memphis office; E. K. O'Shea has been transferred to the Buffalo office as manager; Alexander Weissman manages the Albany office, and W. A. Scully has been re-appointed manager of tthe New Haven office.

The new M-G-M Oklahoma City headquarters are at present located at 513 South Robinson Street.

"U" Buys "Michael Strogoff" for Distribution

Universal has purchased for American distribution, the Societe des Cineromans production, "Michael Strogoff," which stars Ivan Mosjoukine. With the film Universal also engaged the services of Mosjoukine to star in pictures for that company.

The book, "Michael Strogoff," by Jules Verne has been converted into a play has been exceedingly popular both as a stage production and a novel.

More Companies Granted Charters in N. Y. State

Newly incorporated motion picture companies, entering the business in New York State, and filing the necessary papers with the secretary of state during the past week, included the following: Russell Fanning, Inc., capitalization not stated, Russell Fanning, Edith Fanning, Frank Holt, New York City; The Vitaphone Corporation, capitalization not stated, Abel Thomas, Stanleigh P. Friedman, Harold S. Bareford, New York City; Visual Test Sales Company, of New York, Inc., $10,000, Edward T. Symonds, Los Angeles, Cal.; Ilsley Boone, W. A. Yorke, New York City; Playhouse Theatres, Inc., $20,000, Florence Lane, Anne Kessler, Lillian Hotchkiss, Brooklyn; A. S. Friend Companies, $750,000, Arthur S. Friend, Elizabeth Fingeroth, Thelma M. Kleiman, New York City.

Motorized Covered Wagon Sells "Tumbleweeds"

A Ford car in "covered wagon" make-up was the street demonstrator used in Augusta, Ga., for the showing of "Tumbleweeds," at the Modjeska Theatre, managed by F. J. Miller. The prairie-schooner top on the car made it a conspicuous object in the streets of Augusta. Draped over the canvas covering were flashy posters advertising "Tumbleweeds."

Grant Withers Chosen for Lead in "Wisecrackers"

Film Booking Offices announces that Grant Withers will play the leading role in ''Wisecrackers,'' the second of the H. C. Witwer series, for the coming season. Withers also plays the juvenile lead in the other Witwer featurettes, ''Bill Grim's Progress''. In both series Gertrude Short is the heroine with Kit Guard and Al Cooke supplying the comedy.

Jack Gilbert, Greta Garbo to Appear Together

John Gilbert and Greta Garbo will have the leads in the screen version of Herman Sudermann's novel, ''The Undying Past'' which has been groomed for the screen by Benjamin Glazer and which will be known as ''The Flesh and the Devil.'' Irving Thalberg will be in charge of production and Clarence Brown will do the directing.

Fox Signs Follies Girl to Long Term Contract

Reta Hoyt, Follies girl, has been added by Winifred R. Sheehan to the Fox list of players. She will appear in the picturization of David Belasco's play, ''The Lily'' which Victor Schertzinger is directing.

Miss Hoyt made her theatrical debut in the Greenwich Follies.

Solomon Appointed Warner West Coast Studio Head

Doc Solomon, for the last eight years head of the property department of the Warner Bros. West Coast studios, has been appointed by Jack L. Warner as studio superintendent of the Warner and Vitagraph lots.

New Columbia Studio Head Appointed

George W. Stout has been appointed studio manager of Columbia Pictures Corporation by Harry Cohn, Vice-President of the organization. He will assume his new position at once.

Tiffany to Have Ten Exchanges

TEN Tiffany exchanges, comprising the territories of New York, Buffalo, Chicago, Indianapolis, Boston, New Haven, Pittsburgh, Cleveland, Cincinnati and Detroit, are soon to be established to handle the Tiffany product for the coming season. These exchanges will be either owned outright or with a franchise.

The Twenty Tiffany Gems will consist of "That Model From Paris," "Flaming Timber," "Fools of Fashion," "The Tempest," "One Hour of Love," "Wives," "Sin Cargo," "Squads Right," "The Steeplechase," "The Tiger," "Lightning," "The Song of Steel," "The Enchanted Island," "Husband Hunters," "Snowbound," "The Life of a Woman," "Raging Seas," "Top of the World," "The Squared Ring" and "Tale of a Vanishing People."

Seitz is Chosen to Direct "The Last Frontier"

GEORGE B. SEITZ has been signed to direct "The Last Frontier," recently acquired by Metropolitan from the Thomas H. Ince Corporation. Upon his return from a location expedition in the Nojave Desert, Seitze will start work on the studio filming. Courtney Ryley Cooper is theauthor of the story.

George B. Seitz

Certain portions of this film were photographed before the death of Thomas H. Ince, including a buffalo drive which may never again be duplicated, and these will no doubt be an important part of the finished picture.

Jessel Said to Have Signed Three Year Contract

Warner Bros. claim that the contract which George Jessel signed with them calls for his exclusive screen services for the next three years. The number of pictures he will make has not as yet been determined but he will start work on the first of them, ''Private Izzy Murphy,'' as soon as he has completed his present engagement in ''The Jazz Singer,'' which will be shortly after the first of June.

Bebe Daniels Completes "The Palm Beach Girl"

''The Palm Beach Girl'' has been completed by Bebe Daniels, under the direction of Erle Kenton. Lynn Shores and Lee Garmes assisted Kenton in the filming of this adaptation of the play, ''Please Help Emily,'' by H. M. Harwood. Lawrence Gray, Josephine Drake, Marguerite Clayton, John Patrick, Armand Cortez and Roy Byron were in the cast.

Crinley Appointed Universal Studio Executive

William Crinley, former director, will in the future take charge of all western and serials at Universal City, according to an announcement from Martin Murphy, general manager of the studio. At present he is in charge of the production and business affairs of five different units and is working under the supervision of William Lord Wright.

Oscar Beregi Signs a Five-Year Universal Contract

Oscar Beregi, European actor who played ''Danton'' abroad, has been signed by Carl Laemmle to a five-year contract. Beregi has just completed a role in the Norman Kerry vehicle, ''The Love Thief,'' which John McDermott directed.

"Say It Again," New Title of Dix Feature

''Say It Again'' has been chosen as the final title of the new Richard Dix vehicle previously announced as ''Take A Chance.'' Alyce Mills plays the feminine lead with Gregory La Cava directing.

Ginsburg Purchases "The Great Gatsby"

It is reported that Henry Ginsberg has bought the screen rights of one of the season's most successful Broadway plays, ''The Great Gatsby,'' dramatized by Owen Davis from F. Scott Fitzgerald's successful novel of the same title and produced by William A. Brady. Mr. Ginsberg has not yet made distribution arrangements for the production.

Charles Ray, Marceline Day Head "Fire Brigade" Cast

The leading roles in ''The Fire Brigade'' have been entrusted to Charles Ray and Marceline Day. Other parts will be taken care of by Lionel Barrymore, Tom O'Brien, Bert Woodruff, and two child contest winners, Joyce Coad and Irene Butler. This Metro-Goldwyn-Mayer picture will be directed by Will Nigh and Hunt Stromberg will produce the story.

W. O. McGeehan Engaged to Write "The Quarterback"

W. O. McGeehan, famous for his syndicated feature, ''Down the Line'' which appears daily in the New York Herald of which he is sporting editor, has been engaged by Paramount to write the script of Richard Dix's next starring vehicle, ''The Quarterback''. Thomas J. Geraghty and J. Clarkson Miller are preparing the screen treatment in collaboration with McGeehan.

Ginsberg-Kann Corporation Changes Address

On Thursday of this week the Ginsberg-Kann Distributing Corporation moved its offices from the old quarters in the Loew State Theatre Building, 1540 Broadway, to more commodious quarters on the fourth floor of the new building at 1650 Broadway, on the corner of Broadway and Fifty-first Street.

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"The Heavy Parade" is a tale of three fat men in the army. F. B. O. releases this Standard comedy

J. G. Bachmann will Film Thirteen Pictures

J. G. BACHMANN, president and general manager of Famous Attractions Corporation, will begin work immediately on the production of thirteen Preferred Pictures, the first of which "Lew Tyler's Wives" will be directed by Harley Knoles from a script prepared by Eugene Clifford.

The other twelve are: "Shenandoah," "The Romance of a Million Dollars," which is scheduled to go into production upon completion of the first picture, "Horses and Women," "Studies in Wives," "The Aristocrat," "Shopworn," "Exclusive Rights," "Shameful Behavior," "Eden's Fruit," "The Worst Woman," "Dancing Days" and "His New York Wife."

These thirteen productions will be produced in the East. Famous Attraction's office is at 117 West 45th street, New York City.

WarnersCompleteConventions

President of Company Pays Tribute to Hays Organization; Pleased with Meetings

A LOT of the progress during the past year in the motion picture business is due to the remarkably efficient work of the Hays organization, says Harry Warner, president of Warner Brothers, in commenting on the three regional conventions just finished by the company.

The Warner Brothers and Sam E. Morris, general manager of distribution, expressed themselves as being entirely satisfied with the outcome of the three gatherings. In their statements made after the last convention these executives reviewed the highlights of the meetings. ''There has been a synchronization of forces and we are prepared for the greatest season of productions we have ever had,'' says the Warner president. Continuing, he states: ''While we will produce but twenty-six pictures, these will be made from the best stories obtainable and will incur an expenditure exceeding that of any year in the past.'' Abe Warner emphasized the fact that more money would be spent on the twenty-six than on the forty pictures released during the past year.

Sam Morris paid tribute to the sales force, stating that they were men of high type and he also commented on the enthusiasm displayed at the meetings. Watts L. Parker, director of advertising and publicity for the Warners, was praised by executives for his personally conceived sales plan book, executives and field men alike stating it is the best sales argument ever advanced in the industry.

Toronto Famous-Shea, Loew

Three Cornered Transaction Reported Carr and Schad Lease Reading Theatres

A THEATRE transaction has just taken place in Toronto, Ontario, it is reported, the deal involving big houses of Famous Players Canadian Corporation, Loew's Toronto theatres and those owned by Jerry Shea. The move takes the form of an amalgamation of interests of Famous Players and Jerry Shea, involving property valued in the millions.

The deal includes the taking over of the Uptown Theatre from the Marcus Loew company by Famous Players, the Uptown with its 3,700 seats being one of the largest houses in the Dominion. Famous Players performances now presented at the big Hippodrome, in the downtown business area, are to be transferred to the Uptown Theatre this summer, and the shows now playing Shea's Theatre will be transferred to the Hippodrome. The Shea performances comprise B. F. Keith big time vaudeville and pictures. The Vaughan Glaser Players, presenting stock company attractions, will move to Shea's Theatre, which is the smallest house of the three.

The Hippodrome, which is now the leading theatre of the Famous Players chain of almost 100 theatres in Canada, seats over 3,000 persons. It was built by Jerry Shea about 10 years ago but was acquired by Famous Players on a lease basis a few years later. Famous Players also controls two other large downtown houses, the Regent and the Tivoli, which are not affected.

Ben Amsterdam and Lewis Korson, of Masterpiece Film Attractions, have acquired a long-term lease with an option to buy on the five theatres owned and operated by Carr & Schad in Reading, as follows: Strand, Santoy, Arcadia, Princess and Schuylkill Avenues, with a total seating capacity of approximately 6,000. The lease calls for total rentals of $1,600,000. The Strand, it is understood, will be converted into a house where legitimate road shows will be played. The new lessees, known as the Franklin Theatre Company,

The Stanley Company of America has acquired a large plot of ground at the northeast corner of 21st and Market streets, Philadelphia, on which it intends to erect a legitimate house which will have a seating capacity of approximately 6,000. Ground will be broken for the new house within the next few months. This theatre will be only two squares from the Stanley Theatre and three squares from the Aldine in a practically undeveloped section of Market Street.

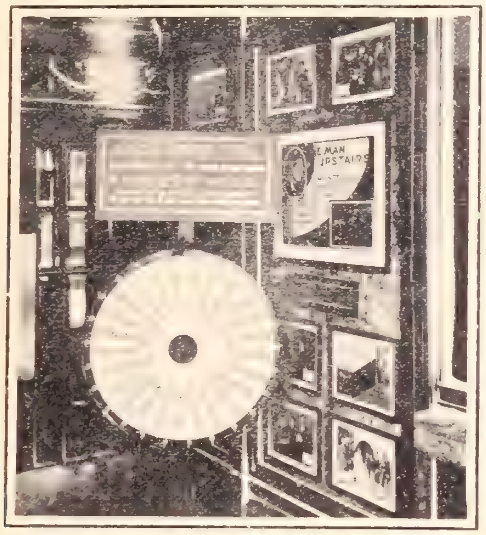
Reports received from Portland, although denied by both parties concerned, are said to indicate that the Universal Pictures Corporation is attempting to purchase a string of five neighborhood houses owned by the Multnomah Theatre Corporation, a group of suburban exhibitors in Oregon.

The theatre building now under construction at Main, Lamar and Travis Streets, Houston, has been leased by Jesse H. Jones to the Southern Enterprises, nc., of Texas (Publix Theatre Corporation). The lease is for a period of 25 years for $1,900,000.

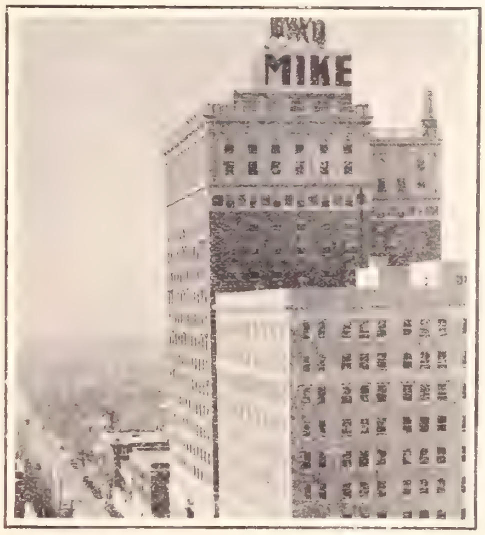
Gotham Transfers Units to Universal City

The Gotham productions for the coming season, for release through Lumas Film corporation, will be made in Universal City. This move transfers all the production units under Sam Sax's control from the Metropolitan studios to the Universal plant. Renaud Hoffan will continue his personal supervision of the production units.

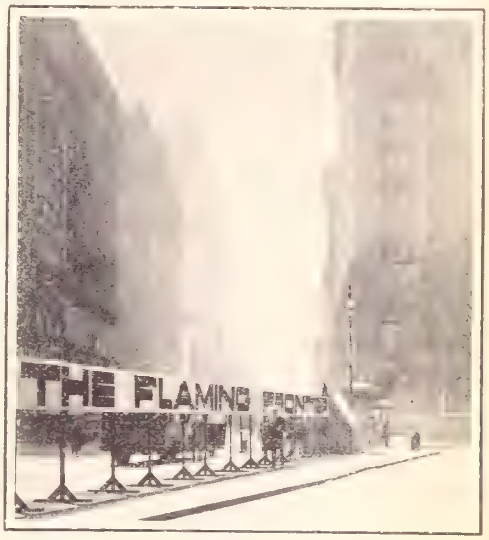
Exhibitors Service Bureau



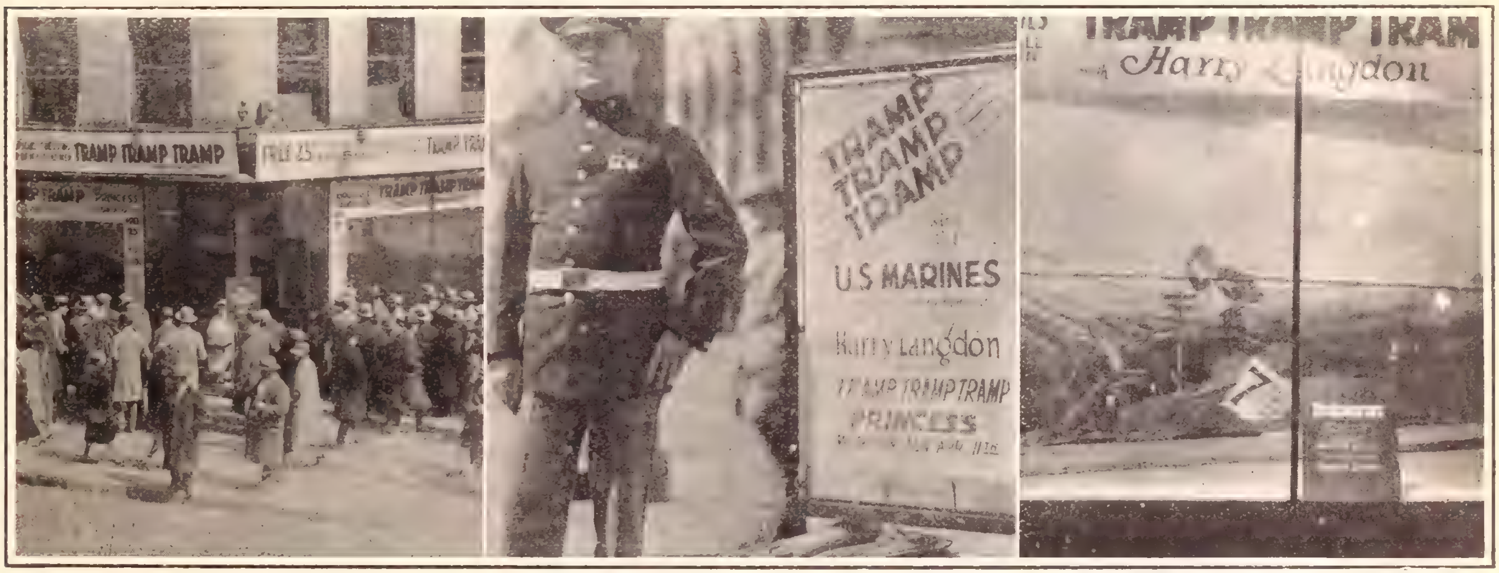
Wheel of Fortune used to exploit showing of Warner Bros.' "The Man Up Stairs" at the Broadway, Charlotte, N. C.



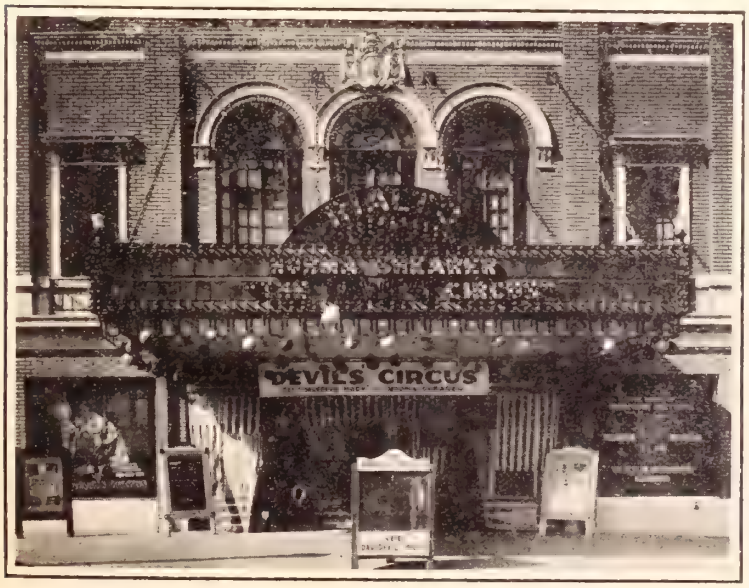
A banner exploiting "Mike" (M.G.M.) dominates the skyline in Tulsa for the showing of the picture at the Majestic Theatre in that city



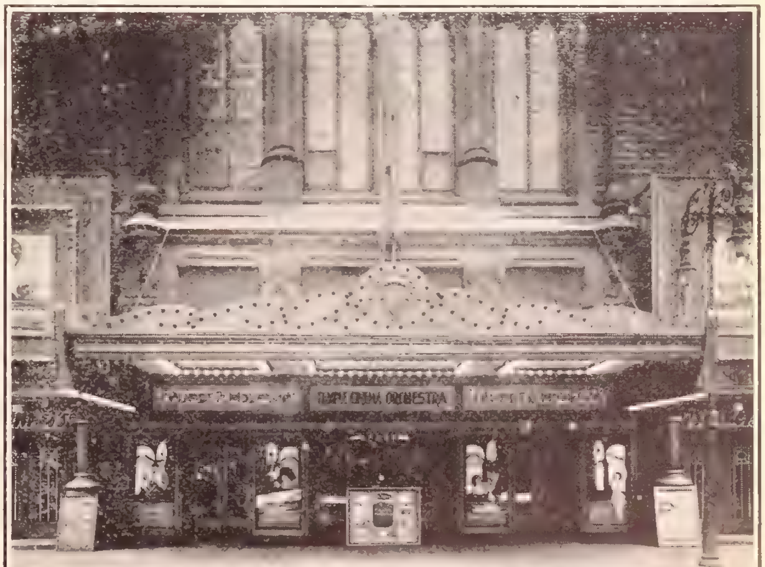
The island at Forty-third Street and Broadway becomes a Ballyhoo Land for the showing of Universal's "Flaming Frontier" at the Colony, New York City



First National's "Tramp, Tramp, Tramp" had the benefit of a sensational campaign for its showing at the Princess, Hartford, Conn. The drive featured a newspaper tie-up on a contest with prizes for those guessing most closely the number of miles tramped by men in a window display and a tie-up with the Marine Corps recruiting service, as shown in the photos above

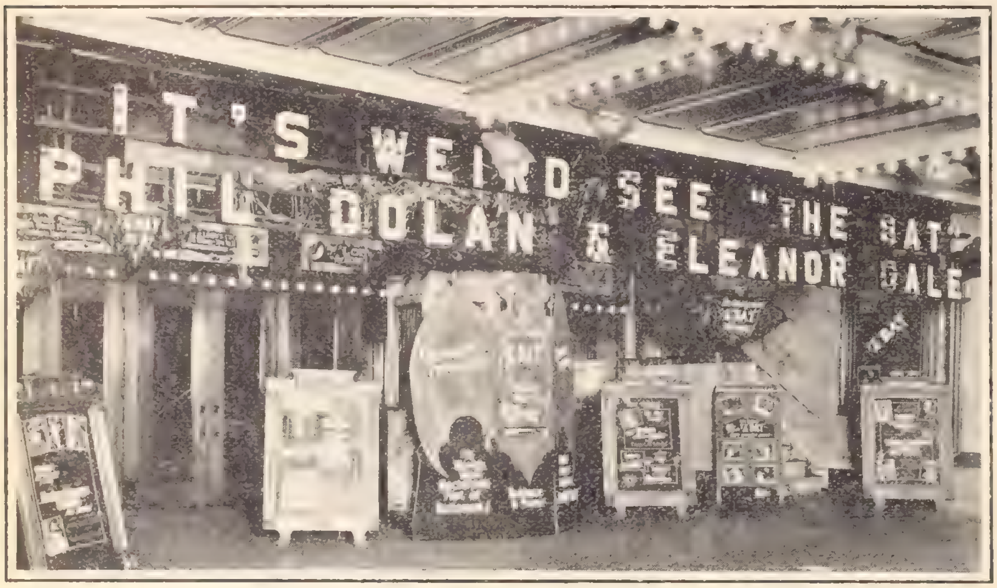


Lobby display for "The Devil's Circus" (Metro-Goldwyn-Mayer) used at the Rialto Theatre



Shadow box designs set in wall cases were features of the display for "Thunder Mountain" (Fox) at the Temple Theatre, Toledo

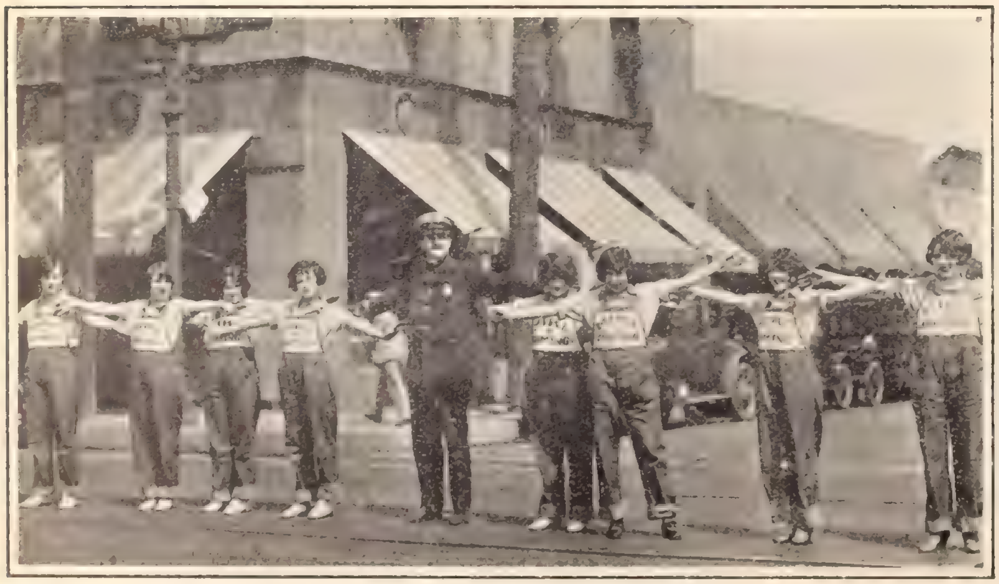
Matrimonial Bureau Exploits Show



"The Bat" (United Artists) was attractively billed in the frontal display at the Loew's Colonial Theatre, Reading, Pa.

LOEW'S COLONIAL THEATRE AND OVERLAND
Welcome
WALTER HIERS
TO READING & LOEWS THEATRE
1 O'clock TODAY

Harold Shadbolt, manager of the Colonial in Reading, and designer of the lobby shown above, appears in photo at right with Walter Heirs, Educational Comedy star, whom he greeted and entertained during the comedian's visit in Reading



Stopping traffic with a stunt for the showing of "Mike" (Metro-Goldwyn-Mayer) at Loew's State in Los Angeles. Usherettes of the theatre spent their spare time exploiting the picture about Los Angeles town

"Let's Get Married" Idea Stirs Interest For Criterion Show

MANAGER Pat McGee of the Criterion established a Matrimonial Bureau in Oklahoma City, sufficiently in advance of the showing of "Let's Get Married" to insure the public's interest in the stunt.

Twenty-five hundred photos of Lois Wilson, and a like amount of Richard Dix, were sent to men and women throughout the city. Each carried a description of the star, together with copy directly tying up with picture title. This was supplemented by a green card, written in longhand, urging persons interested in the new bureau to call W-0274 for further information.

At this period of the campaign a teaser campaign was started in the newspapers, pointing out the advantages and disadvantages of matrimony, all copy carrying a humorous appeal.

Clergyman Praises Theatre Showing Biblical Picture

An exploitation idea which attracted wide attention was tried out with success by M. W. Larmour, manager of the National Theatre, Graham, Tex., when, in conjunction with the showing of "Bethlehem," one of the numbers in "Pilgrimage to Palestine" series, a local minister, Dr. Klingham, lectured on phases of Biblical history covered in this short subject.

In his talk, Dr. Klingham stated that the producers of motion pictures made the sort of films that the majority of people wanted to see and in recommending pictures of the class of the "Pilgrimage to Palestine" series he based his plea on the fact that the more popular they proved the more of them would be produced.

Marbles As Souvenirs For "Go West" In Sandusky

Spring time is marble time in every city, but the first city where this child's pastime has been used for promotional purposes is Sandusky, Ohio, where Mr. Schade, of the Schade Theatre, gave away bags of marbles to boom the showing of "Go West."

Sacks of marbles, containing two large "shooters," and twelve "aggies" were given away. On the paper sack was printed an announcement of the feature. This stunt proved to be a fine bit of propaganda work, for all the kids in the town were taking about "Go West."

"Bat" Puzzle Contest Put On in Cleveland

A "Bat Puzzle Contest," run by the "Cleveland News" in co-operation with the Stillman Theatre, in Cleveland, proved mutually profitable for the theatre's presentation of "The Bat" and the circulation department of the newspaper. The contest was in the form of drawings containing a half hundred objects, the name of each beginning with the letters BAT. Those identifying the greatest number of words were awarded prizes which totalled $120 in cash.

23rd ANNUAL ANNOUNCEMENT

SEASON 1926-1927

COURAGE *and* CONFIDENCE

Throughout the history of the world, courage has inspired confidence. Only by courage—and the confidence it has created—has the world moved forward. Civilization is simply the chronicle of those leaders who have possessed the courage of their convictions and who have won therefrom the confidence of their fellow-men.

The first quarter of the twentieth century has witnessed the foundation and development of many imperishable institutions. The motion picture is one—and it has been perfected by the courage of pioneers and perpetuated by the confidence of the public.

FOX FILM CORPORATION, *setting the pace of progress for nearly a quarter of a century in motion pictures, still clings to the courage of its first convictions—independence, strength and fair dealing.*

With the accompanying announcement of our 23rd season, we wish to express our appreciation of the confidence bestowed upon FOX FILM CORPORATION *by the industry and the public.*

Fox Film Corporation

Dull Care Tak

BRING-'EM-IN-BA
BOX-OFFI

IS ZA

YES IT

Still packing 'em in after 2 years' continuous run on Broadway.

William Fox Stages a Screen Battle of Wits and Fists With Beauty and Fortune as Prizes—

With a cast including
VIRGINIA VALLI

Scenario by Bradley King

es the Count!

BY gets decision over
CE BLUES

T SO?

s!

A whirlwind
success on tour!
The sensation
of the London
stage!

Known to You All as the
International Stage Success
by James Gleason and
Richard Taber.

A Pug and His Pal
in the Seats of Society—
With Two Peaches on the Side!

THE LILY

The Soul of the Spinster Revealed by Great French Dramatists—

A David Belasco Stage Success

WILLIAM FOX presents Pierre Wolff and Gaston Leroux's Drama of Passion Repressed and Revealed—Adapted by David Belasco

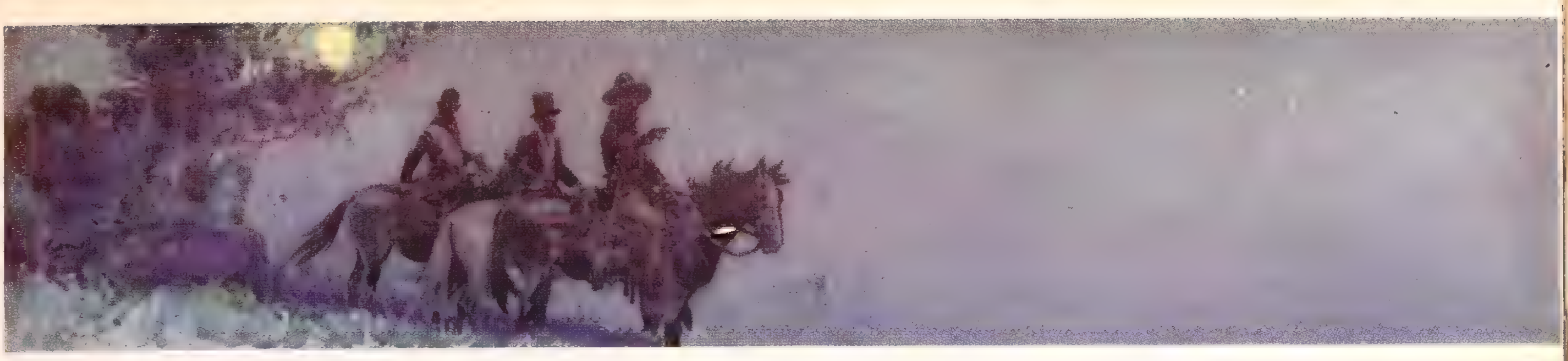
with

EDMUND LOWE BELLE BENNETT LOU TELLEGEN

By Arrangement with Samuel Goldwyn.

Scenario by Eve Unsell

VICTOR SCHERTZINGER *Production*



WILLIAM FOX *announces*

JOHN
FORD'S
Supreme
Achievement—
A Year
in the Making!

3 BAD MEN

The Latest, Greatest and Most Elaborate of All Epic Pictures of the West! Destined to Make History in Theatre Box-Offices.

WILLIAM FOX *presents*

3 BAD MEN

Based on Herman Whittaker's *novel "Over the Border"*

The romance of a girl in the land of promise—Civilization marches West—Homeseekers in search of gold, liberty and happiness.

Cast of 25,000

with

GEORGE O'BRIEN OLIVE BORDEN

J. FARRELL MACDONALD TOM SANTSCHI FRANK CAMPEAU

LOU TELLEGEN ALEC B. FRANCIS

PRISCILLA BONNER and the Prairie Beauties

JOHN FORD ***Production***

WOMEN, WOMEN, WOMEN—here's a picture full of charmers!

The Average Man Cannot Say "No" to a Pretty Woman!
This Man Said "Yes" to Many Females and Found Himself

MARRIED ALIVE

Based on the novel by
RALPH STRAUS

A WILLIAM FOX Picture
with
EDMUND LOWE, MARGARET LIVINGSTON,
OLIVE BORDEN, FLORENCE GILBERT,
KATHRYN PERRY

Scenario by L. G. Rigby

HOWARD HAWKS *Production*

HE BOUGHT WEDDING RINGS
BY THE CARLOAD!

A THRILLER FOR JADED THEATRE-GOERS!

Science—a Crook
and a Girl Compound
a Revenge Mystery!

WILLIAM FOX *presents*

Whispering Wires

with
OLIVE BORDEN
LOU TELLEGEN
JANET GAYNOR
EARLE FOXE
HALLAM COOLEY

Play by Kate McLaurin
Based on novel by Henry Leverage

Scenario by BRADLEY KING

IRVING CUMMINGS *Producti*

At Last! The Genuine Article!

WILLIAM FOX *announces*

WHAT PRICE GLORY

By Maxwell Anderson *and*
Laurence Stallings

Scenario by J. T. O'Donohue

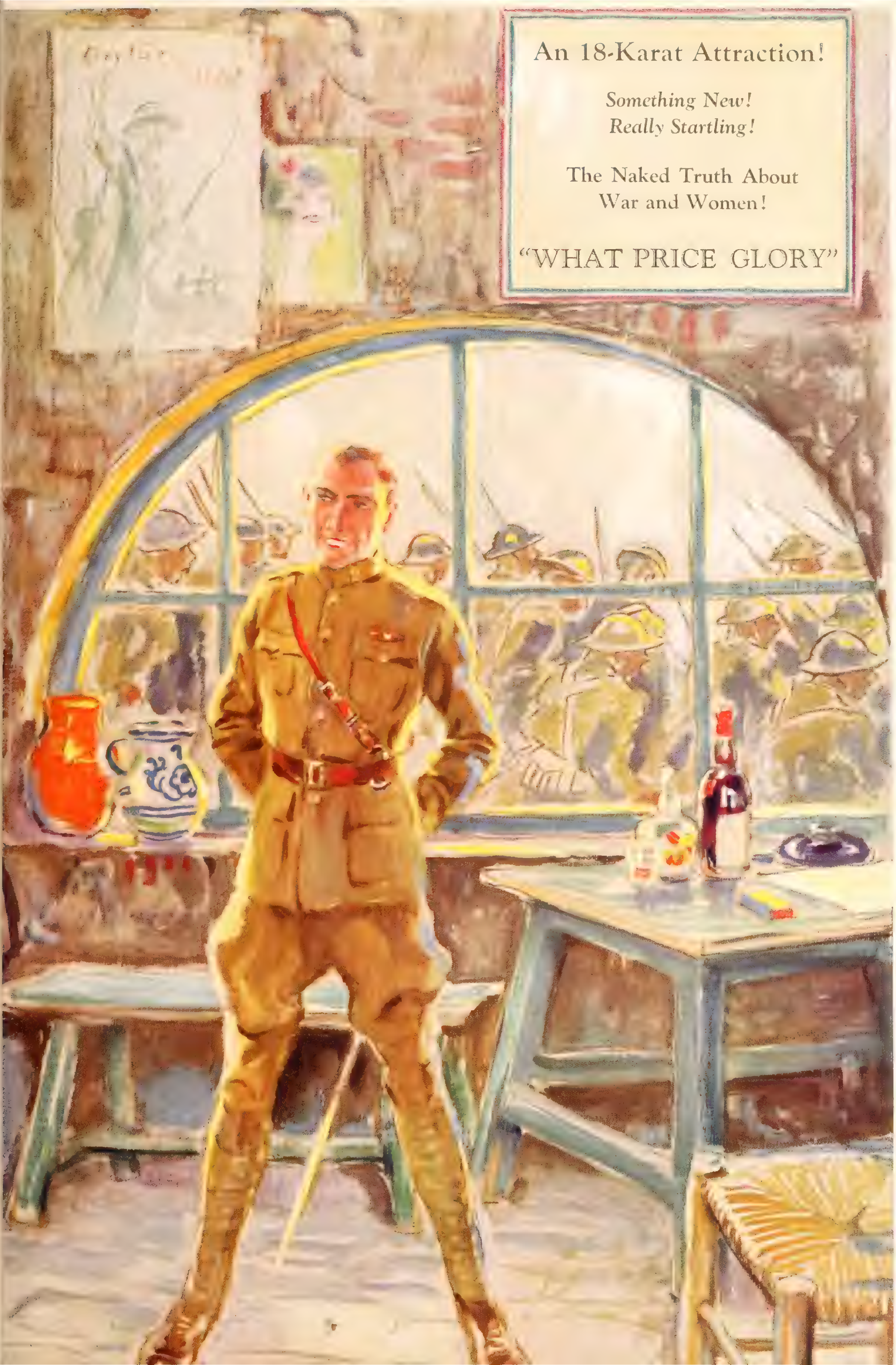
On the Screen as a Supreme
Box-Office Attraction

With three great artists as

Captain Flagg
Charmaine, the French girl
Sergeant Quirt

RAOUL WALSH
Production

The Satisfaction of Packed Houses Will be the Answer to
"WHAT PRICE GLORY"


An 18-Karat Attraction!
Something New!
Really Startling!
The Naked Truth About War and Women!
"WHAT PRICE GLORY"

England's greatest writer
ears the veil from the
narriage mystery!

WILLIAM FOX
presents

WEDLOCK

Based on the novel "Marriage"
by H. G. WELLS

Aroused to Primitive
Passions, a Woman
Fights for Her Mate!

with
EDMUND LOWE
ARGARET LIVINGSTON
KATHRYN PERRY

Scenario by Eve Unsell

JOHN
GRIFFITH
WRAY
Production

LOVE, HATE and the LAW—in the ARCTIC CIRCLE!

There is Box-Office Bigness in This Powerful Story of White Man's Vice and an Icelander's Answer

FROZEN JUSTICE

An Epic Story of the Great Ice Floes

A William Fox Outstanding Attraction

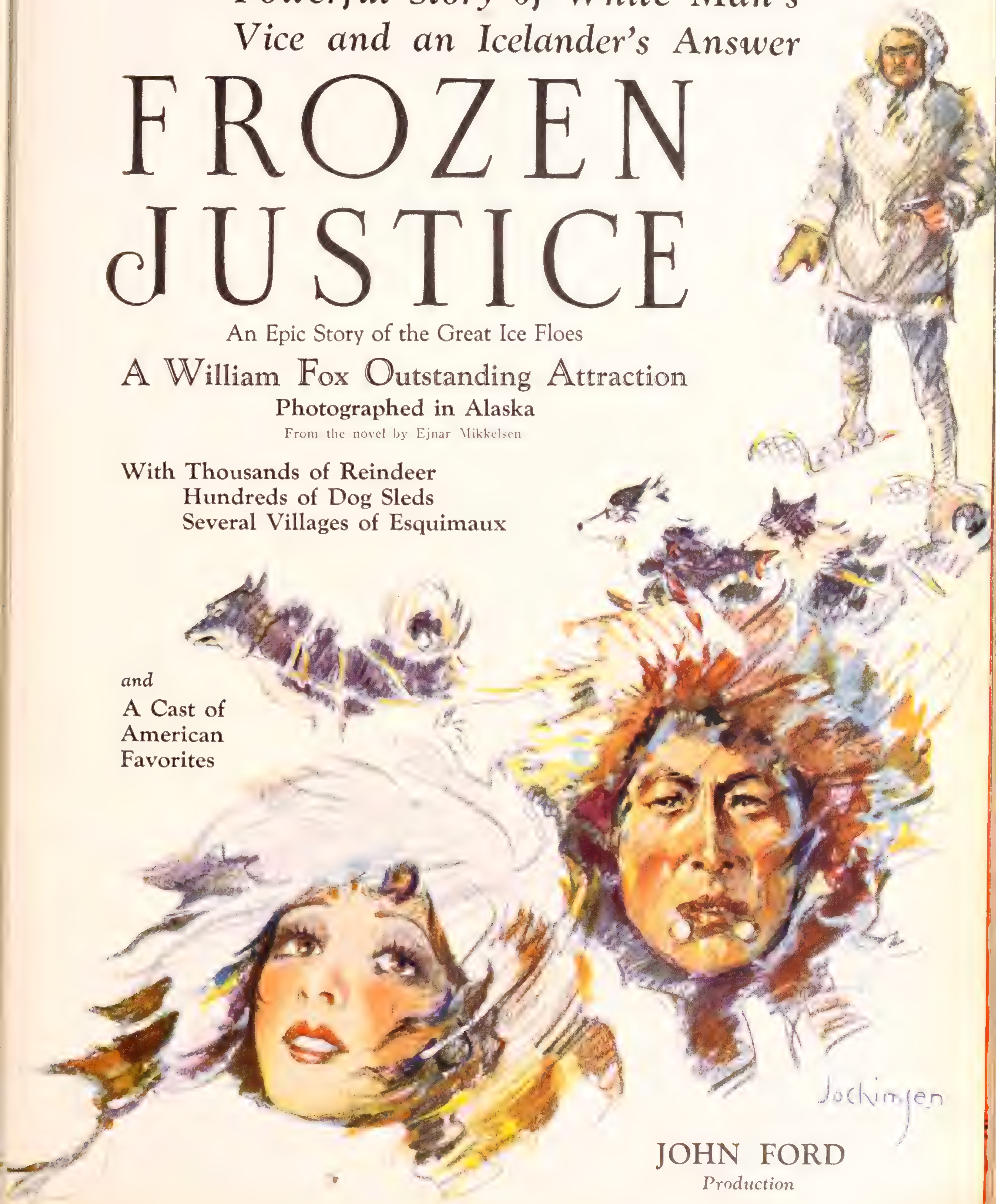
Photographed in Alaska

From the novel by Ejnar Mikkelsen

With Thousands of Reindeer
Hundreds of Dog Sleds
Several Villages of Esquimaux

and

A Cast of American Favorites



JOHN FORD
Production

A LESSON IN HUSBAND-TAMING THAT WILL
THE LADIES and BRING GALES of LAUGHTER
MALE AUDIENCE

PLEASE
FROM YOUR

The William Fox screen version of this season's huge stage hit by
Russell Medcraft and Norma Mitchell

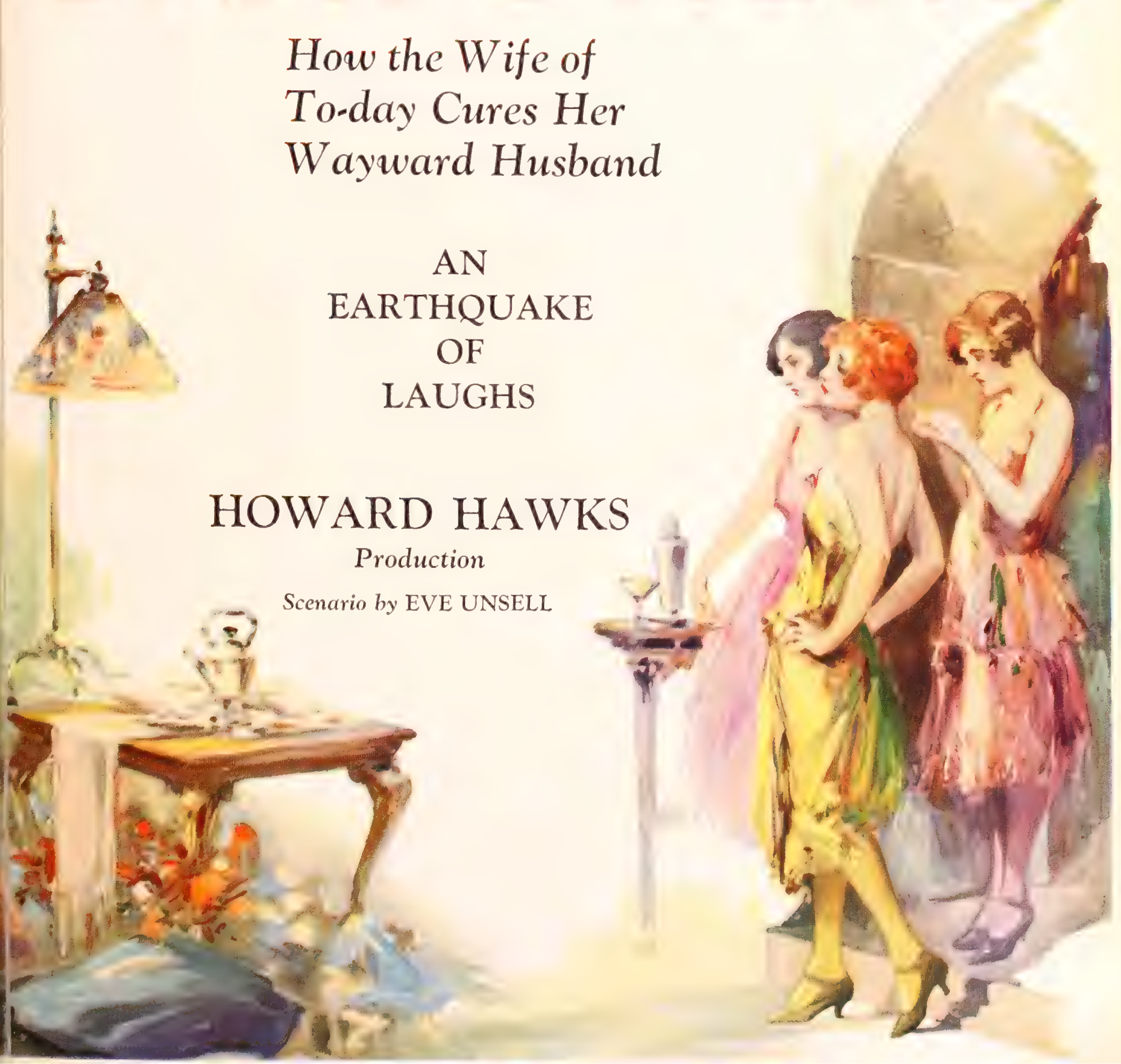
The Smartest and Sauciest Drama of To-day—

Makes even the Flapper Gasp!

CRADLE SNATCHERS

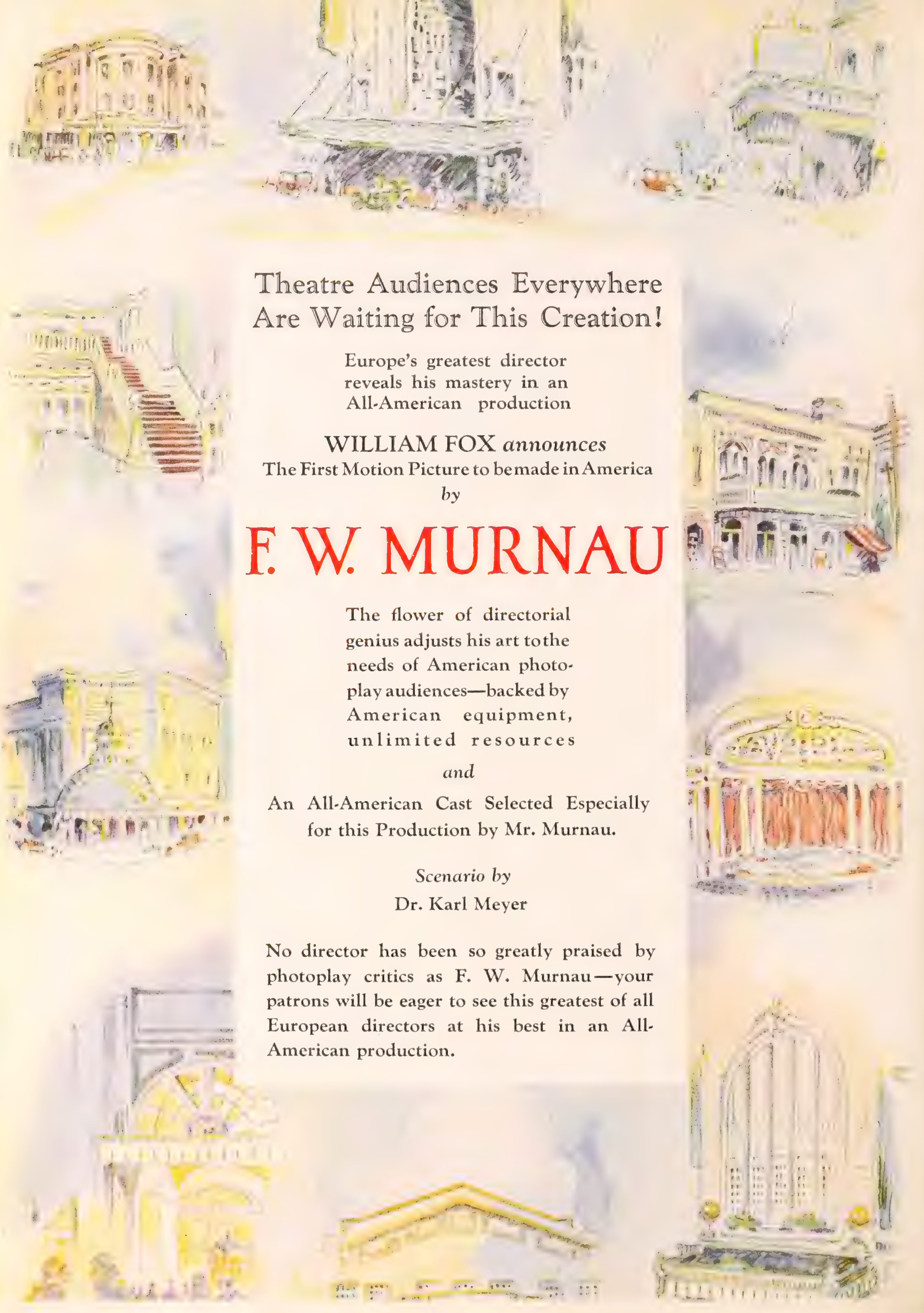
How the Wife of To-day Cures Her Wayward Husband

AN
EARTHQUAKE
OF
LAUGHS



HOWARD HAWKS
Production

Scenario by EVE UNSELL



Theatre Audiences Everywhere Are Waiting for This Creation!

Europe's greatest director
reveals his mastery in an
All-American production

WILLIAM FOX *announces*
The First Motion Picture to be made in America
by

F. W. MURNAU

The flower of directorial
genius adjusts his art to the
needs of American photoplay
audiences—backed by
American equipment,
unlimited resources

and

An All-American Cast Selected Especially
for this Production by Mr. Murnau.

Scenario by
Dr. Karl Meyer

No director has been so greatly praised by photoplay critics as F. W. Murnau—your patrons will be eager to see this greatest of all European directors at his best in an All-American production.

FIG LEAVES

The WILLIAM FOX novelty offering which takes you

Behind the Scenes
With a Successful
Parisian Coutourier!

A riot of Beauty
and Luxury on
the Screen!

A riot of Women
at Your Box-Office!

A rush of Mere
Men not to
get left!

An original screen story by Howard Hawks in which a Modern Eve revolts against love without luxury up-to-date.

presenting

GEORGE O'BRIEN

as Adam

OLIVE BORDEN

as Eve

Andre de Beranger — Phyllis Haver

HOWARD HAWKS PRODUCTION

Scenario
by
Hope Loring
and
Louis D. Lighton

FIG LEAVES

A WILLIAM FOX BOX-OFFICE ATTRACTION

from the story by HOWARD HAWKS

OLIVE BORDEN *as Eve*
HOWARD HAWKS
PRODUCTION

WILLIAM FOX
announces

THE CITY

Based on the play by

CLYDE
FITCH

A Drama of
Life Today and
Its Frenzy!

*The Lure of Love and
Ambition in the Whirl
of Modern Progress—*

For City, Neighborhood and Country Patronage!
CLYDE FITCH, Leading American Playwright, Wrote

THE CITY

A WILLIAM FOX SCREEN ATTRACTION *with*

EDMUND LOWE
MARGARET LIVINGSTON
Leslie Fenton
Florence Gilbert
Hallam Cooley

Scenario by
Robert Lord
JOHN GRIFFITH WRAY
Production

The MUSIC MASTER

In this WILLIAM FOX attraction your patrons will

See on the screen the complete life of The MUSIC MASTER—from the days of his early triumphs—scenes only hinted at on the stage.

Scenario by
Eve Unsell

VICTOR
SCHERTZINGER
Production

Learn from
"The Music Master"
the tune of busy
ticket choppers

Welcomed to the
Screen by a
Thousand Press
Writers

when

WILLIAM FOX announced
he had bought

The MUSIC MASTER

The Greatest Drama
In 50 Years

DAVID
WARFIELD
DAVID
BELASCO
Triumph!

Based on the
play by
Charles Klein

A Drama That Touched the Heartstrings of the World

A LITTER of LAUGHS!

—said John Golden,
who produced the
stage play.

A BREEDER of DOLLARS!

—says the Box-office Barometer.

JOHN GOLDEN
UNIT

Presented by
WILLIAM FOX

PIGS

How a boy brought home the bacon, and won love and success!

From the play by Anne Morrison and Patterson McNutt

with

JANET GAYNOR
LESLIE FENTON
KATHRYN PERRY
J. FARRELL MacDONALD

Scenario by Louis D. Lighton and Hope Loring

IRVING CUMMINGS PRODUCTION

PARFUMERIE
DUPUI
USABAL

After Years of Waiting for

JOHN GOLDEN'S Greatest Success of All Time!

WILLIAM FOX *presents*

7th HEAVEN

Austin Strong's drama of spiritual awakening through love and courage—An inspired story of the Paris underworld—One of the world's truly great plays—Now in the fourth season of its popularity with theatre audiences everywhere.

Exterior scenes
photographed in France

Studio scenes in
Hollywood, California

Cast of American
box-office favorites

Scenario by Frances Marion

JOHN GOLDEN
UNIT

FRANK BORZAGE *Production*

WILLIAM FOX BRINGS "7th HEAVEN" TO THE BOX-OFFICE!

BY EVERY TEST—HERE'S
A STORY WITH REAL 100 PER
CENT. AUDIENCE VALUE!

A Heart-twister
for Every Man
and His Girl!

The William Fox screen version of Gerald Beaumont's magazine story "The Lord's Referee."

They fought it out in the parish gym—
The Michigan Kid and Rough-house Tim—
Fought for the girl, with none to see
But the Devil's Master—their referee!

THE
DEVIL'S
MASTER

With

GEORGE O'BRIEN

OLIVE BORDEN

Alec B. Francis Florence Gilbert
Frank Beal Charles Farrell

Scenario by Agnes Leahy

JOHN FORD
Production

WILLIAM FOX *presentation*

The PELICAN

Based on the new play success
by F. Tennyson Jesse *and*
H. M. Harwood

with

ALMA RUBENS
LOU TELLEGEN
LESLIE FENTON

FRANK
BORZAGE
Production

The story of a mother who sacrificed love and happiness to establish a career for the son she adored

"An old legend has it that the female Pelican will pluck her breast to feed her young with her own blood"

It is a beautiful young woman who rivals—

The PELICAN

in the WILLIAM FOX *screen presentation*
Based on the new play success by
F. Tennyson Jesse
and
H. M. Harwood

with

ALMA RUBENS
LOU TELLEGEN
LESLIE FENTON

FRANK BORZAGE
Production

WILLIAM FOX *presents*

The RETURN of PETER GRIMM

Sensationally Debated
When First Presented
by David Belasco—

An Even Greater Play
Theme for Today's
Audiences.

From the play by

DAVID BELASCO

The RETURN *of* PETER GRIMM

A love story with an unseen star

From the play by

DAVID BELASCO

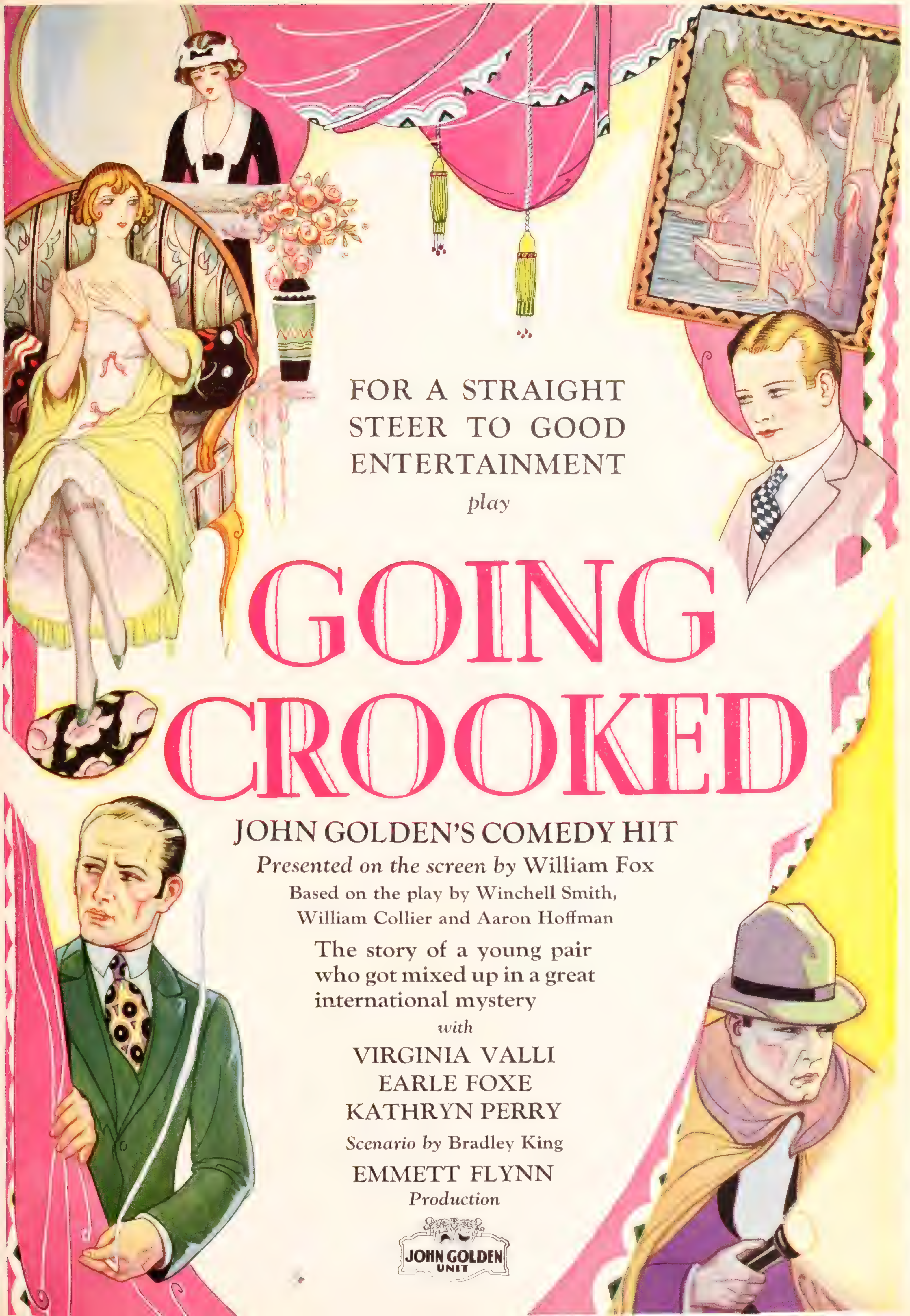
Scenario by Bradley King

JOHN GRIFFITH WRAY

Production

The return of
Peter Grimm to
the world of entertainment in the
William Fox screen
production marks
another great achievement in the field
of motion pictures.

an the dead return
commune with
e living?



FOR A STRAIGHT
STEER TO GOOD
ENTERTAINMENT
play

GOING CROOKED

JOHN GOLDEN'S COMEDY HIT
Presented on the screen by William Fox
Based on the play by Winchell Smith,
William Collier and Aaron Hoffman

The story of a young pair
who got mixed up in a great
international mystery

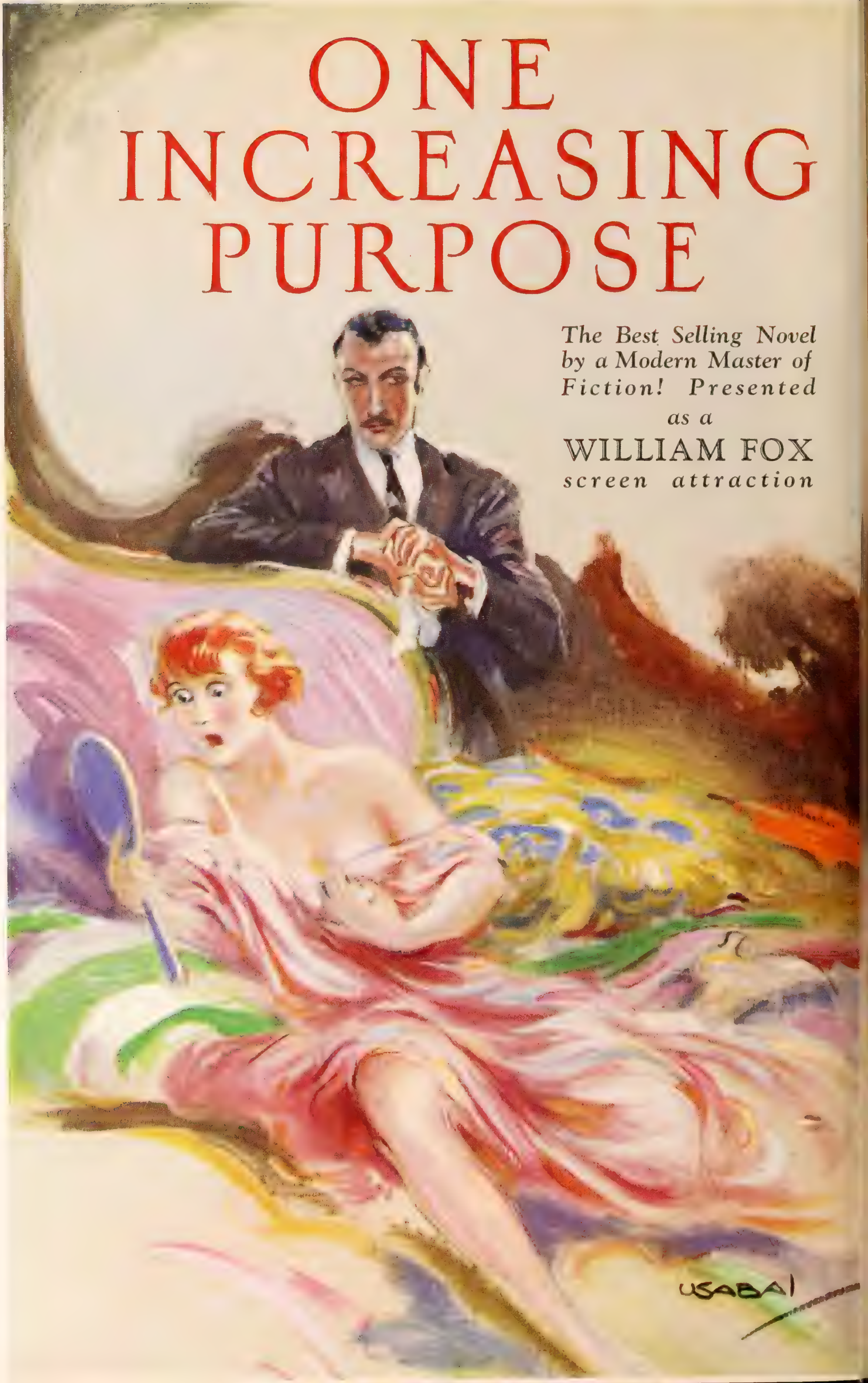
with

VIRGINIA VALLI
EARLE FOXE
KATHRYN PERRY

Scenario by Bradley King

EMMETT FLYNN
Production

JOHN GOLDEN
UNIT



ONE INCREASING PURPOSE

The Best Selling Novel by a Modern Master of Fiction! Presented as a

WILLIAM FOX

screen attraction

A. S. M. HUTCHINSON'S

Latest, Greatest and Most
Debatable Story

Bigger Than

IF WINTER COMES

Exterior scenes photographed in England
Studio scenes in Hollywood, California

Cast of American favorites

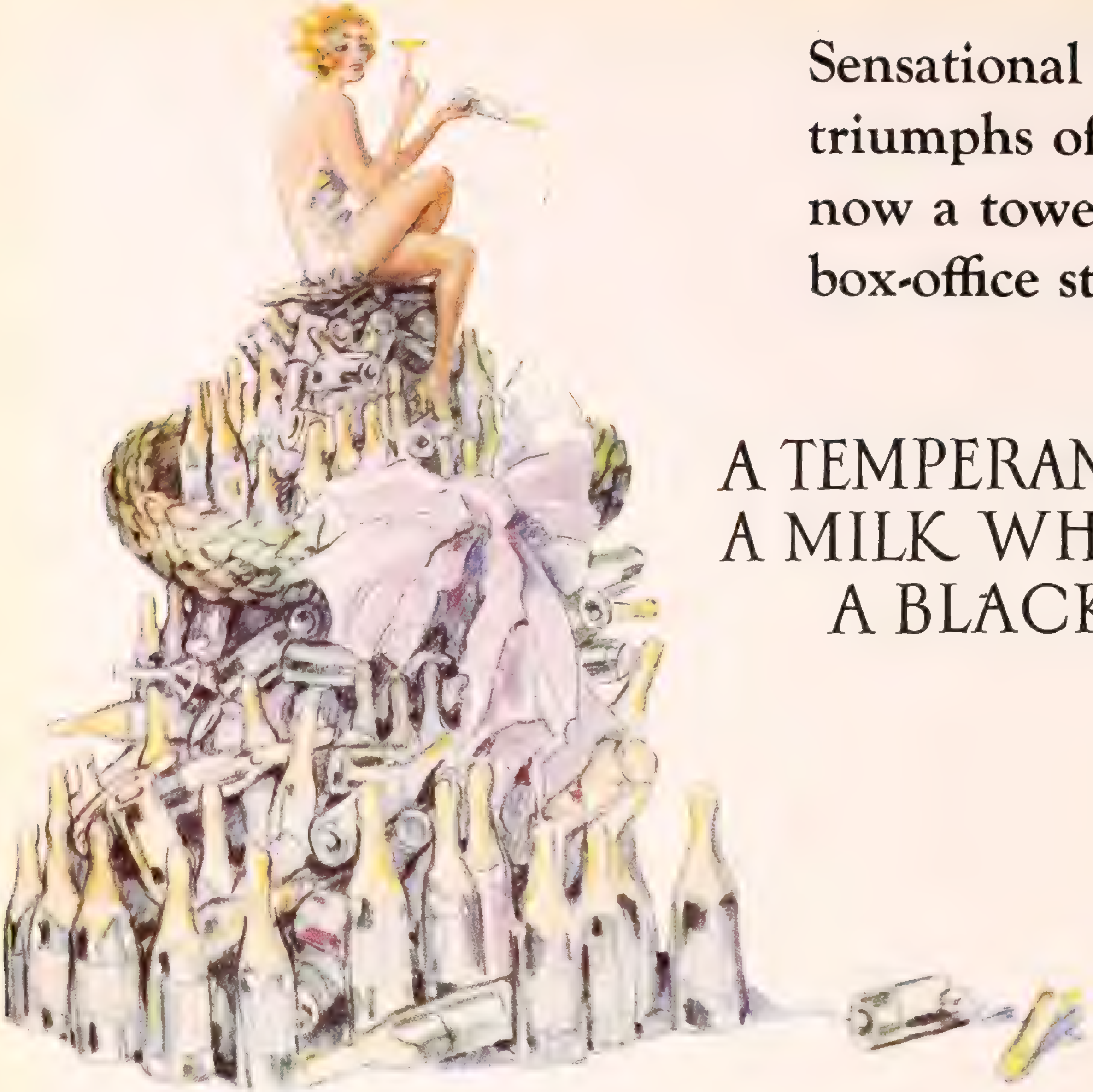
Scenario by Kenneth Clarke

FRANK BORZAGE
Production

*Life baffled him—
but love showed
him the way*

Sensational stage triumphs of yesterday now a tower of box-office strength!

A TEMPERANCE TOWN
A MILK WHITE FLAG–
A BLACK SHEEP



Charles H. Hoyt's
A TEMPERANCE TOWN
Prohibition and petticoats
served with pep à la Hoyt

Charles H. Hoyt's
A MILK WHITE FLAG
How society's pets fought it out with
champagne corks and powder puffs.

Fox Resources and Fox Enterprise Bring to the Screen Its First Presentation of the Celebrated

Charles H. Hoyt plays

Again the laugh-stirring genius of Charles H. Hoyt rocks the world with mirth. The crackling, sparkling wit and humor of America's greatest writer of farce-comedy visualized on the screen for the entertainment of millions.

Directorial Supervision of
GEORGE E. MARSHAL

Charles H. Hoyt's

A BLACK SHEEP

The roaring comedy success of the wild westerner who swapped millions for a stage flapper.

JOHN GOLDEN'S PLAY OF THE VIRGINIA HILLS
in which Love Tames a Fighting Two-Gun Man
WILLIAM FOX *presents*

A HOLY TERROR

Based on the play by Winchell Smith *and* George Abbott
with MARGARET LIVINGSTON
LESLIE FENTON JANET GAYNOR
Frank Beal Gladys McConnell Charles Farrell

JOHN GOLDEN UNIT

Scenario by J. T. O'Donohue

RAOUL WALSH
Production

No Blarney—This Is a Gem
from the EMERALD ISLE!

WILLIAM FOX *announces*

The STORY *of*
MOTHER MACHREE

From the Novelette by
Rida Johnson Young

The Touching Story
of a Mother's Love
and Self-Denial

with

GEORGE O'BRIEN

JANET GAYNOR

J. FARRELL MACDONALD

PEGGY O'REILLY

SHAMUS DUFFY

HANNAH SULLIVAN

ELLEN CASEY

MOLLY MACSWEENEY

and a cast of Irish Beauties

JOHN FORD

Tom Mix
The Super-Western Star!
USABAL

will be presented by

WILLIAM FOX

with

TONY

the Wonder Horse

in

7

Western Dramas De Luxe

including

DEAD MAN'S GOLD

From the novel by J. Allan Dunn
Thomas Buckingham *Production*

SILK HAT COWBOY

By Gerald Beaumont
J. G. Blystone *Production*

WESTERN SOCIETY

By Adela Rogers St. Johns
Thomas Buckingham *Production*

TOM MIX and TONY
the surest box-office bet!

IT TAKES YEARS OF
EXPERIENCE TO MAKE
GREAT "WESTERNS"

FOX HAS THE WESTERNS!

THE AUCTIONEER

The William Fox screen presentation
of the DAVID BELASCO—
DAVID WARFIELD stage triumph

Beloved by all—
the charm of
his wonderful
character spread
from the democratic
atmosphere of
the Bronx through
the gates of exclusiveness
of Riverside Drive.

From the play
by Charles Klein
and Lee Arthur

THE AUCTIONEER

with

GEORGE SIDNEY

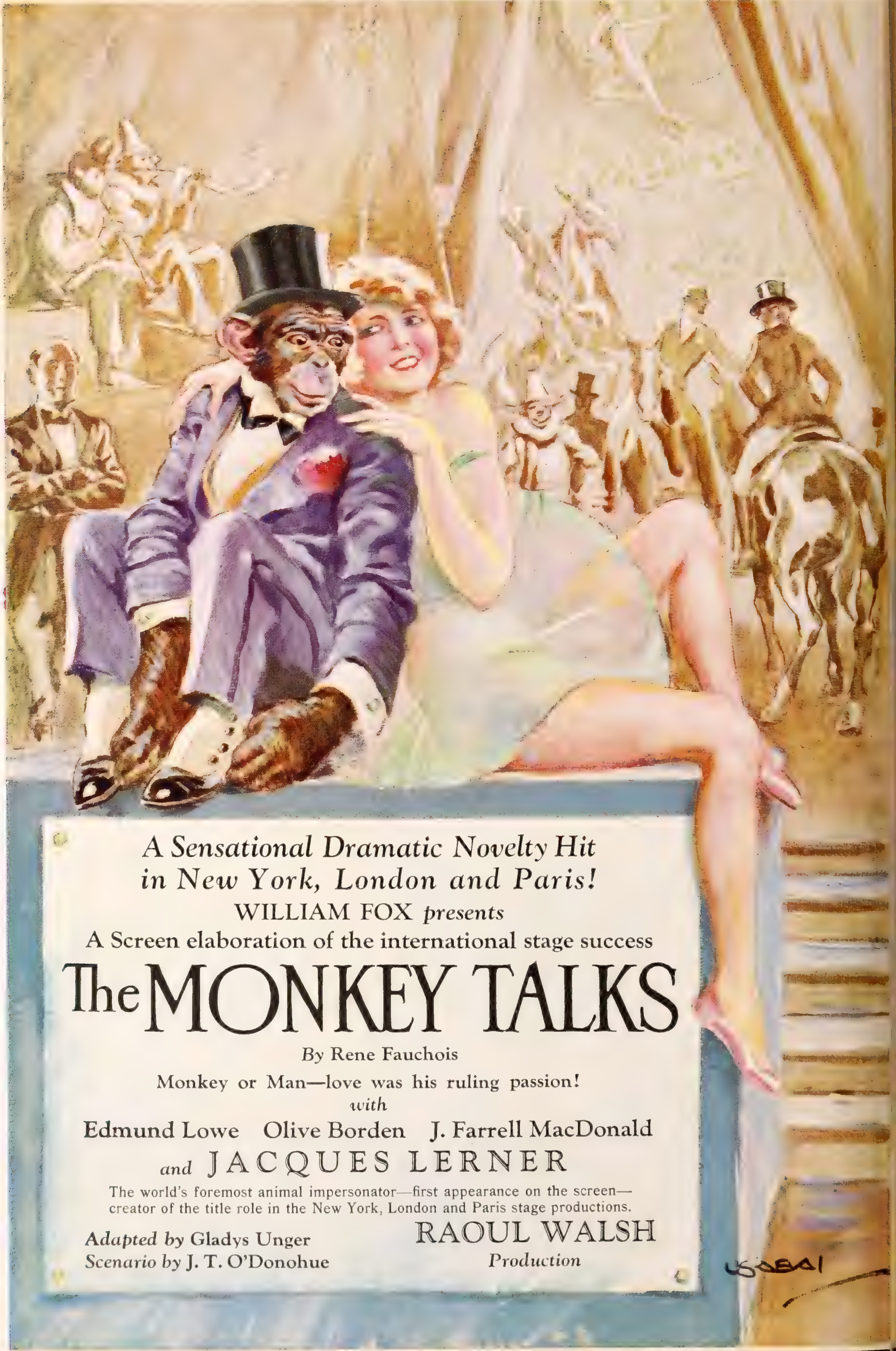
as the Auctioneer

and a noted cast including

MADGE BELLAMY

JANET GAYNOR
CHARLES FARRELL
J. FARRELL MacDONALD
GLADYS McCONNELL

A 1926 Version
of a great
American Char-
acter Drama



A Sensational Dramatic Novelty Hit
in New York, London and Paris!
WILLIAM FOX *presents*
A Screen elaboration of the international stage success

The MONKEY TALKS

By Rene Fauchois

Monkey or Man—love was his ruling passion!
with
Edmund Lowe   Olive Borden   J. Farrell MacDonald
and JACQUES LERNER

The world's foremost animal impersonator—first appearance on the screen—
creator of the title role in the New York, London and Paris stage productions.

Adapted by Gladys Unger
Scenario by J. T. O'Donohue

RAOUL WALSH
Production

It's Different! It's a New Thrill!
Three Big Shows Rolled Into One!

The Romance of the Circus Ring!
The Glamour of the Folies Bergeres!
The Mystery of the Monkey who talked!

FOR HIS VAST FOLLOWING OF FANS

William Fox
announces

Ace of the
Great Outdoors—

BUCK JON

including

DARK ROSALEEN
Max Brand's latest novel
R. WILLIAM NEILL *Production*

30 BELOW ZERO
By John Stone
ROBERT P. KERR *Production*

The BRONCHO TWISTER
THOMAS BUCKINGHAM *Production*

DESERT VALLEY
Novel by Jackson Gregory
R. WILLIAM NEILL *Production*

It Takes Years of Experience to Make Great "Westerns"

EVER-INCREASING IN NUMBERS

A Series of 7
Virile Western Stories

Starring

Scene from "30 Below Zero"

ES

OX
AS THE
WESTERNS!

Here's a picture will start many a controversy! *Was the girl right?* Your audience will have a lot to say about—

The WAY THINGS HAPPEN

As presented by
WILLIAM FOX
Based on the play
by
Clemence Dane
Scenario by
L. G. Rigby

She gave
youth, beauty
and all life
held . . . . .
to save the man
she loved!

R. WILLIAM NEILL
Production
with
MADGE BELLAMY
LESLIE FENTON
and
LOU TELLEGEN

A Celebrated Novelist Mixes
High Society in the Drama
of a Hold-up—

Paul Leicester Ford's
Love and Mystery Romance

The GREAT K and A TRAIN ROBBERY

is presented by

WILLIAM FOX

A breath-taking tale of looted
mails and stolen hearts

A NEW NOTE IN WESTERN
THRILLERS ON THE SCREEN!

Scenario by Bradley King

IRVING CUMMINGS

Production

THEY'RE ALL IN THE AUDIENCE!

You screen
your patrons in

The FAMILY UPSTAIRS

The WILLIAM FOX *Picture from*
the play by Harry Delf

Shows How the Family Skeleton
Stepped Between the Family Hope
and Her Boy Friend

with
VIRGINIA VALLI
J. FARRELL MacDONALD
LESLIE FENTON
HARRY BEAUMONT
Production

What Happens Behind
the Closed Doors of
Half the Homes
in America.

Scenario by
EVE UNSELL

FOX NEWS

SCREEN JOURNALISM, or the recording of the course of human events in motion pictures, is today a world-wide institution—performing an indispensable service for all mankind and constituting one of the great factors of the horizons of modern civilization.

The public today depends upon the newsreel for a timely, truthful and entertaining pictorial summary of the world's current events. The public today relies upon the newsreel for the straight-forward, unbiased presentation of visual fact and information which enables it to shape a clear and honest opinion of the world at work and at play.

With a keen sense of these responsibilities and with a deep appreciation of its ever increasing patronage of thoughtful, intelligent people, FOX NEWS is endeavoring consistently to fulfill the obligations a newsreel owes the public—*honesty, impartiality, enterprise and entertainment.*

MIGHTIEST OF ALL

FOX VARIETIES

THE WORLD WE LIVE IN

From the far corners of the earth, from our own great land, and perhaps just around the corner from you, our cameramen have been bringing material to make this great series of single reel pictures. Here are just a few of the twenty-six:

DOWN TO DAMASCUS
Wandering through byways charged with the spirit and mystery of the Orient.

AROUND THE WORLD IN TEN MINUTES
A novelty picture that took five cameramen a year to photograph.

THE AUSTRIAN ALPS
A visit to one of Europe's most out-of-the-way, yet beautiful spots.

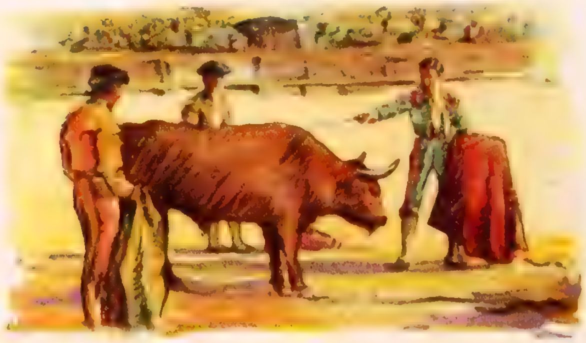
A SPANISH HOLIDAY
Unique and thrilling. Filled with laughing, cheering crowds of merrymakers.

TRAVELS IN TOYLAND
A novelty for the youngsters to enjoy, and a smile for their elders.

AN INLAND VOYAGE
Sailing over our own great inland seas on a voyage of pictorial discovery.

FOX VARIETIES

26 for the Season.



FOX HAS
THE COMEDIES

William Fox

announces that the huge FOX SHORT SUBJECT PROGRAM for 1926-1927 will include a new series to be known as the

FOX ANIMAL COMEDIES

8

Ingenious, unusual, sparkling laugh-makers with animals of all descriptions composing the casts.

This means

52

BOX-OFFICE FOX
COMEDIES for the
SEASON

ONE POPULAR
FOX COMEDY
EVERY WEEK
during
1926-
1927

WILLIAM FOX *presents*
A new series of 8 two-reel comedies based on

The MARRIED LIFE *of* HELEN *and* WARREN

By Mabel Herbert Urner

Now running serially in
500 daily newspapers

Including
EASY PAYMENTS
BACK TO MOTHER
NOT TO BE TRUSTED
THE MOTHER-IN-LAW
THE LAST WORD

Supervised by
GEORGE E. MARSHALL

with
KATHRYN
PERRY
HALLAM
COOLEY
America's best
known couple

FOX
HAS THE
COMEDIES

FOX
HAS THE
COMEDIES

WILLIAM
FOX *presents*

A new series of
20 for 1926-1927

Imperial Comedies

Each Laden With Laughter, Beautiful Girls
and the Screen's Best Laugh Makers

Heading the list are

KING OF THE KITCHEN *and* MONEY SCREAMS

Supervised by
GEORGE E. MARSHALL

FOX HAS THE COMEDIES!

WILLIAM FOX *presents*

EARLE FOXE

in a new
series of 8
two-reel
comedies

The Adventures of

VAN BIBBER
in Society

based on stories by

RICHARD
HARDING
DAVIS

including
THE CLOWN
and
THE SWIMMING
INSTRUCTOR

Supervised by
GEORGE E. MARSHALL

FOX HAS THE COMEDIES!

WILLIAM FOX
presents a new series of
8 two-reel comedies
based on stories by

O. HENRY

America's
greatest
short
story
writer

from
Babes
in the
Jungle

from
Masters
of Arts

from
Caliph
Cupid

from
Marry Month
of May

from
Diamond
of Kali

including—

Babes in the Jungle
The Caliph, Cupid and the Clock
Complete Life of John Hopkins
Diamond of Kali
Girl
Marry Month of May
Masters of Arts
Psyche and the Pskyscraper

Supervised by
GEORGE E. MARSHALL

Fast Action is Their Keynote!

FOX PRODUCT

for 1926-1927 will be composed of

49 *Dramatic Productions*

---

35 HIGH-POWERED MONEY MAKERS INCLUDING

WHAT PRICE GLORY
THE MUSIC MASTER
THE MONKEY TALKS
A TEMPERANCE TOWN
THE DEVIL'S MASTER
WHISPERING WIRES
THE STORY OF MOTHER MACHREE
CRADLE SNATCHERS
ONE INCREASING PURPOSE
IS ZAT SO?
FIG LEAVES
THE LILY
PIGS
THE CITY
THE RETURN OF PETER GRIMM
A BLACK SHEEP
WEDLOCK Based on "Marriage"
THE PELICAN
7th HEAVEN
3 BAD MEN
THE AUCTIONEER
A MILK WHITE FLAG
THE WAY THINGS HAPPEN
One Production Staged by F. W. MURNAU
MARRIED ALIVE
A HOLY TERROR
THE FAMILY UPSTAIRS
GOING CROOKED
FROZEN JUSTICE

and 14 mighty Westerns including

7 TOM MIX Pictures—Screen's greatest and most popular Western star.

7 BUCK JONES Productions—Whirlwind pictures of the West with a mighty star at his best.

SHORT SUBJECTS

LITTLE GIANTS OF THE SCREEN

52 TWO-REEL COMEDIES

8 of those popular comedies starring EARLE FOXE as VAN BIBBER, the diverting character created by RICHARD HARDING DAVIS.

8 New Brand comedies, to be known as FOX ANIMAL Comedies. The best and funniest of their kind ever produced.

8 of the big-selling comedies based on the MARRIED LIFE OF HELEN AND WARREN by Mabel Herbert Urner, with Kathryn Perry and Hallam Cooley.

8 of the captivating comedy dramas based on gems of fiction by O. HENRY, greatest of all short story writers.

20 IMPERIAL COMEDIES whose reputation for being the greatest laugh makers on the market is an established fact.

26 FOX VARIETIES—Those wonderful single reel subjects which bring delightful romance from all the far places of the earth to your screen, in great demand everywhere.

104

FOX NEWS

The leader in screen journalism

FOX FILM CORPORATION

Head Office—850 Tenth Avenue, New York City
Studios—New York City and Hollywood, California

BRANCHES
THROUGHOUT THE WORLD

Printed in U.S.A.
Prospect Press, Inc., New York

Fox Films Corporation Looks Forward to Most Successful Season

TWENTY-TWO years of experimentation, progress and achievement have placed Fox Film Corporation on the threshold of what undoubtedly will prove the greatest year in its history. Virtually since the birth of the industry Fox Films has marched ahead, leaving its line of accomplishments as milestones.

For the season of 1926-27 it is evident to even the most casual observer that this company plans its greatest individual step up the ladder of achievement. For more than two years, the entire official organization of Fox Films has been at work, constructing the most solid foundation for a season's output of motion picture attractions that the industry has ever witnessed.

It has conducted a spectacular raid on the stage hits of the country. The cream of some of the mightiest works of fiction from the pens of the world's most widely-known authors has been purchased for the new season's screen material. Original screen stories by some of the best writers of popular stories in America to-day also will contribute their share of the scenarios for the 1926-27 film entertainments.

William Fox, president Fox Film Corporation

With the purchase of some of the biggest theatrical hits on Broadway, and a number of the best-known and most widely-read novels by the most renowned writers, the Fox Company has laid the solid basis for its production plans of the coming season. Since that time every official of the organization has been hard at work to build up from the foundation laid by the purchase of the plays and books mentioned.

With the acquisition of James R. Grainger as general sales manager, W. R. Sheehan, vice-president and general manager of Fox Films was able to transfer his activities to the West Coast studios where he could personally supervise the making of the productions. For nearly a year, he has been devoting his time almost exclusively to the making of the new season's pictures, injecting his showmanship ideas and the benefit of his long experience in the production of every new screen play.

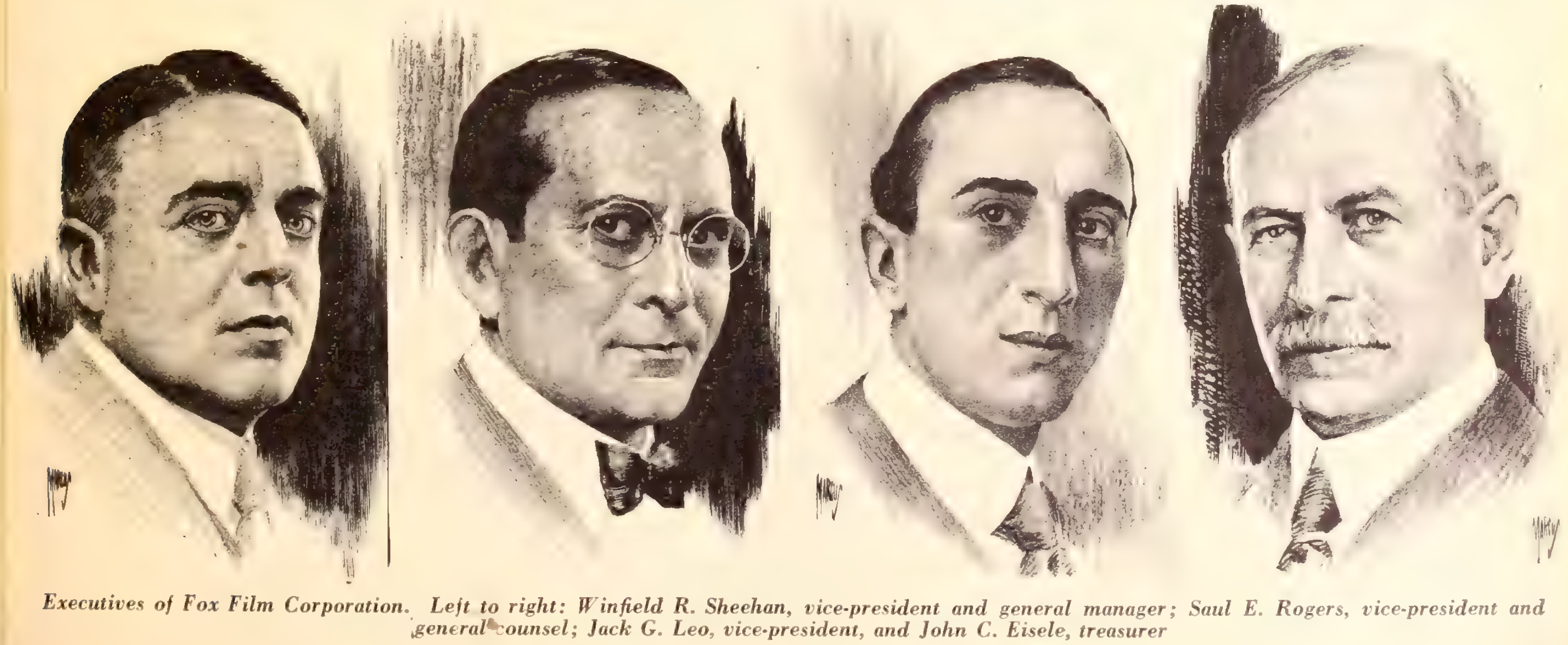
Surrounding himself with men whose ability and experience is known, not only throughout the motion picture industry, but by the press and public as well, Sheehan has developed his production units along lines that are considered by many the most efficient the photoplay has ever known.

Sol M. Wurtzel continues in his capacity of general superintendent of the Fox West Coast Studios and as one of the dominant, guiding hands in the staging of all special productions. His accomplishments are well-known in the industry and with the added facilities now at his command, he expects to surpass any previous season's pictures from the Fox studios.

Edwin C. Hill, formerly head of the scenario department and previous to that time known as "America's foremost newspaper writer," has been placed in charge by Sheehan of all Fox Western productions, which includes all the Tom Mix and all the Buck Jones releases. Although Fox always has been one of the leaders in the production of Western dramas, there can be no question but that, during the coming season, this reputation will be enhanced a hundredfold. The works of the greatest writers of virile outdoor stories in America have been purchased for both Mix and Jones and added facilities will make it possible to achieve the absolute utmost from these stories produced.

George E. Marshall has been appointed by Sheehan as a supervisor of all comedies. The superiority of Fox short subjects during the past season has been a recognized fact, but with the new plans proposed by Marshall for the coming season it is a certainty that all his previous efforts will be excelled.

Ned Holmes, well-known both in the theatrical profession and in the motion picture business as a showman of the highest calibre, has succeeded Hill as head of the scenario department. He is ably assisted by the best-known


Executives of Fox Film Corporation. Left to right: Winfield R. Sheehan, vice-president and general manager; Saul E. Rogers, vice-president and general counsel; Jack G. Leo, vice-president, and John C. Eisele, treasurer

Half Million Dollars Spent on West Coast Studio Reconstruction

scenario writers obtainable, men and women holding enviable records for adapting plays and books to the screen.

Sheehan has contracted for the services of more than twenty-five noted directors to produce the attractions for the new season, men whose records of staging box-offices successes are unsurpassed. Ten well-known comedy directors already are also working under the Fox banner and additions undoubtedly will be made from time to time.

Nearly fifty noted stars and featured players already have been cast for forthcoming Fox releases, and negotiations are under way for the signing of numerous other well-known players, whose names spell success at the box office. Further announcements in this respect are expected in the near future.

With such a basis for a season's schedule of productions, there can be no question but that Fox Films has taken its biggest step forward.

Studio Remodelled

TEN years ago, at the corner of Sunset boulevard and Western Avenue in Hollywood, there stood a small, glass-covered stage, built into a structure which housed a few unpretentious offices, dressing-rooms and a laboratory. A modest sign above its entrance proclaimed it the William Fox Studio. That studio is now one of the largest and most modern motion picture plants in the world!

Since 1916 it has so increased its capacity to meet greater and greater demands for Fox pictures that it now occupies thirteen and one-half acres in the heart of the rapidly-growing business district it has fostered.

In addition to this, an appropriation of a half million dollars was made recently for the purchase of a four hundred-acre outdoor location lot in Westwood, and an extensive program of reconstruction and equipment on the Hollywood site.

Among the first things to be built at the old studio lot, was a new administration building to contain the offices of the directors and other executives. In another new building are located the reception room and the departments of the auditor and the cashier. In a third are the casting offices and the publicity department.

All the architecture is of the early Spanish type.

All the old buildings have been refaced to harmonize with the new, and each department has been remodeled and fitted with the best equipment obtainable.

James R. Grainger, General Sales Manager of Fox Film Corporation

In the new carpenter and machine shops is made everything necessary to scenes in any sort of production. In the property and wardrobe rooms are originals or replicas of articles in use in all parts of the world, dating from the reign of the Pharaohs down to modern times.

The technical department has a corps of experts, each a specialist in his own field, while a huge research library furnishes data for their most intricate work.

One of the highlights of the new construction program is an enormous stage, measuring 300 x 100 feet and fitted with every technical accessory known to science. Upon this will be produced all the big indoor scenes, and it is said that no pageant yet conceived for the films would be beyond its capacity. Six ordinary stages were wrecked to make way for this vast structure.

Its lighting system was devised by Calvin Hoffner, and is the first of its kind to be used anywhere in the world. All the lamps are operated overhead, thereby eliminating the "octopi" or "spider" fuse boxes which have formerly cluttered studio floors with their tentacles of electrical cables. They are handled by remote control from simple switches, and shift on overhead runways operated from the floor. Hoffner has gradually perfected this new system, through years of engineering experience.

Along the west wall of the stage are three tiers containing eighty-three dressing-rooms which supplement the bungalow dressing-rooms assigned to the stars and featured players.

Other interesting details of the new studio equipment include three centrifugal pumps with a capacity of forty thousand gallons of water per minute, operated by a 350-horsepower motor. These are for use in the taking of elaborate water scenes, which previously have had to be made outside the studio.

New cameras were installed at great expense, and the old cameras were re-equipped. Thirty cameras, of various types, are in constant use, employing 120 cameramen.

A gyroscopic camera car, designed by Armin Fried, was first used in making "3 Bad Men." It is a platform on wheels, so constructed that the operator can follow action from room to room, upstairs and down, and into any outdoor location where actors can go.

Like a miniature of an old California mission is the new Little Theatre, designed for the previewing of pictures by the executives of the company. Its interior is fifty-nine by twenty-five feet, and large enough to seat three hundred spectators. It is finished in dark colors and beautifully decorated. The beamed ceiling conceals the indirect lighting system, and ornamental grills provide ventilation. An electrical furnace supplies the heat. All films are presented with orchestra accompaniment, and under the same conditions that exist in a regular theatre.

Ground Purchased

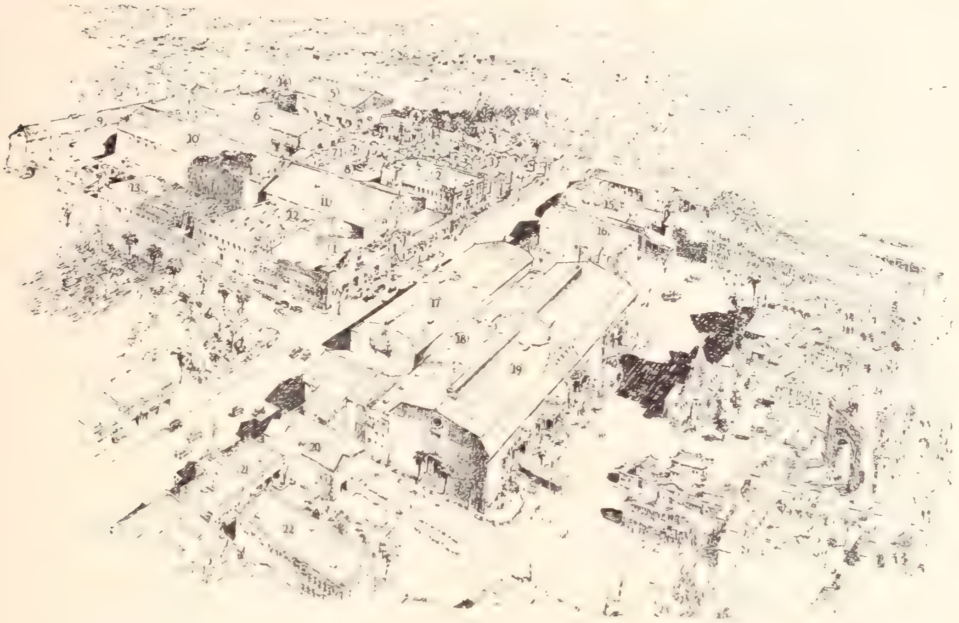
With the purchase of the four-hundred-acre site in Westwood, it seems that ample provision for a prosperous future has at last been made. It lies midway between Hollywood and Santa Monica Beach in a beautiful section of the Fox Hills district.

Located there are the Mix Rancho and the Buck Jones "Outpost" with kennels, corrals and stables for thoroughbreds. There, also, are barns and sheds for housing the old stage coaches.

The great outdoor stages are lighted by the same system installed at the Hollywood studio, and equipped with the same modern accessories. There is a huge sky backing erected on a steel frame, and there is a treadmill for use in outdoor action scenes. The location has an elaborate system of intersecting highways, and a stream of water winds its way through the whole property.

Outstanding features of the new location are a Spanish village, a factory district, a Siamese village and temple, an Irish village, an Aztec temple in Mexico, a replica of the Arc de Triomphe and an exact reproduction of a typical French village for use in the making of "What Price Glory."

View of Remodelled Studio



BIRD'S-EYE view of Fox Studios, on Western Avenue, in the heart of the Hollywood district of Southern California and located in a beautiful, natural setting, with the Hollywood Hills in the background. The two studios are situated on both sides of Western Avenue, which is shown running thorugh the center of the drawing at the top of the page. Within the two enclosures, which are screened from public view by attractively decorated walls and buildings, the varied units involved in the production of Fox Films are housed.

These units are indicated by the following key numbers:

No. 1—The new reception room and departments occupied by the auditor, cashier and their staff.s

No. 2 — The new Administration Building, where officials, directors and other executives are located.

No. 3—The attractive bungalows in which the various stars are quartered.

No. 4—The new Preview Theatre, seating 300 people, where, with orchestra accompaniment, executives preview Fox pictures.

No. 5—One of the great enclosed stages.

No. 6—Another large stage.

No. 7—Where the electrical power for the studio is created.

No. 8—A patio banked with a profusion of the tropical plants and shrubs and surrounding a beautiful fountain.

No. 9—The drapery and property department, the finest of its kind.

No. 10—A huge stage known as Light No. 1.

No. 11—A stage designated as Dark No. 1.

No. 12—The modern and completely equipped laboratories.

No. 13—The transportation department.

No. 14—Where the supervisor of Fox comedies and his staff are located.

No. 15—The mill on the east side of Western Avenue.

No. 16—One of the smaller stages.

No. 17—A large stage stretching along Western Avenue.

No. 18—One of the finest dressing-room buildings in the industry.

No. 19—Largest stage ever built for picture producing.

No. 20—Still another big stage.

No. 21—The casting offices and publicity department.

No. 22—The wardrobe department.

No. 23—The studio devoted entirely to the making of portraits.

No. 24—Some outdoor sets, showing a Chinese village, and old Spanish village, a replica of the Arc de Triomphe, with outdoor set in the immediate background.

Drawing, right center: This picture shows an elaborate ballroom scene on one of the great interior stages of the Fox Studios, at Hollywood, Cal., during the process of filming a picture.

Drawing, left center. This shows a very fine architecture of the main entrance of Fox Studios, in Hollywood. It is of early Spanish style and in keeping with the style and architecture of the balance of the buildings.

Drawing, bottom: This is a drawing of the new Preview Theatre situated on the Fox lot in Hollywood. It is especially built for the previewing of pictures made at the Fox Studios, and they are presented here under the same conditions as in a theatre, with orchestra, etc.

It seats 300 people, is beautifully decorated and equipped in a most modern manner. The architecture is of old Californian mission style. It is one of the most charming little buildings in Hollywood.

Forty-Nine Feature Productions Are Scheduled on New Program

BOX-OFFICE value is represented in the dramatic production and short subject to be released by Fox Films during the 1926-27 season. The public is familiar with the title of virtually every feature attraction to be released, while the short subject groups are tied up with names and titles which are bywords.

There will be forty-nine feature length releases, thirty-five of them being regular dramatic productions and fourteen Westerns.

The short subject releases will be divided as follows: fifty-two two-reel comedies, twenty-six one-reel Fox Varieties and one hundred and four issues of Fox News. The two-reel comedies include eight of a new series of the popular Van Bibber comedies, another series of eight O. Henry comedies, a new series of eight Helen and Warren Married Life comedies, twenty mirth-provoking Imperial comedies, and eight Fox Animal comedies, bringing to the screen comic productions which can be classified as "different."

Included in the forty-nine feature releases are: Four plays which were produced on the stage by David Belasco. Three of them were starring vehicles for David Warfield: "The Music Master," "The Auctioneer" and "The Return of Peter Grimm." The fourth is "The Lily," in which Nance O'Neill had the featured role on the stage.

"The Music Master"

"The Music Master" is a drama of a heart hungry man. It was this play that immortalized David Warfield. It was written by Charles Klein. Eve Unsell of the Fox scenario staff has been assigned to write the script for the motion picture version, which will be produced under the direction of Victor Schertzinger.

The Fox picture version will show the life of the music master from the days of his early triumph, scenes only hinted at on the stage. From this point the dramatic development becomes increasingly more gripping and it is fair to expect that as a completed production, "The Music Master" will be one of the memorable screen dramas.

"The Auctioneer"

This Fox production will be a 1926, up-to-date story and characterization. The location has been changed from the East Side to a typical present-day section of the Bronx and Riverside Drive.

George C. Sidney will enact the title role which brought fame to David Warfield. "The Auctioneer" was written by Charles Klein and Lee Arthur. Featured with Sidney in the cast will be Madge Bellamy. Janet Gaynor, Charles Farrell, J. Farrell MacDonald and Gladys McConnell will play important roles.

Sol Wurtzel, Superintendent of Fox Films West Coast Studios

"The Return of Peter Grimm"

This was the first play to present the theory of the soul's immortality. David Warfield won new laurels in the role of Peter Grimm, a cultivator of rare flowers, who dies yet lives. With the case of spiritualism a great deal more in the public eye than it was in the days when Warfield was acting on the legitimate stage, it is easy to see that this film will cause a greater stir.

David Belasco is the author of this play. Bradley King will adapt it to the screen and John Griffith Wray will direct its production. The play breathes a spirit of happiness in spite of its dealing with death and nowhere does the morbid enter.

"The Lily"

Belle Bennett (by arrangement with Samuel Goldwyn) has been selected by the Fox Films to play the role of Odette de Maigmy, created on the stage by Nance O'Neill.

This play was adapted from the French success by Pierre Wolff and Gaston Leroux by David Belasco. Eve Unsell will adapt it to the screen and Victor Schertzinger is the director selected to film it. Ian Keith, Reata Hoyt, John Sainpolis and Gertrude Short are in the supporting cast of this production. This is a "straight" drama of men and women, love and life, selfishness pitted against self-denial—it will be a film with appeal to both sexes.

The Golden Plays

Four John Golden plays are being produced for the screen by Fox Films during the coming season: "7th Heaven," "Pigs," "A Holy Terror," and "Going Crooked."

"7th Heaven"

This is a drama of the spiritual awakening of love and courage by Austin Strong. The scenario will be the work of Frances Marion and Frank Borzage is scheduled to direct. The exterior scenes of this production will be photographed in France and the studio scenes at the Fox West Coast Studio in Hollywood. A thrilling incident in this story of the Paris underworld shows the fleet of 11,000 taxis which carried the French soldiers to the first Battle of the Marne.

"Pigs"

New York is still chuckling from memories of this delightful comedy by Ann Morrison and Patterson McNutt about how a boy brought home the bacon, and won love and success. Alfred A. Cohn has completed the scenario to be used by Irving Cummings, who will direct the picturization. The cast selected for this production includes Richard Walling, son of William Walling; Janet Gaynor, Gladys McConnell, George Irving, Gene Cameron, Arthur Housman, Herbert Prior, Doris Lloyd and Tempte Pigott.

"A Holy Terror"

This is a drama of a feud in the coal mining district of West Virginia in which love tames a fighting two-gun man. Winchell Smith and George Abbott are the authors. Raoul Walsh will direct this production from the scenario by J. T. O'Donohue.

"Going Crooked"

Winchell Smith, William Collier and Aaron Hoffman collaborated in the writing of this John Golden stage play. Emmett Flynn will direct this story of a young pair who become involved in a great international mystery, from a scenario by Bradley King. Virginia Valli, Earle Foxe and Kathryn Perry head the cast that has been selected.

Trio of dramatic and comedy highlights from the William Fox production, "Early to Wed"

Group of highlights from the William Fox production "3 Bad Men" featuring George O'Brien and Olive Borden

Scenes from a picture version of a Van Bibber story titled, "The Mad Racer." Produced by Fox Film Corporation

Scenes from "Fig Leaves," one of the Fox Films 1926-27 productions featuring Olive Borden

Many Successful Stage Plays Listed in Releases for New Season

"*What Price Glory?*"

Maxwell Anderson and Laurence Stallings collaborated in the writing of this realistic drama. Raoul Walsh is the director selected to bring it to the screen. The scenario was prepared by J. T. O'Donohue. To play the bombastic Captain Flagg, Victor McLaglen was engaged. Edmund Lowe of the Fox Company will play the part of the case-hardened Sergeant Quirt. For the only featured feminine role, that of Charmaine, Dolores Del Rio was chosen. J. Farrell MacDonald, Leslie Fenton, Ted McNamara, Barry Norton, Phyllis Haver, Emily Barrie and Matilda Comont make up the balance of the cast selected to date. The production will not deviate in telling the truth about the life of the fighting Americans on the front and in the French villages back of the line.

"3 *Bad Men*"

This John Ford production is one of the pretentious offerings to be released during the coming season. It is based on Herman Whittaker's novel, "Over the Border." The plot is based on the romance of a girl in the land of promise. It has a large cast, including George O'Brien, Olive Borden, J. Farrell MacDonald, Tom Santschi, Frank Campeau, Lou Tellegen, Alec B. Francis and Priscilla Bonner.

The high point is the land rush when the hordes of settlers thunder into newly-opened territory. In this sequence, the frenzy of the pioneers to obtain choice sections of land, the battle for possession, the tricks of sharpers to cheat honest folks out of their claims, is revealed in this drama of the Old West.

"*One Increasing Purpose*"

In "One Increasing Purpise," Hutchinson has told a stirring tale full of action and romance. Like "If Winter Comes," it is a popular and highly controversial novel, with an underlying seriousness that will appeal to all motion picture fans. The exteriors of this production will be "shot" in England, but the interiors will be made at the Fox Hollywood studios. The task of adapting this story to the screen has fallen to Kenneth Clarke. Frank Borzage will direct. An all-star cast will be selected for this production.

"*Is Zat So?*"

A pug and his pal in the seats of society with two peaches on the side—that's "Is Zat So?" James Gleason and Richard Taber are the authors of this comedy. There is thrilling melodrama and romance, too, along with the comedy. Bradley King will write the scenario for this one. To date Virginia Valli is the only actress to be selected for one of the four leading roles.

"*Cradle Snatchers*"

Fox bought the screen rights to the Sam H. Harris production, because it had the popular brand of surefire humor that theatregoers pay to see. The play was written by Russell Medcraft and Norma Mitchell. The plot briefly:

Three husbands have planned a hunting trip. After their departure the wives become suspicious of the kind of game being sought by their consorts. One of the ladies believes her husband has found female divertissement and she retaliates by taking unto herself a boy companion. The other two wives follow her lead. When the ladies and the college boys are in the midst of a party, the husbands indignantly interrupt the proceedings. The husbands' advantage is lost when their flapper companions enter. Thereafter the wives sweep out on the arms of their boy friends. Howard Hawks will direct the picture from a scenario by Eve Unsell.

"*Frozen Justice*"

There is bigness in this story of white man's vice and an Icelander's answer. John Ford will take a company to Alaska and spend a year, if necessary, to make this a photoplay of epic proportions. No expense will be spared to put into the picture all the dynamic conflict, masterful narrative and dramatic power which the author, Ejnar Mikkelsen, created in his book.

The plot centers around the love of a white man for the wife of an Eskimo chief. One of the high points of the picture is an exciting capture of a whale which the Eskimo hero does with a hand harpoon.

"*The Story of Mother Machree*"

"The Story of Mother Machree," was the subject of a short novel by Rida Johnson Young, published in the Munsey Magazine. John Ford will direct the picture from a scenario by Patrick Burke. The cast includes George O'Brien, Janet Gaynor, J. Farrell MacDonald, Peggy O'Reilly, Shamus Duffy, Hannah Sullivan, Ellen Casey and Molly MacSweeney. Irish, or not, the audiences that see the screen offering will go away praising it. For it has that human quality which appeals to the deeper emotions.

"*Married Alive*"

Based on the novel by Ralph Straus, "Married Alive," will attempt to prove that the average man cannot say "No" to a pretty woman. The hero in this picture is a man who said "Yes" to many charmers. Howard Hawks will direct this production from the scenario by Gertrude Orr with Margaret Livingston, Matt Moore, Lou Tellegen, Claire Adams and Gertrude Claire playing important roles.

"*The Family Upstairs*"

This is the story of what goes on in 90 per cent. of the homes of America. Sam H. Harris produced the stage play. It is a story of how the family skeleton stepped between the family hope and her boy friend. Virginia Valli, Allan Simpson, J. Farrell MacDonald have been selected for some of the important roles to date. L. G. Rigby will do the scenario and J. G. Blystone will direct. The box-office angles of this picture are many.

"*The Monkey Talks*"

This is a love story of the circus, with thrills, laughs and action dramatically interwoven. It is fast moving, dramatic and events follow one another swiftly. Circus life flows vividly as the background. Jacques Lerner, the animal impersonator, who created the role on the stage, has been secured to portray the talking monkey in the screen production. Edmund Lowe, Olive Borden and J. Farrell MacDonald have important roles. Raoul Walsh will direct from a scenario written by J. T. O'Donohue. "The Monkey Talks" is by Rene Fauchois and was adapted to English by Gladys Unger. It combines the romance of the circus ring, the glamor of the Folies Bergeres and the mystery of the monkey who talked.

"*The City*"

Because of his last play, "The City," Clyde Fitch was favorable compared by the foremost critics of the day with outstanding playwrights of the caliber of Henrik Ibsen, Victorien Sardou and Henri Bernstein.

The point of this play, which Fox will produce for the screen next season, is that the city is not responsible for the downfall of men, but that it puts each man's mettle to the test. What he is, good, or bad, flames to the surface in the city's crucible.

The plot is highly dramatic, and the climax is as powerful as anything that has come to the screen.

The prominent players are Edmund Lowe, Margaret Livingston, Florence Gilbert, Hallam Cooley and Leslie Fen-

Fox Film Corporation short subject executives. Left to right: George E. Marshall, Supervisor of comedies; Fred C. Quimby, short subject Sales Manager; Truman Talley, Managing Director of Fox News, and Ray Hall, Managing Director of Fox Varieties.

ton. The director will be John Griffith Wray and the scenarist Robert Lord.

"Dead Man's Gold"

"Dead Man's Gold," the first Tom Mix picture to be released by Fox during the coming season, is adapted from a novel of the same name written by J. Allan Dunn. Thomas Buckingham will direct the production. The story is one of romantic search for a hidden gold mine and a lost girl. Supporting Mix in this production are Eva Novak, Frank Campeau, Forrest Taylor, Harry Gripp, Mickey Moore and Malcolm Waite. A battle for the treasure, a flood scene and the rescue of a girl by Mix provide a triple climax to this production.

"The Great K & A Train Robbery"

This is another Mix starring vehicle and the Western star and his wonder horse, Tony, will be right at home. It is a mystery of looted mails and stolen hearts and is adapted from the mystery novel by Paul Leicester Ford, celebrated American novelist and historian. It is a totally different type of train hold-up and train robbery—it might be called a high class western. Irving Cummings will direct this production from a scenario by Bradley King.

"Western Society"

This is a Thomas Buckingham production in which Tom Mix stars, supported by Tony, the wonder horse. It is from an original story written especially for Mix by Adela Rogers St. Johns. Tom is called upon to do a lot of stunts, but the feats of intelligence and prowess that are mapped out for Tony shows that the author has faith in the great little horse.

"The Devil's Master"

"The Devil's Master," based on "The Lord's Referee," a story by Gerald Beaumont, one of the large number published in the Red Book, is a tale of an underworld feud, which will be released by Fox Films. The climax is reached in a ring battle between the Michigan Kid and Rough-house Tim Ryan—the prize to be the Lily of Hope Mission. Dominating the district is Old Joe—an unusual personality, tall, broad of shoulder, blue of eye. His kindliness, good sense and squareness have gained for him the confidence of the Tenderloin denizens, who have become his sworn defenders.

The cast includes George O'Brien, Olive Borden, Alec B. Francis, Florence Gilbert, Frank Beal and Charles Farrell. John Ford will direct the picture, for which Agnes Leahy wrote the scenario.

"30 *Below Zero*"

This Buck Jones starring vehicle takes the Western star up into the far north and affords him numerous opportunities for new and thrilling stunts. It has a crashing climax in a thundering avalanche. It is an original story written especially for Buck Jones by John Stone. Robert P. Kerr directed. Supporting the star in this production are Eva Novak, E. J. Radcliffe, Frank Butler, Paul Panzer, Harry Woods, Fred Walton, Henry Murdock and Vincent Howard.

"Dark Rosaleen"

This is a western racing story adapted from Max Brand's novel of the same name. A prison also plays an important part in this picture. The hero role is enacted by Buck Jones.

"Desert Valley"

Jackson Gregory is the author of this Buck Jones starring vehicle. It contains a romantic love story, calls for hardriding and fighting.

R. William Neill, who has wielded the megaphone over a number of Buck's pictures in the past, will direct this production. An all-star cast will be selected to support the star.

"The Pelican"

The theme of "The Pelican" is based on an old legend that the female Pelican will pluck her breast to feed her young with her own blood. The parallel in the picture is the sacrifice that a mother makes for her son. The situation resolves itself into a choice by a mother between her son's career and her love for a second man. The climax shows her torn with doubt as to whether she should marry this other man and destroy her son's chances, or whether she should go back to her former husband in order to raise the shadow over her son's paternity. It is a tremendous story and will appeal to both sexes.

F. Tennyson Jesse and H. M. Har-

Authors of stories for Fox Films short subject productions. Left to right: O. Henry, Richard Harding Davis and Mabel Herbert Urner

Stories From Well Known Authors for Comedy Short Subjects

wood collaborated on the play. Bradley King will write the screen adaptation and Frank Borzage will direct. Alma Rubens, Lou Tellegen, Leslie Fenton are scheduled for leading roles.

"Fig Leaves"

"Fig Leaves" was written by Howard Hawks, who will also direct it. It is a story of a modern Eve, who nearly threw away love in the age-old desire for beautiful clothes. The prologue opens in the Garden of Eden where Adam hears the well-known feminine wail—she hasn't a thing to wear. The story wings into a modern sequence with a twentieth century Eve voicing a similar complaint. George O'Brien and Olive Borden have the leading roles in this production, supported by Phyllis Haver, Andre deBeranger, Eulalie Jensen, William Austin, Dorothy Dunbar, Chester Conklin and J. Clifford Rice. The scenario is by Hope Loring and Louis Lighton.

"Wedlock"

"Wedlock," is based on the novel, "Marriage," by H. G. Wells. In "Wedlock" the veil is torn from the marriage mystery. John Griffith Wray will direct this production from a scenario by Eve Unsell with an all-star cast which includes Edmund Lowe, Kathryn Perry and Margaret Livingston.

"Whispering Wires"

This is from the play by Kate McLaurin, based on the novel by Henry Leverage. Science gives an unusual twist to this drama. It's a thriller, combining the elements that go to attract every type of movie fan which assures its success at the box-office. Bradley King will write the scenario for the screen production which will be directed by Irving Cummings. It will be headed by Olive Borden, Janet Gaynor, Earle Foxe, Hallam Cooley and Lou Tellegen.

"The Way Things Happen"

The pivotal episode in this drama is the great sacrifice the woman makes to save the man she loves from disgrace. L. G. Rigby will do the scenario. It will be a R. William Neill production with a cast headed by such favorites as Madge Bellamy, Leslie Fenton and Lou Tellegen.

THE last word about Fox Films productions for 1926-27 has not been said until the virtues of the short subject product it will release have been most thoroughly expounded.

In making its comedies the works of the best of humorous writers have been secured for a basis. Locations, sets, casts, title writers and directors are considered as carefully and from every box-office showmanship angle as the dramatic releases of the company.

Fox News represents in the film world a pictorial organization with representatives in every part of the globe comparable with any of the great news-gathering agencies for the written word.

Fox Varieties, presenting, as they do, the world we live in, is another producing unit of the main organization which considers no country so far away as not to be part of its territory. From the far corners of the earth, from our own United States, Fox Varieties' cameramen have been gathering material to make the series of single reel pictures to be released during the 1926-27 season.

With the comedy production department of Fox Films West Coast Studio completely reorganized under the supervision of George E. Marshall, comedy director-general, everything is in readiness to carry out his announced policy for the 1926-27 season of "more and better comedies."

A notable array of directors have been gathered for the making of comedies. The roster includes Bunny Dull, Benjamin Stoloff, Albert Ray, Max Gold, Andrew Bennison, Lewis Seiler, Lloyd Bacon, Lex Neal and Alfred Davis.

With the works of such authors as O. Henry, Richard Harding Davis, Mabel Herbert Urner and the best humorous brains of the world supplying original screen tales, it is easily understood that Fox is again prepared for the production of the better type of short comedies.

The whimsical stories of O. Henry and the Van Bibber tales by Richard Harding Davis are admirably adapted to the screen. Every O. Henry tale is a condensed novel in which satire is the dominant note. There is plenty of action, a surprise climax and best of all, "they hold the mirror up to nature."

Earle Foxe, the droll young man who brought Van Bibber to life on the screen, will continue in the role. The lavish manner in which the Van Bibber comedies are produced compares favorably with the feature productions.

The success of the Helen and Warren married life series, based on the newspaper stories by Mabel Herbert Urner, seemed assured from the first picture. Each is a miniature farce in which the everyday problems of domestic life are humorously treated. The role of Helen is capably filled by charming Kathryn Perry, and Hallam Cooley is a very convincing husband.

In addition to the three series already described, there is the Imperial brand. These are much broader, to meet an insistent demand for this type of entertainment. However, Marshall and his staff are determined, so far as possible, to eliminate slapstick and substitute humor of a more refined sort. A small army of gagmen are constantly at work devising new situations and ideas to make the Imperials sure fire in their appeal.

The newest addition to the Fox list is a series of animal comedies, which makes in all fifty-two two-reel laughing films for the season of 1926-27, with a range wide enough to delight every taste.

News Reel Issues

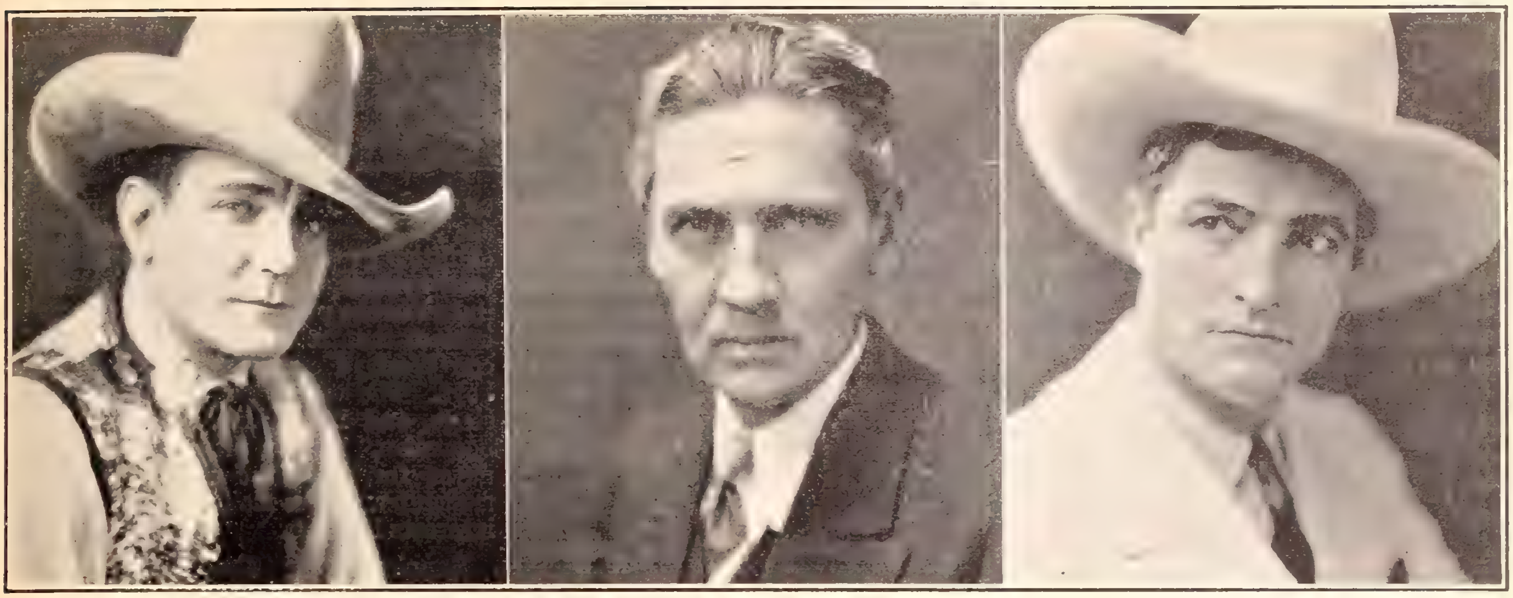
ALMOST every exhibitor takes one of the four national news reels. The larger houses on Broadway contract for all four reels from which they select subjects to make one composite reel. In the period from March 1, 1925, to March 1, 1926, New York's palaces making up a composite newsreel presented a total of 1,787 subjects. One-third of that total, 654 by actual count, were selected from Fox News.

Special trains, boats and airplanes are commonly used so that Fox News may present the pictorial news of the day soon after it happens. Cutters and Laboratory experts are of the best in the motion picture field.

Truman H. Talley, Director-in-Chief of Fox News is a veteran newspaper man with a long record of service on Metropolitan papers and abroad. The editorial staff is composed of former editors and writers from the greatest dailies and magazines in the Nation, each a specialist. With new staff cameramen scattered all over the world and field representatives in every key city from Tokyo to Madrid and new additions in cameramen and editors, it is a foregone conclusion that Fox News will cover the newsreel field more strongly than ever before.

Fox Varieties

THE schedule for Fox Varieties pictures for 1926-27 has been very carefully arranged to give the widest possible selection of subjects for the year and to better the product in every way. It has been prepared in an effort to provide pictures of a type



Fox Western Stars and supervisor of Western productions, left to right: Buck Jones, Edwin C. Hill, in charge of all Fox Western productions, and Tom Mix. Mix and Jones will make seven Westerns each this season

which have proven most popular with theatres and exhibitors.

Not only has Fox continued its policy of foreign expeditions which resulted in so many pictures on last year's program, but a special effort this year is being made to obtain pictures of exceptional interest from the United States.

The pictures from the foreign field include travel and adventure material from Syria, France, Austria, Spain, Norway, Turkey, Greece, Portugal and South America. Other pictures on the schedule are composed of scenes made in a score of other countries combined to show a single phase of life or a single feature of activity.

To gather material for this year's program, a Varieties cameraman is mushing through the snows of Alaska in search of pictorial novelty from the Arctic Circle. Another, who has been basking in the sunny lands of Spain, has just set sail for a trip which will carry him into every country in South America, a trip which means thousands of miles by sea and by the crude means of inland transportation of countries of the South, and which will twice carry him across the heights of the Andes. It will require many months to complete this journey.

Scenes made far underground, as well as on the highest peak of our own Rocky Mountains; scenes showing real lightning manufactured by man; scenes showing how a chemist with a test tube in his laboratory moves a mountain, are a few of the things which the Varieties program will bring from the United States. Quaint interest and amusing

A number of the dramatic and comedy scenes from the Buck Jones starring Fox production, "30 Below Zero"

Tom Mix in action scenes from "Dead Man's Gold," his new starring vehicle for Fox

Tom Mix and Buck Jones Will Make Seven Westerns Each

bits of life from everywhere have been selected to make up four units of a distinct novelty type. Throughout the whole program the same quality of beauty and wonderful photography, characteristic of Varieties series, have been maintained.

Hill to Supervise

EDWIN C. HILL, supervisor of all Fox Films Western Productions, is one of the most widely-known newspaper men in the United States. For the last year and a half, he has been scenario editor of Fox Films.

Prior to that Hill was identified with the Fox Corporation in New York. Characterized by the Saturday Evening Post as "the best all-around newspaper man in America," Hill, as a member of the staffs of the New Work Sun and the New York Herald, had enjoyed wide experience in world affairs.

His first work with Fox Films was as editor-in-chief of Fox News. Following a tour of Europe and America, he installed a system whereby airplanes became a vital factor in film news-gathering.

Hill has always felt that western pictures, with men like Tom Mix, Buck Jones and other popular stars must fill an increasingly large part of the amusement schedule of men, women and children in all sections of the world. For this reason, he feels a keen and appreciative interest in his new position as supervisor of western production. New and better stories, broad and more elaborate settings and a livelier interest in these productions as a whole will be the keynote of his new activities.

Western Program

RECOGNIZING that the western has maintained its audience appeal, which is exhibitor security from Maine to Mexico, Fox Films has launched a western production program of fourteen pictures for next season, starring two outstanding cowboy personalities of the screen—Tom Mix and Buck Jones.

Facilities at the Tom Mix Rancho and the Buck Jones Outpost at Fox Hills have been considerably expanded for the important activities of the 1926-27 schedule. Edwin C. Hill, skilled interpreter of what the public wants, has been made supervisor of all Tom Mix and Buck Jones pictures.

Analysis of what makes Tom Mix a sure box-office bet is not difficult. The answer is that this star embodies those qualities of physical strength and human sympathy which are inseparably linked in the public mind with the ideal hero of the great and enduring American West. He's the idol of American boys. The whole vast outdoors is his stage, and Mix is more than a great horseman. He is a picture expert who never forgets the demands of showmanship and who makes the exhibitor's interests his own.

Supplementing the keen interest which Mix personally has contributed to the making of his pictures are technical facilities. A substantial fortune has been spent in building the Mix Rancho. The ranchhouse, the stables, the corrals, the kennels, the western town complete in every detail, fulfill a two-fold purpose: they create for Mix the western atmosphere he loves and at the same time provide a perfectly-appointed location spot where it is possible to film at least a portion of each starring vehicle in which he appears.

This western colony set down in the midst of the big Fox lot in Westwood

Stars and featured players in Fox comedies. Left to right, top row: Gladys McConnell, Earle Foxe, Georgie Harris, and Florence Gilbert; bottom row: Barbara Luddy, Hallam Cooley, Leo Leonine, and Kathryn Perry

Authors of stories which Fox will picturize. Left to right: Austin Strong, A. S. M. Hutchinson, Max Brand, Winchell Smith, Jackson Gregory and H. G. Wells are included in the list

is the home of fifty cowboys who make up Tom's permanent staff, Tony and the other horses and dogs that are used in Mix pictures. A machine shop and a blacksmith establishment are maintained. All the equipment necessary for making a feature-length picture is kept in a special production shed. There are no hurried calls to the Los Angeles studio when a Mix film is in the making, for emergency material of every description is stored on the property.

The winning personality of Buck Jones has gained for him a following of fans, ever increasing in numbers. It is not merely that Buck is a superb horseman, skilled in feats of daring, that has brought him his present eminence. In addition to securing youthful admirers, he has demonstrated that he is a real actor.

Not far from the Mix Ranch lies The Outpost, Buck Jones' ranch. Here is the bustling center of activity that brings together authors, directors and technical experts in the preparations of the seven pictures which Jones will contribute to next season's schedule. Recently the stables and kennels have been expanded to shelter the increasing number of horses and dogs that are the companions of Silver Buck and White Eagle. Here, too, is a complete plant, with everything required to make westerns.

The units producing Fox Westerns do not work on a restricted schedule. The same care is applied to their technical perfection as is given the most pretentious super-special. Scenarists are ever on the alert for new angles of outdoor action. Tom Mix and Buck Jones personally devote much of their time to working out new stunts to thrill their admirers. A staff of location experts travels fifty-two weeks in the year, scouring and surveying the wild unexplored corners of the West to find the unusual in nature's beauties.

Authors

THE array of authors and playwrights, whose brain children will be put on the screen by Fox Films during the 1926-27 season, contains names that are bywords with the motion picture devotees. Equally prominent in their fields are the directors and scenarists, who will take the literary and stage successes and fashion them for film production.

Among the celebrated authors and playwrights whose names are attached to the forthcoming Fox product are: H. G. Wells, A. S. M. Hutchinson, David Belasco, Laurence Stallings, Maxwell Anderson, Herman Whittaker, Clyde Fitch, James Gleason, Winchell Smith, Clemence Dane, Pierre Wolff, O. Henry, Richard Harding Davis, John Stone, Gaston Leroux, Charles Klein, Lee Arthur, Rida Johnson Young, Harry Delf, Mabel Herbert Urner, Russell Medcraft, Norma Mitchell, Austin Strong, Patterson McNutt, Anne Morrison, Kate McLaurin, Henry Leverage, F. Tennyson Jesse, H. M. Harwood, Gerald Beaumont, Adela Rogers St. John, Jackson Gregory, Max Brand, Paul Leicester Ford, Ejnar Mikkelsen, J. Allan Dunn, Ralph Strauss, Rene Fauchois and Gladys Unger.

Scenario Writers

The scenario writers, who Fox has aligned to work under the direction of scenario editor Ned Holmes, are Eve Unsell, Bradley King, Julian LaMothe, John Stone, Adela Rogers St. Johns, J. T. O'Donohue, Patrick Burke, Robert Lord, L. G. Rigby, Alfred A. Cohn, the team of Hope Loring and Louis Lighton, Agnes Leahy and Kenneth Clark. Frances Marion will be represented with "7th Heaven," already completed.

Fox Film Corporation Scenarists. Left to right: Frances Marion, Ned Holmes (Scenario Editor), Eve Unsell, John Stone and Bradley King

Large Number of Popular Stars Will Appear in Fox Productions

The directors under contract to Fox Films to wield the megaphone over the Supreme Attractions for the coming season are John Ford, Raoul Walsh, Emmett Flynn, Robert P. Kerr, Irving Cummings, Thomas Buckingham, Victor Schertzinger, J. G. Blystone, Frank Borzage, R. William Neill, John Griffith Wray and Howard Hawks.

Lists Stars

GREAT numbers of stars and featured players are enrolled under Fox Films Banner for the 1926-1927 schedule of releases. New faces to win new friends, familiar appearances which are known the wide world over—all these are gathered together at the Fox West Coast Studios to give the public what it wants.

Leading the impressive list, is the one and only Tom Mix, whose popularity increases with every picture and of whom it is said, "He never loses a fan." His horsemanship, virility and strength have won for him the admiration of fans in every country of the civilized world, and seven great stories by the most successful of western screen writers will be transferred into films by him to please the huge audience he has never disappointed.

Colorful Alma Rubens will continue to bring to the screen under the Fox direction her convincing and accurate interpretations of difficult portrayals. Her refined and unusual type of beauty qualifies her for many roles that no other living actress could portray. Miss Rubens' first 1926-27 release will be based on "The Pelican," international stage success.

Charles (Buck) Jones has won his way to stardom by his manliness and athletic ability on horseback and off. "30 Below Zero," which he completed before he sailed for Europe on a two-months' vacation tour, will be Buck's first 1926-27 release. This will be followed by "Dark Rosaleen" from a story by Max Brand; "Desert Valley," by Jackson Gregory, and "The Broncho Twister."

Bellamy and O'Brien

Madge Bellamy, one of the loveliest of screen actresses, will play the leading role in "The Way Things Happen," from the stage play by Clemence Dane, and "The Auctioneer," the Belasco-Warfield triumph.

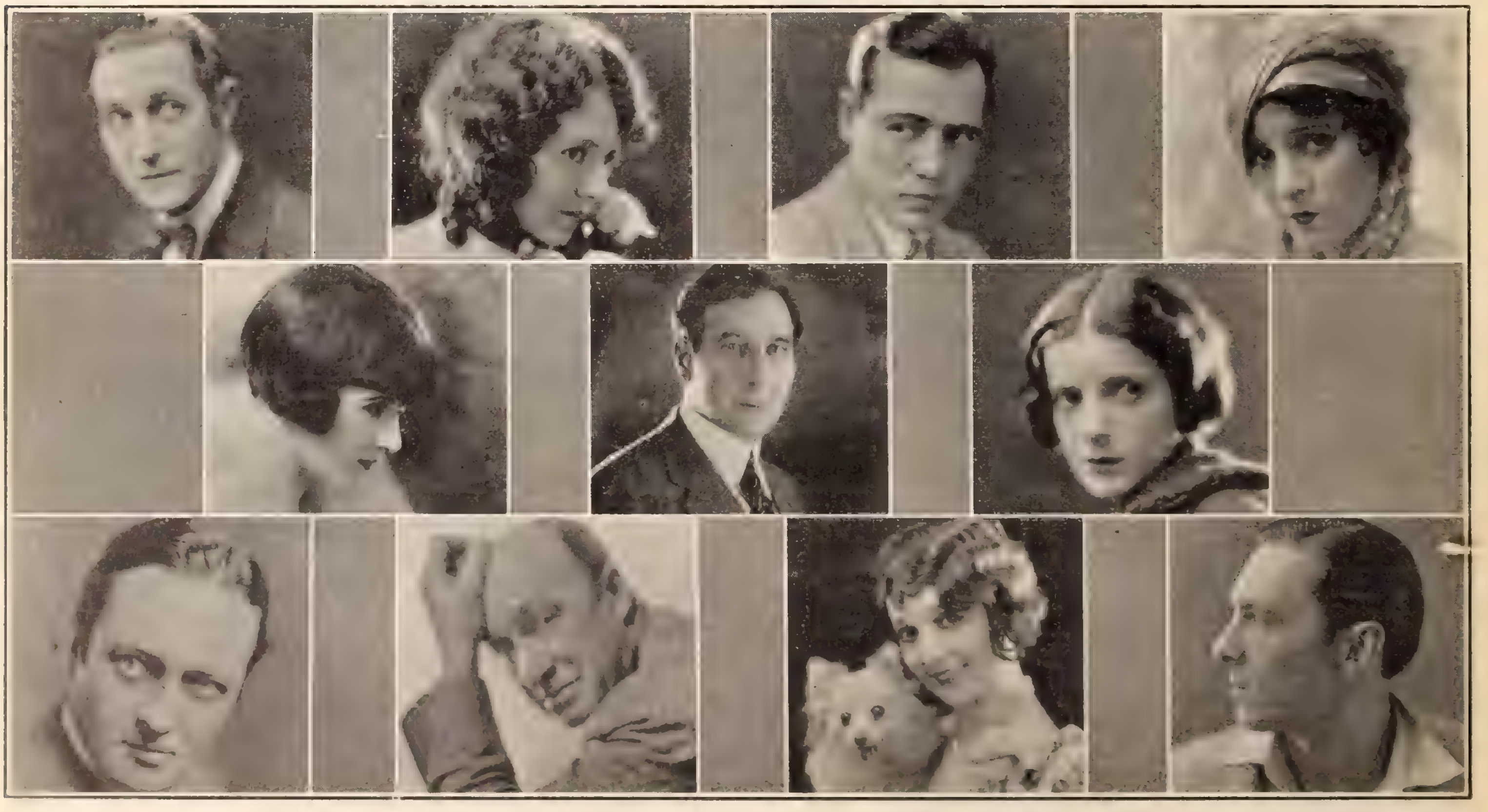
George O'Brien, the smiling and athletic native son of California, will further increase his popularity with the film followers in the roles he will have with the coming year. George has one picture to his credit even at this writing, and it is one of the biggest on the Fox release schedule, namely, "3 Bad Men." Others in which he will appear are "Fig Leaves," now in work, "The Devil's Master," and "Whispering Wires."

Livingston-Lowe

The new style attractive temptress is epitomized in the dainty person of Margaret Livingston, who has come far up the ladder of screen success in the last year. Many important roles are scheduled for Miss Livingston and to date she is cast in the following pictures on the Fox 1926-27 schedule, "Married Alive," "The City," and "Wedlock."

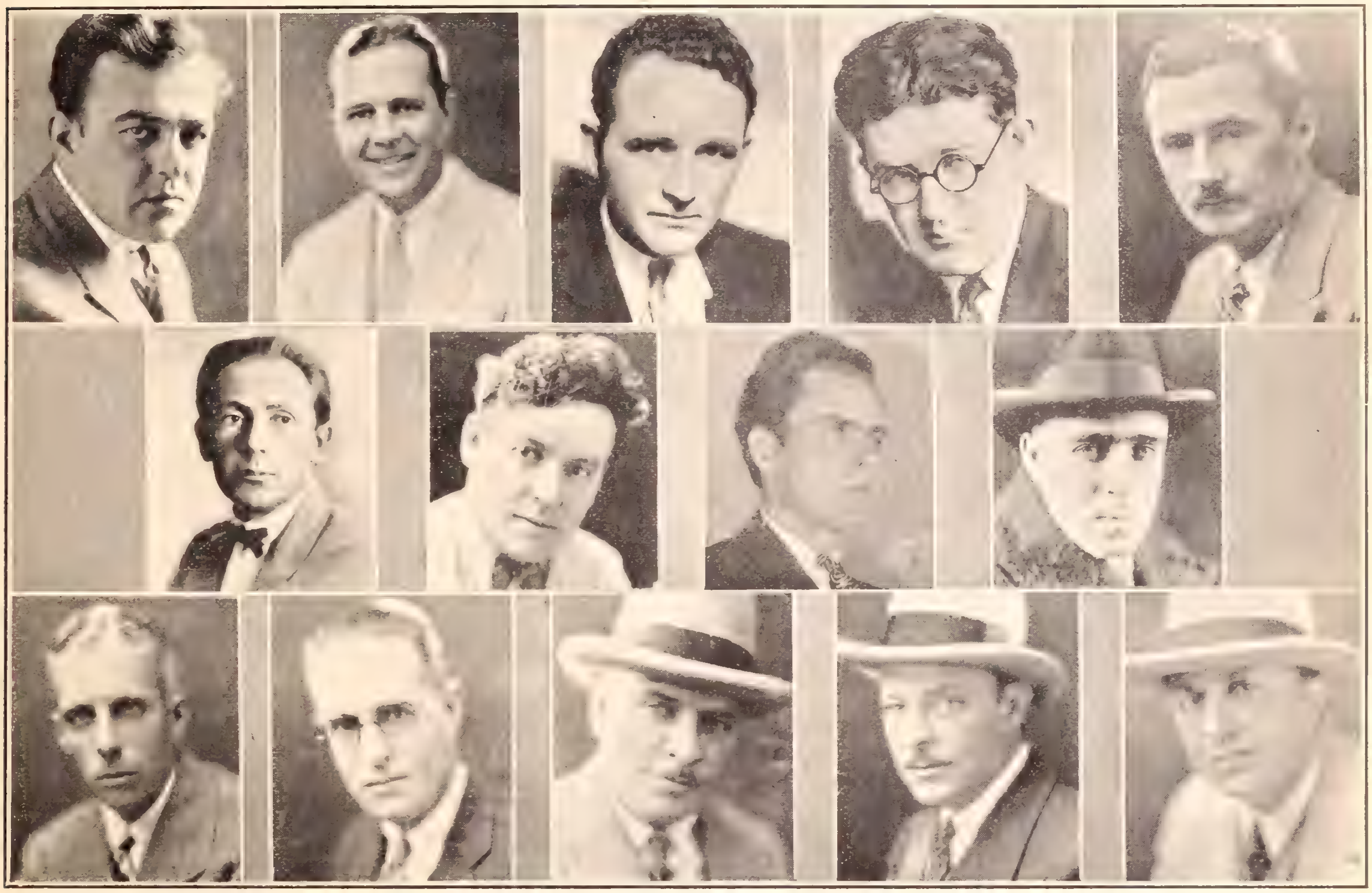
Edmund Lowe has become one of the best-known and best-liked of the leading man in filmdom and he is cast in many suitable parts in the 1926-27 releases. Some of the films in which he will appear are "The Monkey Talks," "The City," "What Price Glory?" and "Wedlock."

Janet Gaynor is one of the new stars, a sweet and unsophisticated girl with a talent for subtle and delicate charac-

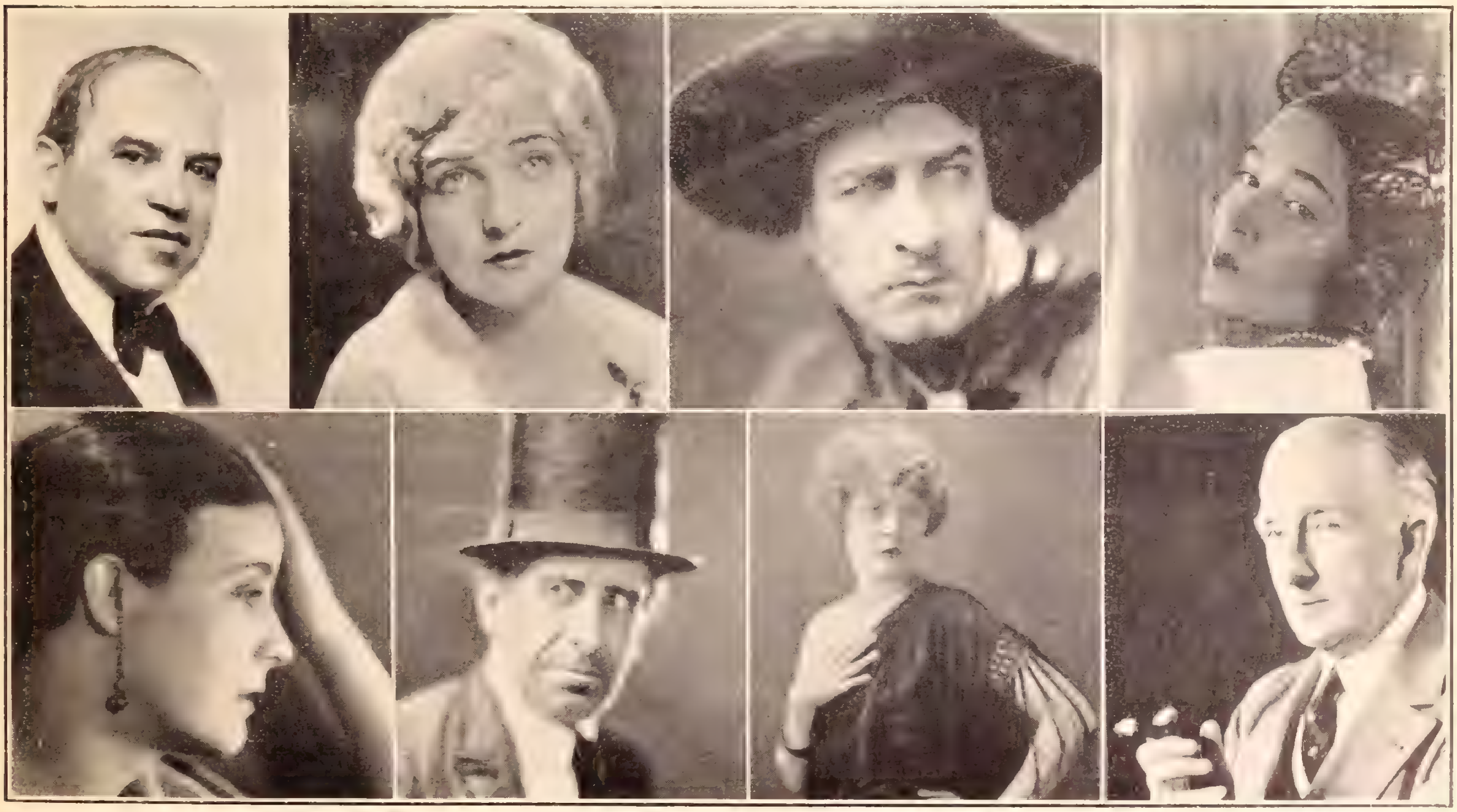


Stars and players appearing in Fox productions. Left to right—top row—Lou Tellegen, Janet Gaynor, Leslie Fenton and Olive Borden (star); second row Margaret Livingston (star); Paul Panzer and Alma Rubens (star); bottom row Edmund Lowe (star); J. Farrell MacDonald, Madge Bellamy (star); George O'Brien, (star)

Fox Directors and Borrowed Players



Directors of Fox productions. Left to right, top row: Victor Schertzinger, Thomas Buckingham, Frank Borzage, John Ford, and R. William Neill; second row: F. W. Murnau, John Griffith Wray, Emmett Flynn and Raoul Walsh; bottom row: Howard Hawks, Robert P. Kerr, J. G. Blystone, Harry Beaumont, and Irving Cummings



Stars and featured players in Fox productions borrowed from other companies. Left to right, top row: George Sidney, Belle Bennett, Tom Santschi, Dolores Del Rio; bottom row: Virginia Valli, Frank Campeau, Phyllis Haver and Alec B. Francis

Players Drawn From Other Companies to Fill Special Roles

terization. One of the Wampas choices, her work in several of the big Fox smashes will bear close watching by those who delight in finding a star in its ascendancy. She will be seen in "The Story of Mother Machree," "A Holy Terror," "Pigs," and "Whispering Wires."

Leslie Fenton is rapidly becoming one of the screen's finest juveniles. He will find many opportunities for his honest and convincing work in "A Holy Terror," "The City," "Pigs," "The Way Things Happen," "The Pelican," and "What Price Glory?"

Olive Borden is another of the new faces brought to the screen in starring roles by Fox Films. Miss Borden will be seen next season in "Fig Leaves," "3 Bad Men," "Married Alive," "The Monkey Talks,""The Devil's Master," and "Whispering Wires."

J. Farrell MacDonald's keen and clever characterizations have made him famous and his future is as bright as any actor can boast. The pictures in which he will be seen next season are: "3 Bad Men," "What Price Glory?" and "The Monkey Talks."

Kathryn Perry has become the acknowledged type of young American wife. In addition to playing the role of Helen in the Mabel Herbert Urner Married Life Comedies, she has been cast for a part in the feature production "Wedlock."

Earle Foxe, short comedy star, handsome, tall, and very capable, is one of the standard bearers of Fox comedies. He will also be seen in "Going Crooked," and "Whispering Wires."

Florence Gilbert is another of the leading ladies of Fox comedies who will be seen in feature film roles. She has been cast in "The Devil's Master."

Hallam Cooley has acted with marked success opposite Kathryn Perry and will continue to work in the clever domestic comedies and also in the following features: "The City," "Going Crooked," and "Whispering Wires."

Gladys McConnell is still another of the comedy ladies who will work in the feature films. She has been assigned a role in "The Holy Terror."

George Harris, Fox Films comedian, imported from England, a talented actor, continues to shake the sides of the nation with real laughter.

Barbara Luddy is the little Irish girl who plays opposite Harris with such effective results. She is cute and winsome, with a confiding smile.

Sid Smith is the comedian who continually faces a series of embarrassing situations. His methods of extrication are productive of wholesale laughter from any audience.

Of the heavies, Lou Teliegen has swept into prominence from the days when he was known as "the great lover." His classic profile and hard eyes, combined with his fine physique, make him one of the best-hated villains of the screen.

Paul Panzer, one of the most versatile of motion picture character actors, under contract to Fox, will be seen in "30 Below Zero," and other Fox supreme attractions.

Jay Hunt, who was the Lightnin' Bill Jones of the screen, broke into pictures as a director for Ince, is well-established among the character actors who can be depended upon and, being under contract to Fox, will therefor be kept busy in many of the forthcoming productions.

ALTHOUGH wedded to the wise policy of maintaining a line of brilliant stars under contract for its numerous productions, Fox Films does not hesitate to step out and employ unattached players when circumstances make it necessary to do so. Within the past few months Fox executives have signed up for special work Victor McLaglen, Belle Bennett (borrowed from Sam Goldwyn), Dolores Del Rio, George Sidney, Virginia Valli and Jacques Lerner, among others, in order to insure good production.

Players Borrowed

The role of Captain Flagg in the screen version of "What Price Glory" was given to McLaglen because he fits the part so perfectly, both as a screen artist and as a man in the world of reality. His life as an adventurer and Lieutenant of the Royal Irish Fusileers in France, as well as his physique, recommended him for the role.

The quandry about filling the feminine lead for "The Lily" was solved by borrowing Belle Bennett from Sam Goldwyn on the strength of her remarkable work in "Stella Dallas."

George Sidney was selected to play "The Auctioneer" after a search covering the whole film industry. Very few of the present generation of stars are as competent to handle the highly specialized role of this old Warfield creation as is Sidney, who gave a hint of his dramatic powers in the Potash and Perlmutter pictures.

Virginia Valli has few peers in her profession on the basis of finished work and she was therefore signed to play the feminine leads in three important pictures during the coming season—"Is Zat So?" "The Family Upstairs" and "Going Crooked," three stage hits.

No other actor but Jacques Lerner was considered to play the part of the monkey in the screen version of the play in which his acting was such an important factor, "The Monkey Talks." Lerner, the clever "animal impersonator," will now have a chance to give his art permanent recording on celluloid.

Tom Santschi, who played one of the title trio in "3 Bad Men," as well as two other heavies, Frank Campeau and Frank Beal, will be used in Fox productions during the season, having been signed for special parts, as have Alec B. Francis, popular and lovable character actor, and Andre deBeranger, who gives up directing to play leading masculine roles. On the feminine side Priscilla Bonner, Phyllis Haver and Eva Novak have also been signed for specific parts.

"Legitimate" Producers

NAME the leading stage producers who are putting out successes year after year—David Belasco, John Golden, Sam H. Harris, the Shuberts, Arch Selwyn, A. H. Woods and Arthur Hopkins—the makers of hits and the makers of money. Fox Films has purchased for production during the 1926-27 season the most successful plays of these outstanding showmen.

Those bought from Belasco include the three plays in which David Warfield won the applause of the Nation, "The Music Master," "The Auctioneer," and "The Return of Peter Grimm," as well as the Belasco adaptation of the French play, "The Lily."

The John Golden hits include "Pigs," "7th Heaven," "A Holy Terror," and "Going Crooked.". "The Cradle Snatchers," a Sam Harris hit, has been running in New York since last August. Another Harris comedy is "The Family Upstairs," which presents the amusing side of American home life and the entertaining high lights that surround an engaged couple.

From the Shuberts have been obtained the comedy "Is Zat So?" the mystery play, "Whispering Wires," and the drama, "The City."

Arch Selwyn produced "The Monkey Talks," in New York after its exceptional success in Paris and London. The screen will give the play added scope for the unusual treatment demanded by its theme.

A. H. Woods staged "The Pelican" and "The Way Things Happen," both of them dramas.

Studio Briefs

William Bakewell, the printer's devil of "The Last Edition," has been assigned an important part in the "The Waning Sex," Norma Shearer's latest starring vehicle, which Robert Leonard is directing for Metro-Goldwyn-Mayer.

Mikhael Vavitch has been cast for an important role in Jetta Goudal's first starring vehicle, "Her Man O' War," which Frank Urson is directing at the De Mille studio. Vavitch recently appeared in "Siberia" and "The Midnight Sun." Ray Deslys and Jimmie Adams have also been added to the cast of "Her Man O' War."

Metro-Goldwyn-Mayer has signed Dimitri Buchowetzki to a contract whereby he will direct a production at the Culver City studios this fall.

Production on "Meet the Prince," in which Joseph Schildkraut is featured, has been gotten under way at the De Mille studios under the direction of Joseph Henabery.

Patricia Avery, newly signed Metro-Goldwyn-Mayer stock player, will make her first screen role in Hobart Henley's production of "Bellamy the Magnificent," in which Ramon Novarro is starred. Willard Louis has also been assigned an important role in this adaptation of the stage play and novel by Roy L. Horniman.

Chester Conklin affixed his name this week to a long term Paramount contract. His first appearance under his new contract will be in "The Ace of Cads," adapted from Michael Arlen's story in which Adolphe Menjou will be starred.

Because of a serious illness which has overtaken Mack Swain, the role allotted to him in the "Son of the Sheik" has been assigned to Karl Dane. "The Son of the Sheik" is the forthcoming Rudolph Valentino vehicle.

Jobyna Ralston has been borrowed from the Harold Lloyd corporation for the feminine lead opposite Rod La Roque in "Gigolo," Garrett Fort's adaptation of the story by Edna Ferber. Louise Dresser and Cyril Chadwick also appear in "Gigolo," which will be made at the De Mille studio.

Samuel Goldwyn, producer of pictures for United Artists release, has changed the addresses of his New York office and his studio center in Hollywood. In New York his business headquarters are now located at 729 Seventh Avenue, with Mulvey in charge of Eastern operations. In California he is now using the Cecil De Mille studios in Culver City.

Associated with Joseph Schildkraut in his first featured role in "Meet the Prince" are Marguerite De La Motte, David Butler, Julia Fay, Vera Steadman and Helen Dunbar. Jane Murftan and Harold Shumate wrote the continuity under the supervision of Jack Cunningham.

Production on the Constance Talmadge comedy drama, "Silky Anne," is well under way at the Fairbanks-Pickford studio. Recent additions to the cast are Rose Dion and Chester Conklin.

Through the courtesy of F. B. O. Dorothy Dunbar has been loaned to Inspiration Pictures to play opposite Richard Barthelmess in "The Amateur Gentleman," which will go into production on May 3 at the Clune studio in Hollywood. This is a screen intrepretation of the novel Jeffrey Farnol and it will be directed by Sidney Olcott.

Wesley Ruggles has been selected to direct the "The Kick-Off" the first of a series of athletic pictures starring George Walsh, which Excellent Pictures are planning to make. The supporting cast is now being assembled and shooting is scheduled within ten days or so.

"It's the Old Army Game," the first W. C. Field starring vehicle, has been completed under the direction of Edward Sutherland at the Long Island Paramount studio. J. P. McAvoy's play, in which Field appeared in his last Follies engagement, serves as the basic plot in this screen version by Tom Geraghty and J. Clarkson Miller. Supporting Field are Louise Brooks, Blanche Ring and William Gaxton. Others in the cast are Mary Foy, George Currie, Josephine Dunn and Jack Luden.

Scenes from "A Flivver Vacation," Universal

The screen adaptation of Myron Fagan's stage play, "Mismates," which Earl Hudson is producing for First National with Doris Kenyon and Warner Baxter in the leads, is now in its third week of production.

In "Tin Gods," Thomas Meighan's next starring picture for Paramount, Renee Adoree will have the leading feminine part, as a result of an arrangement with Metro-Goldwyn-Mayer. Production will start on May 3 with Allan Dwan at the megapho

Al Rockett's second production for First National, "Subway Sadie," for which Paul Scoffield did continuity, will have for its featured players Dorothy Mackaill and Jack Mulhall. Alfred Santell will direct.

Bebe Daniels, who has just completed "The Palm Beach Girl," will leave New York on May 1 for the West Coast where she will begin work on her new starring picture, "The College Flirt," in which she will be directed by Clarence Badger.

The popular dog star, Rin-Tin-Tin, will be seen in "A Hero of the Big Snows," a story written for him by Ewart Adamson. Herman Raymaker again directs the dog star and the humans in the cast include Alice Calhoun, Don Alvarado, Leo Willis and Mary Jane Milliker.

Cosmo Hamilton's novel, "Paradise," which Ray Rockett plans to get under way about May 15, will star Milton Sills with Betty Bronson in the leading feminine role, Irwin Willat has been chosen to direct and Paul Scoffield is doing the continuity.

Johnny Hines' latest comedy for First National, C. C. Burr production called "The Brown Derby," was completed this week under the direction of Charles Hines at the Tec Art studio in the Bronx. Diana Kane plays opposite the star and the supporting players include Ruth Dwyer, Flora Finch, Edmund Breese, Bradley Parker, Herbert Standing and Bob Slater.

Actual camera work was started this week at Universal City on Walter Lang's first directorial effort for Gotham, "The Golden Web." This is an adaptation by James Bell Smith of the E. Phillips Oppenheim novel. Hutnley Gordon and Lillian Rich have been cast for the leading parts.

Three First National Pictures are in the cutting room. They are, "The Savage," "Puppets," and "Men of Steel."

George Melford this week completed the casting for the new version of "The Flame of the Yukon," in which Seena Owen has the title role with Arnold Gray as the hero. The recent additions to the picture are Matthew Betz and Winifred Greenwood.

Having completed camera work on his Paramount production, "Beau Geste," Herbert Brenon is due to arrive in New York to edit, cut and assist in the titling of his picture, Julian Johnson is also in the East with some of the film.

Short Subjects and Serials

A sailor comedy is "Shore Shy," an Educational release featuring Billy Dooley

First Al Joy Comedy Being Completed by Basil

Joe Basil, directing Al Joy in a series of two-reel comedies, is now completing the first of the unit which has been retitled from ''The Hick Parade'' to ''Over There.'' Besides Joy the cast consists of Rose Mass, Thomas Burrello and George Du Count. The production staff are S. B. Moss, assistant to Basil; Anthony Trigili, photographer, and Arnold Hansen, production manager. M. H. Harper is in charge of publicity.

Mabel Normand Busy With Roach Comedy

Mabel Normand is busily engaged in the filming of her first Hal Roach Comedy, ''Comrades-in-Work''. Richard Wallace and Stan Laurel are the directors. Wallace is handling the scenes directly involving the star and Laurel is shotting those in which other members of the cast, Carl Miller, Alta Allen, Laura La Verne and Max Davidson, are seen.

Ethlyn Gibson Signs for Winnie Winkle Series

Billy West, of West Brothers' Productions, has signed Ethlyn Gibson to a long-term contract and has assigned her for the lead in his first series of two-reel comedies, Winnie Winkle, which are now being produced under the direction of Arvid Gilstrom at the Fine Arts Studio.

F. B. O. Has New Comedy Series

Two-Reel Subjects to be Made With New Process Invented by Charles Bowers

FILM Booking Offices will introduce a new series of two-reel comedies next season to be known as ''Whirlwinds,'' which will be produced by Charles Bowers who has been working for a number of years on a new process by means of which he is able to make both animate and inanimate objects do anything conceivable on the screen.

These are not animated drawings, says F. B. O., but real people and objects which are made to do the seemingly impossible though the inventor does not resort to double exposure, superimposing or drawings.

Bowers was a former newspaper cartoonist, later becoming an actor and stage director in the ''legitimate.'' He then got into the picture business, and having perfected his process, built a studio in Long Island City and made a six-reel picture for one of the big oil companies using his process for gushers and other effects. Bowers then made a two-reel comedy, ''Egged On,'' which will be the first to be shown by Film Booking Offices.

Patheserial, "Snowed In" on Schedule

AN outdoor mystery serial, "Snowed In," is scheduled to follow "The Bar-C Mystery" on the Pathe program. The serial team of Walter Miller and Allene Ray will again be seen in this Pathe serial. The supporting cast includes Frank Austin, Tom London, John Dillon, Natalie Warfield, Charles H. West, Walter Cettel, Ben Walker, Bert Alping and George Magrill.

First "Newlywed" Comedy Gets Under Way

Camerawork started this week on the new Stern Brothers Comedy series, ''The Newlyweds and Their Baby,'' adapted from the newspaper cartoons by George McManus and is expected to be the principal offering for the coming season from the Stern Brothers studios.

Sonny, a fifteen-months-old youngster, whose real identity has not yet been made public, will be the baby while the roles of Mr. and Mrs. Newlywed will be played by Ted Dooley and Ethlyne Clair.

Scenes from the Pathecomedy, 'The Yankee Doodle Duke"

Resume of Current News Weeklies

KINOGRAMS NO. 5181: Boston — Nautical Training Ship Nantucket returns from foreign cruise, cadets get diplomas; New York City—Police Reservists end training with an exhibition of daring feats of rough riding; Pulham, England—Amundsen's airship "Norge" arrives after non-stop flight from Rome; Fairbanks, Alaska—Captain Wilkins and his pilot Ben Eielson arrived from Point Barrow; New York City—Chauncey M. Depew praises motion pictures on his ninety-second birthday; El Monte, Cal.—Jazz artists go into lions' den to amuse the King of Beasts; Guantanamo, Cuba—Great guns of the Atlantic fleet bark as U. S. warships hold Spring maneuvers: Boston—Boston Braves hand their guests, Philadelphia Nationals, a 2 to 1 beating; New York City—Denver expedition to Africa is back after nine months trip.

KINOGRAMS NO. 5182: Oslo, Norway—Amundsen and Ellsworth greeat tehir airship as it arrives from England; New York City—All-Jewish champion Hakoah sport team from Vienna wins first soccer game; Washington—Jack Caves who is pushing barrow around world for $30,000 arrives after completing 99,906 miles; New York City — Camera catches unusually thrilling picture of fire heroes trapped on roof; Fort Worth, Texas —Tex Rickard adds Dempsey's autograph to his collection; Paris—East Indian "Durbar" that Mahajara of Kashmir might envy visits French capital; Philadelphia—Records crash in big Penn relay carnival; Des Moines—Hoff breaks American pole vault record in Drake relay games; Cushing, Oklahoma—Six hurt when big oil refining plant blows up and rocks town.

INTERNATIONAL NEWS NO. 35: Philadelphia, Pa. — Leading college stars in stirring competition for field and track honors; Lakewood, N. J.—Homes destroyed as fire sweeps forest; Glendale, Cal.—Dedicate tribute to first and greatest law-giver; Atlanta, Ga.—Completes design for great memorial to Confederacy; San Francisco, Cal.—Folks, meet Long Duck, plenty big boy from China land; Oslo, Norway—Capt. Roald Amundsen leaves Norway for Spitzbergen to fly over the Pole; New York City—Spring training begins for some new Zoo arrivals; Charleston, S. C.—World's most beautiful gardens in full bloom; Ne wYork City—Jewish invaders win first soccer battle; Inglewood, Cal.—California Editors treated today on stone pile; Indianapolis, Ind.—Kiddies enlist in tooth-brush army; Atlanta, Ga.—Grand Opera stars enjoy old time Dixie Barbecue; Los Angeles, Cal.—New parachute coat for airplane riders; Tripoli, Africa—African natives greet Mussolini like king.

INTERNATIONAL NEWS, NO. 34: Scapa Flow—German dreadnaught raised from sea grave; Boston, Mass.—Boston Braves defeat Phillies, 2-1, in first "home game" of year; Fresno, Cal.—Golden State revels in raisin-day fiesta; Detroit, Mich.—"Safety first" is motto of marching legions; Philadelphia, Pa.—Athletics open home season with stinging victory over Bucky Harris' champion nine; New York City—Yankee sluggers bat out victory in opening game; Chicago, Ill.—Interesting personalities at women's world fair; Nome, Alaska—Alaska cowboys round up great reindeer herds; Paris, France—Hindu touring world with "wonder" elephant; Philadelphia, Pa.—Pan-American journalists inspect sesqui site; Cambridge, Mass.—Crimson lacrosse team defeats English visitors; Mikesa, Japan—"Sacred paint" keeps Jap babies from all evil; Silver Springs, Fla.—Diver explores floor of picturesque springs; Italy, England—Polar dirigible flies from Italy to England; New York City—Champion jumping horses in thrilling exhibition.

Amiable Walter Heirs frolics his way through his latest comedy, "Fresh Faces," an Educational release

PATHE NEWS, NO. 35: Annapolis, Md.—Train midshipmen as expert sailors; Shanghai, China—Chinese coolie strikers learning to drill; Rome, Italy--Norge completes first hop in dash to North Pole; New York City—Work keeps him young; New York City—Children show a great big heart; Manila, P. I. —Hold high mass in prayer for independence; Newark, N. J.—State Executive opens new industrial building; Washington, D. C.—Guests at White House; Charleston, S. C.—Oh, how they Charleston the Charleston on Charleston; Tokio, Japan—Great fire again brings devastation to Japanese capital; Unexplored Arctic—First flight every made over the uncharted area of Northern Alaska; Detroit, Mich—Hold great parade for "safety first"; Philadelphia, Pa.—Train women doctors exclusively; Huntingdon, Pa.—Juniata College celebrates "Golden Jubilee"; Lawrence, Kan.—World's pole vault champion shows fine form in Kansas relays; Phoenix, Ariz.—Old-timers gather for jolly celebration; New York City—Denver African Expedition returns from trip to "Mystery Land"; Newark, N. J.—War monument by famous sculptor on view.

PATHE NEWS NO. 36: New York City—"Dr. Circus" pays annual call at Belleveue Hospital; Oslo, Norway—Norge completes second lap of trip to North Pole; Philadelphia, Pa.—Track stars score brilliant triumphs in Penn Relays; Fort Worth, Texas—Heavyweight champion signs with Tex Rickard to defend his title in bout this autumn; Tripoli, Africa—Mussolini accorded royal honors on visit to enhance national prestige; New York City—Hakoah soccer players win in U. S. debut; With the U. S. Artillery—Pathe News presents exclusive pictures of 2d Battalion, 76th Field Artillery, in maneuvers at their camp at Monterey, California; Langley Field, Va.—Observe Uncle Sam's airmen in action. National Advisory Committee on Aeronautics gets first-hand information at great Army flying field.

FOX NEWS, VOL. 7, NO. 60: Philadelphia, Pa.—Marine unit is rated best fancy-drill team o fnation; Provo, Utah—Care of Timpanogos, a gem-like beauty spot; Stone Mountain, Ga.—Committee accepts model for a memorial to Confederacy; Hannibal, Mo.—Crowd of 35,000 attends children's candy egg hunt given by Lions Club; Pittsburgh, Pa.—Most unusual ferry is this odd contrivance that saves time and hill-climbing; Ormond Beach, Fla.—Two John D.'s, father and son, are caught by camera as they leave church; New York City—Artist introduces new idea to foil bandits; Rome, Italy—Airship Norge leaves on first leg of journey; Marlboro, Mass.—Tabby cat hires out as nurse to family of setter; Haarlem, Holland—Crack cavalry troop of the Dutch Army displays expert horsemanship; St. Louis, Mo.—Camera study of Trick Shot Champion Charles Paterson; Carribean Sea—U. S. Utah goes into action in climax of winter manuevers.

FOX NEWS, VOL. 7, NO. 59: Miami, Fla. —Society seeks diversion by riding to the hounds; Florence, Italy—Tourists gather to see odd religious ceremony; Bremerton, Wash.—Salvage ship for sunken submarines launched at Puget Sound Yard; New York City—The champion all-Jewish Hakoah soccer team of Vienna arrives to play the best elevens in the United States; Rogers, Ark.—30,000 people from twenty cities join in festival to welcome apple blooms in Northern Arkansas; Port Arthur, Texas—Thirty-two seamen die when explosion sweeps decks of oil tanker; Germany—Two sailors on an odd land voyage roll barrel for 10,000 kilometers; Gloucester, Mass.—Most famous fishing fleet of Atlantic Coast gets ready for active season; Washington, D. C.—Eight women are among starters in fifty-mile hike; Millbrook, N. Y.—Old Chubby is retired after twenty-five years' faithful service; Salinas, Cal. —Whippet tanks advance through barrage of phosphoros bombs.

Opinions on Current Productions

"Too Many Babies"

(Universal-Century—Two Reels)

(Reviewed by M. T. Andrews)

THAT venerable social institution, mother-in-law, is the subject of this comedy in which Charles King and Blanche Payson are starred. Charlie and his wife are unexpectedly visited by mother-in-law who has been led to believe that they had two lovely children. Naturally, her first question after arrival was where are the youngsters hiding, whereupon Charlie volunteered with a reply that they are playing in the park. He goes out bent upon kidnapping a couple of kids in order to stave off mother-in-law's ill humor, but being unable to achieve his purpose within short time, his wife goes out and steals two kiddies from neighbor's yard. Shortly after Charlie returns with two more, but the old lady, perceiving that she has been duped, proceeds to administer a drubbing to the henpecked Charlie, until a friendly policeman saves him from the strong arm. Scott Pembroke directed.

Summary—Lacks gags and ideas for a story which has been overworked in better comedies.

"The Tin Ghost"

(Educational-Mermaid—Two Reels)

(Reviewed by M. T. Andrews)

ANOTHER good slapstick comedy from Lige Conley with some dandy gags in the tin soldier episode. Some tried and true stuff like sitting on a lighted cigar, and spilling ink over a clean white vest, is introduced in the initial scenes. But just when you are ready to yawn, in comes the scientist with his marvelous invention, a tin automatic soldier that can do anything but chew tobacco and swear. The scientist holds a demonstration before a group of financiers, when a villain cuts the connecting wires by means of which the invention operates, and the automat refuses to work. Lige agrees to animate the tin skeleton, but accidentally the automat begins to operate, keeping Lige and the darky porter in a riot of stunts as they try to get out of its way. Directed by Stephen Roberts.

The Cast

Lige Conley, Estelle Bradley, Jack Lloyd, Otto Fries, Phil Dunham.

Summary—Lige, the colored porter, and the tin soldier furnish enough merriment to please the average comedy fans.

"The Mad Racer"

(Fox—Two Reels)

(Reviewed by M. T. Andrews)

ANOTHER splendid comedy in which the quibbling Van Bibber blunders himself to victory in the usual grand style. Van runs into many new complications in this one, with a result that the fans will get more than their money's worth of laughs. The hero is spending a vacation with Colonel Paddock's party at a ranch owned by the latter's friend. Now it happens that the peaceful atmosphere of this ranch is disturbed from time to time by a desperado known as the Mad Racer, the terror of the countryside. Ranch foreman hires him to dispose of Van in order that he may win the annual buggy race and possess himself of Sylvia Paddock, in whom he is infatuated. By a trick of fate, however, Van is forced in the race, and after having been dragged by a runaway vehicle, stumbles into a leading chariot in which the Mad Racer lies stunned. And so once again Van is proclaimed hero of the day. Benjamin Stoloff directed.

The Cast

Reginald Van Bibber	Earle Foxe
Sylvia Paddock	Florence Gilbert
Bertie De Puyster	Lyn Cowan
Colonel Paddock	Frank Beal
The Heavy	Lawford Davidson
Mad Racer	Patrick Rooney

Summary—Well up to the standard of Van Bibber comedies. Has clever subtitles and many novel situations. Should please all patrons.

"The Doctor"

(Cranfield & Clark—Two Reels)

(Reviewed by M. T. Andrews)

THIS is No. 5 of the two-reel comedy series, "Smouldering Tires," starring Alducers, Inc., under supervision of David Horsley. The picture is inspired by the famous painting bearing that name, by Sir Luke Fildes, which now hangs in Tate Gallery, London. The author has built a dramatic story around this painting, dealing with life of a young couple who have separated after their initial quarrel. He lives alone with their boy in a lonely cabin, while unknown to him she lives on the other border of the woods. The boy strays into her cottage and she becomes fond of him, but one day he gets hurt and she goes to fetch his father only to discover that he is her abandoned husband. Reconciliation follows at the boy's bedside.

Summary—Quite colorful and fairly entertaining film, with a touch of human interest and beautiful photography.

"Painless Pain"

(Universal-Century—Two Reels)

(Reviewed by M. T. Andrews)

WANDA WILEY is featured in a faint vehicle in which she will have to depend on her popularity and whatever stunts she pulls in this one, to put it over. The action here centers around her sweetheart's dental parlor. His business is so poor that he admits his inability to marry her. Wanda immediately gets a trick hunch; she hires a tough guy to walk up the street knocking down the passersby to whom she distributes her sweetie's business cards. Business picks up marvelously with Wanda taking charge of the dental chair. She demonstrates some new ways of pulling teeth by means of guy ropes and a trap door. The results are highly gratifying to her customers and she collects a handsome fortune thus insuring her marriage to the boy she loves.

Summary—Not very promising, unless the novel idea of pulling teeth and the hired bouncer will make them laugh.

"Broken China"

(Educational-Christie—Two Reels)

(Reviewed by M. T. Andrews)

BOBBY VERNON cast in a story that suits him exceedingly well, that of a timid boy in a rough and tumble affair, where speedy action and his acrobatics supply most of the comedy. Bobby attends a policemen's ball in a rented uniform, in order to be near his sweetie who is the hostess. But alack the wicked fate, he is mistaken for a real policeman and sent with a squad to raid Chinatown. There he falls in the hands of Wun Lung, the notorious smuggler, and a battle of wits follows, our hero getting the worst of it. The episodes in Chinatown's underworld are quite spontaneous in legitimate fun, with Bobby and Bill Blaisdell pulling the lion's share of it.

The Cast

Bobby Vernon, Frances Lee, William Irving and Bill Blaisdell. Directed by Earle Rodney.

Summary—Nothing startlingly new in this one, but it will ring the bell nevertheless. Good direction and a different background will help the picture a great deal.

"Felix the Cat Uses His Head"

(Educational-Cartoon—One Reel)

FELIX has starvation blues and in his search for food runs into many rib-tickling situations. First he stumbles over a quarter with which he goes to the delicatessen, but a Hebrew sign tells him that the store is closed on account of St. Patrick's Day. In another store he buys a can of sardines, but after he opens the can they all hop out and leave Felix still hungry. He gets a cold chicken next which he loses in an icy pond. The climax of fun is reached when a hen and her brood tug at Felix's tail mistaking it for a huge worm. Felix frees himself at last but mourns the shape of his appendix which now is ten times its normal size. This is a snappy one-reel comedy.—M. T. ANDREWS.

"Wooden Shoes"

(Cranfield & Clark—One Reel)

THIS is a one-reel scenic film showing the alluring beauty of Holland. It is presented in a light story form, a pair of wooden shoes abandoned at the doorway takes us for a stroll through Holland's beauty spots. There are magnificent shots of the expansive quilt-patched tulip fields, the rugged cities where the streets are silver ribbons of water, the quaint windmills, the dog-carts and the picturesque costumes of Dutch people. The subject is beautifully photographed and interesting one-reel novelty.—M. T. ANDREWS.

Silken Shackles

Not So Good for Irene Rich

(Reviewed by Laurence Reid)

A GREAT deal has been said about Irene Rich needing a different kind of story than that of the neglected wife who suffers and suffers and suffers. In taking advantage of the opportunity to give her a change, her sponsors haven't done very well by her. While she makes a complete about face in the part of a flirtatious woman who isn't quite true to her husband, the absurd story doesn't add to her histrionic stature as she is unable to make the role convincing.

The star should have been given a plot with some consistency in its characterization—and then a director should have been chosen who would understand the characters he is presenting. Frankly in this picture we weren't sure whether she loved her husband or whether he loved her and we didn't have the question settled for us when she goes back to him after she has left him for a violinist in Budapest.

The piece needed a light touch—a touch of satire. There seemed to be something lacking in the portrayals—something that is needed to make plausible the development of the plot. We do believe that the deficiency is more with the authors and the director than with the cast which includes in addition to Miss Rich, Huntly Gordon, as her husband, and Victor Varconi, as the violinist. Photography is uneven.

The Cast: Irene Rich, Huntly Gordon, Bert Marburgh, Victor Varconi, Evylyn Selbie, Robert Schable, Kalla Pasha. Director, Walter Morosco.

PRODUCTION HIGHLIGHTS. Star's effective acting. Scene when wife's flirtation is developed at restaurant. The expose of interloper as a fraud. The good work by Gordon and Varconi.

EXPLOITATION ANGLES. Boost Irene Rich as one of the most convincing actresses on the screen. Tell that she has been given the chance to appear in something else than the role of the neglected wife. Tell of the power of music to influence imaginative people.

DRAWING POWER. Satisfactory for program theatres, though not substantial nor convincing enough for large theatres with sophisticated audiences.

Produced and distributed by Warner Brothers.

Length, 6,061 *feet. Released April,* 1926.

Series of stills from a Gotham release, "Hearts and Spangles"

"The Danger Quest" is a current Rayart release. These scenes were taken from the picture

Three Weeks in Paris

Parisian Flavored Farce Comedy

(Reviewed by Frank Elliott)

A FAIR program picture which exhibitors should find suitable for early warm weather audiences. It is really much ado about nothing and will not tax the gray matter of patrons. Matt Moore, who seemed to strike a responsive chord through his work in "The Cave Man," is again given opportunity to put over a risible-tickling role—that of a bridegroom, who immediately following his wedding is called to Paris on important business. But he gets mixed up with a flirtatious demoiselle, is forced to fight a duel, lands in a French hoosegow and then when his ship, on which he was supposed to return to America, is lost at sea, he is also listed as missing. The bride collects a fat insurance policy and "the other man," is about to take advantage of this fact by marrying her, when up pops friend husband, who disguises himself as a chef and gets a job in the household to learn how he stands. Of course it all comes out O. Keh. Moore is supported by Willard Louis, who is equally prominent in the cast with the star and gives valuable aid in putting over most of the comedy situations, many of which, however, are overdone. Dorothy Devore has the leading feminine role but is not called on for much acting. Helen Lynch is convincing and attractive as the eye-rolling Parisienne. The photography is good.

The Cast: Matt Moore, Dorothy Devore, Willard Louis, Helen Lynch, Gayne Whitman, John Patrick, Frank Bond, Nora Cecil. Director, Roy del Ruth.

THEME. Comedy. Adventures of bridegroom who goes to Paris without bride on wedding day. Becomes involved in wiles of city. Jailed. Returns home to stop payment of insurance to wife.

PRODUCTION HIGHLIGHTS. The duel. The scenes in jail and aboard ship. The Par-farce episodes. The acting. Direction.

EXPLOITATION ANGLES. Put over a Paris Week tie-up with stores. Stage Parisian night. Boost Matt Moore, Willard Lewis and Dorothy Devore. Tie-up with paper offering prizes for essays on "How Would You Spend Three Weeks in Paris?"

DRAWING POWER. O. K. for program houses. Will appeal to the masses.

Produced and distributed by Warner Brothers.

***Length,* 6,050 *feet. Released, May,* 1926.**

The Danger Quest

Reed Howes Stars in Amusing Stunt Feature

(Reviewed by George T. Pardy)

WHILE not to be classed as the best of the rapid action Reed Howes series produced by Harry J. Brown, "The Danger Quest" shows the energetic, agile hero in a few new stunts that will make observers wonder how he did 'em and is amusing entertainment as a whole. The yarn takes Reed into the interior of Africa this time, wearing a talisman by which a certain chief will recognize him while proceeding on his quest for the great Starfire diamond. Of course, he has adventures enough and to spare and the action is fast.

One curious stunt is that in which the hero swings his horse back suddenly, dashes between two mounted pursuers and upsets them both as he gallops through. But the picture's main fault seems to be a tendency on the director's part to slam in a lot of unnecessary detail, stuff filmed at a speedy clip enough, but which wasn't wanted in the story and should have been cut out altogether. However, the ardent admirers of Mr. Howes, especially those of the feminine contingent, will probably be so well satisfied with the star's work and appearance that the picture's minor defects won't annoy them. Still, he is worthy of better material.

The Cast: Reed Howes, Ethel Shannon, J. P. McGowan, David Kirby, Billy Francy, Fred Kohler. Author, Henry Roberts Symonds. Director, Harry J. Brown.

THEME. Comedy Drama in which adventurous young American explores interior of Africa, obtains huge diamond, mystifies natives, rescues and carries off girl he loves.

PRODUCTION HIGHLIGHTS. Reed Howe's athletic stunts, rapid action, comedy shots, melodramatic thrills. The good photography, excellent tropical atmosphere. Acting of Ethel Shannon and J. P. McGown.

EXPLOITATION ANGLES. Feature the star. Tell 'em about Reed's wonderful new stunts and his battling stuff.

DRAWING POWER. Suitable for average house.

Harry J. Brown Production. Distributed by Rayart Pictures. Length, 5,000 *feet. Released March,* 1926.

Scenes from Warner Brothers' "Silken Shackles," in which Irene Rich is starred

Scenes from the Warner Bros. picture, "Three Weeks in Paris"

Hearts and Spangles

Nippy Tale of Behind the Scenes in a Circus

(Reviewed by George T. Pardy)

HAS a good box office title and several bully points of appeal for the average fan. They never grow tired of the circus-life stuff, when properly handled and presented, and this picture meets all requirements, both from commercial and artistic standpoints. There are few people who from childhood have not been interested in the doings of the folk of the sawdust ring, and memories of our first circus are hard to eliminate.

"Hearts and Spangles" has universal lure, it was really made with a tent show and the backgrounds are not sets. With these realistic surroundings a melodramatic romance has been craftily interwoven that gets across great, considerable skill having been shown in interlocking situations smoothly, creating suspense, putting the thrills over snappily and shaping comedy relief. The scenario writer did a good job and it's a sure case of fine cooperation between director Frank O'Connor and players. Every member of the cast does splendidly. Wanda Hawley is a particularly petite, fascinating figure as heroine Peg Palmer, riding star, Robert Gordon, a most likable lover, and juvenile Frankie Darrow so good, there are times he steals the picture.

The Cast: Wanda Hawley, Robert Gordon, Barbara Tennant, Eric Mayme, Frankie Darrow, Larry Steers, George Cheeseboro. Author, Norman Houston. Director, Fran O'Connor.

THEME. Melodrama. Treats of circus life and romance wherein cast-off son of good family joins sawdust folks, makes good, wins girl-rider.

PRODUCTION HIGHLIGHTS. The realistic circus atmosphere, excellent acting by entire cast. Good comedy. Big punch scene when ringmaster turns lions loose and hero averts panic.

EXPLOITATION ANGLES. Bill as great circus melodrama with real backgrounds. Boost romance thrills and heart appeal. Feature principals.

DRAWING POWER. Suits any theatre where sterling melo attracts.

Produced by Gotham Pictures. Distributed by Lumas Film Corp.
Length, 5,980 *feet. Released March,* 1926.

The Runaway

Fair Qualities In This Hill Billy Picture

(Reviewed by Lawrence Reid)

HAVING a sound knowledge of what constitutes restraint in action melodramas it was good judgment on the part of Famous to give this "hill billy" story to William de Mille. This isn't to say that the director has created something new or distinctive. In reality the plot has gone to the movie well many, many times. What we do establish is de Mille's flair for getting down to the rock-bottom of characterization and humanizing it. Some directors would have gone the limit in painting the villain as a bad "furriner" impossible of registering a single redeeming virtue. By bringing forth that he is merely subject to the law of jealousy the same as any of us, de Mille has made him recognizably real.

The plot is no great shakes at all. It's a tale of the hills—with the heroine finding refuge and protection from a mountaineer when she believes she has killed her city suitor. The action establishes their romance and villainy is dispensed with when the disappointed man acknowledges the good luck of the "hill billy" in winning the girl. There is a quiet force in the acting which makes the action much more genuine than what would have been the case if it had been treated with heavy melodrama. The portrayals are ably taken care of by Warner Baxter, as the mountaineer, Clara Bow, as the girl, and William Powell as the city friend. The atmosphere is well suggested.

The Cast: Clara Bow, Warner Baxter, William Powell, George Bancroft, Edythe Chapman.

PRODUCTION HIGHLIGHTS. The moment when mountaineer discovers heroine; scene when rival returns after he is believed dead; the suspense when men confront one another; the sympathy extended the villain; the restrained acting; the atmosphere.

EXPLOITATION ANGLES. Bill as a *different* type of mountain story. Emphasize the restrained acting by principals. Feature William de Mille as a director who puts over the human values. Boost it as human story of them thar hills. Emphasize the fine romantic quality.

DRAWING POWER. Has enough good points to draw, but needs heavy exploitation of first-rate direction and acting to put it over. Suitable for large and small theatres.

Produced and distributed by Paramount. Length, six reels. Released April, 1926.

Episodes from "Brown of Harvard," released by Metro-Goldwyn-Mayer

Marion Davies in scenes from "Beverly of Graustark" (Metro-Goldwyn-Mayer)

Paris at Midnight

Brilliant Drama with Latin Quarter Atmosphere

(Reviewed by George T. Pardy)

THIS has all the earmarks of a box-office winner, a picture aglow with fervid love scenes, two girls who ruin their devoted father by attempting to reign as social queens of the Latin Quarter, his uncomplaining sacrifice, the dash and whirl of Parisian smart set life—the story has loads of human appeal as well as thrills. Also, it is produced on a lavishly splendid scale, the settings are magnificent, women patrons will enthuse over the gorgeous gown displays.

But the acting is undoubtedly the picture's strong point. Jetta Goudal, Lionel Barrymore, Mary Brian, Edmund Burns, Emile Chautard, distinguish themselves particularly, but for that matter, everyone in the cast may be said to have contributed heavily to the film's success. Perhaps one of the most unique situations ever developed on the screen is that in which the honest Pere Goriot, accused of leading a double life, astounds the investigators by confessing that the two ladies under suspicion are his daughters. Yet there is nothing to offend the moralists in this deft adaptation of a Balzac novel, so delicately has the director handled his material, and that is a feat worth mentioning.

The Cast: Jetta Goudal, Lionel Barrymore, Mary Brian, Edmund Burns, Emile Chautard, Brandon Hurst, Jocelyn Lee, Mathilde Comont. Author, Honore de Blazac. Director, E. Mason Hopper.

THEME. Drama with Parisian settings, depicting the struggles of two girls to become social queens and their father's sacrifices for them.

PRODUCTION HIGHLIGHTS. Brilliant atmosphere, students' masked ball, exquisite costumes, thrills, emotional sequences, swift action, fine acting of whole cast, good direction and story values.

EXPLOITATION ANGLES. Arrange tieups on gowns with modistes, also with book stores on Balzac novel, "Pere Goriot."

DRAWING POWER. First run calibre, has universal appeal.

Produced by Metropolitan Pictures Corp. Distributed by Producers Distributing Corp.

Length, 6,995 *feet. Released April,* 1926.

Beverly of Graustark

Romantic Comedy Drama Is Snappy Entertainment

(Reviewed by George T. Pardy)

THIS adaptation of George Barr McCutcheon's oldtime-best-seller novel shapes up as a real success on the screen and should hit the high box-office score most anywhere. The yarn of a mythical kingdom, with vivacious Marion Davies a cutely alluring sight masquerading as a prince, travels with tremendous vim and hasn't a dull moment in it.

The star is certainly O. K. in male attire and works with her usual sprightly appeal, giving a versatile performance. She is well supported, Antonio Moreno, a gallant hero, Creighton Hale very effective as the genuine prince and Roy D'Arcy as melodramatic, a full-dyed villain as the exigencies of the story demands. They have produced the feature lavishly, the backgrounds and settings are undeniably gorgeous and the costumes are things of beauty, even the mere males appearing in uniforms that enchant the artistic eye. There's a real eye-compelling sequence in color which winds up the film in great style, with the star appearing in feminine garments and looking all the more bewitching for the change. Sidney Franklin has made a capital job of the direction; photography and lighting effects admirable.

The Cast: Marion Davies, Antonio Moreno, Creighton Hale, Roy D'Arcy, Albert Grau, Paulette Duval, Charles Clary. Author, George Barr McCutcheon. Director, Sidney Franklin.

THEME. Comedy-drama. American girl masquerades as Prince in European kingdom to save throne for real heir. Is won by man she loves.

PRODUCTION HIGHLIGHTS. Marion Davies' versatile work in lead. Lively comedy hits, skilled direction, suspense, gorgeous settings and magnificent color sequence. Cleverly developed climax.

EXPLOITATION ANGLES. Play up Miss Davies in male attire, tell 'em how good she looks. Bill as crackerjack comedy-drama.

DRAWING POWER. Has universal appeal. Good anywhere.

Produced by Cosmopolitan. Distributed by Metro-Goldwyn-Mayer. Length, 6,977 feet. Released March, 1926.

Production stills from the Producers Distributing Corporation picture, "Paris At Midnight"

Dramatic highlights from "The Runaway," a new Paramount offering

Brown of Harvard

College Romance Has Its Moments

(Reviewed by William Campbell)

A FAIR enough job has been done by Rida Johnson Young's play which was favorably received everywhere in its original presentation except in the vicinity of Harvard Yard. The gentle sons of Harvard will not have to turn thumbs down upon the screen version—even if the central figure gets out of character occasionally. Some of the collegians will argue that Brown is altogether too playful—even for a freshman and that he would be tamed in quick order. It does strike us that he is too much the college cut-up. A little more dignity on his part would have engendered more sympathy for him.

The picture is romance all the way and builds on the idea that a youth must go through the mill in college as he goes through the mill in life if he would be successful. He has his ups and downs here—and Harvard loses until he appreciates that he isn't playing the game on the level.

One must taken into consideration that Harvard didn't sanction a picture camera on the campus or in the stadium. Naturally, much of the realistic atmosphere and detail is missing. But the director has injected plenty of spirit into his athletic climaxes and the players have been picked with an eye upon their collegiate similarity.

The Cast: William Haines, Jack Pickford, Francis X. Bushman, Jr., Mary Brian, Edward Connelly, David Torrence, Mary Alden. Director, Jack Conway.

PRODUCTION HIGHLIGHTS. Jack Pickford's study of the hero-worshipping room-mate. Scene when latter saves hero from being dismissed by coach. The football game—with the attendant atmosphere in the stands and on the field. The moment of Brown's triumph and his final appreciation of his room-mate's great sacrifice.

EXPLOITATION ANGLES. Bill as adaptation of successful play. Dress lobby in college atmosphere with Harvard banners, etc., predominating. Play up the crew race and the football game. Tell of the college spirit which goads the boys to do the utmost for their alma mater.

DRAWING POWER. Should please the youth of the land everywhere. Satisfactory for large and small theatres.

Produced and distributed by Metro-Goldwyn-Mayer. Length, 7,600 feet. Released April, 1926.

My Old Dutch

Deep Human Interest in London Coster Story

(Reviewed by George T. Pardy)

SUGGESTED by one of the late Albert Chevalier's most popular ballads, this picture is remarkably strong in the human rest and sympathetic factors. Chevalier, in his day a celebrated British music-hall songster and character-portrayer of international renown, devoted much of his art to playing up the London costermonger folk, purveyors of vegetables, etc., clad, both men and women, in colorful if extraordinary clothing, and during his stage career made these cheerful cockney types known at all points of the compass.

In the present instance the plot deals with a coster husband and wife who come in for a fortune, resolve to have their baby boy brought up as a gentleman away from them in ignorance of his parentage so that he can have every advantage in life that has been denied them. The result is pathetic, as the young chap turns out wild, father and mother, old and poverty-stricken, reach the workhouse. But there's a bright ending after all, many fine dramatic moments occur, May McAvoy, Pat O'Malley, Cullen Landis are excellent, the support is capable and the British atmosphere admirably produced. The feature's appeal is very emotional, direction good.

Cast: May McAvoy, Pat O'Malley, Cullen Landis, Jean Hersholt, Patsy O'Bryne, Edgar Kennedy, Frank Crane, Rolfe Sedan. Author, Arthur Shirley. Director, Laurence Trimble.

THEME. Heart interest drama. Deals with coster husband and wife who sacrificed all for son. In the end, old couple find happiness with him.

PRODUCTION HIGHLIGHTS. The realistic English atmosphere. Early comedy touches. Careful building-up of heart interest sequences and sustained pathos. Principal's fine acting, pleasing climax.

EXPLOITATION ANGLES. Boost as sympathetic heart drama, stress parental love idea. Refer to Chevalier's great fame. Play up leads.

DRAWING POWER. Good stuff for average audience.

Produced and Distributed by Universal. Length, 7,750 feet. Released March, 1926.

Scenes from "Her Second Chance," a First National production

Tom Tyler is starred in "Wild To Go." These scenes are taken from the F. B. O. picture

A Social Celebrity

Light, Bright Comedy with Touch of Pathos

(Reviewed by George T. Pardy)

A COMEDY with a bit of suggested pathos leavening the laughs, plot of extremely light texture and not startling original! But Adolphe Menjou's name will draw them in and once in they will be well pleased with the excellent acting of that versatile gentleman and his clever associates. In connection with which it is worthy of remark that Chester Conklin, erstwhile broad comedian of the rough-'em-up order, furnishes a character sketch of the old Long Island barber, whose business flops hopelessly when his handsome son leaves for New York, that is a wonderful mingling of the comic and sentimental.

If Conklin isn't cast in roles of more subtlety after this performance, his admirers will surely resent it, for he has certainly delivered the goods. As for the star, Menjou, while his forte is considered the blase, sophisticated types, is mighty capable as the good-looking young chap from the rustic burg who adventures in Gotham, coming back sadder, wiser, but richer in the possession of a pretty girl who loves him. Director Malcolm St. Clair got the picture away to a rather slow start, but it picked up speed early and spun merrily to the end.

The Cast: Adolphe Menjou, Louise Brooks, Chester Conklin, Elsie Lawson, Roger Davis, Freeman Jones. Author, Monte M. Katterjohn. Director, Malcolm St. Clair.

THEME. Comedy. Son of small town barber goes to New York, impersonates Count, after many amusing adventures returns home with manicure girl who loves him.

PRODUCTION HIGHLIGHTS. Excellent acting of star and supporting players, fine photography, New York views. Good direction, comedy hits and moments of pathos, latter very cleverly suggested.

EXPLOITATION ANGLES. Best bet is playing up Menjou. Praise as highly laughable comedy with heart appeal. Support worth billing.

DRAWING POWER. Will satisfy fans in general.

Produced by Malcolm St. Clair. Distributed by Paramount. Length, 6,025 feet. Released March, 1926.

Wild To Go

Thrills, Comedy, Bathing Girls in Live Western

(Reviewed By George T. Pardy)

BIG, handsome, athletic Tom Tyler and his trained horse and dog are a winning combination in this Western which, besides the melodramatic wallops one looks for in this style of picture, is strong on the comedy side. Also it jumps into the unique class by introducing a bunch of bathing girl beauties, this being a new trick in a Western, but it's legitimate enough so far as the plot goes.

For Tom, escaping from a cattle boat on which he was shanghaied, swims to a beach where some school misses are paddling around, gets a call-down from a life-guard for landing there and the pair battle viciously, much to the delight of the feminine spectators. After which the action buzzes along furiously, with one exciting episode following another, an alluring love romance developing and plunging into a dandy wind-up. Tom Tyler has never appeared to better advantage than in this peppy feature, nor have they ever given him such good support. Little Frankie Darro deserves especial mention for his masterly performance; Eugenie Gilbert is great as Marjorie. Photography, direction, first-chop!

THEME. Western melodrama with comedy relief. Big cowboy is shanghaied, has extraordinary adventures, gets back to ranch, defeats foes, wins girl he loves.

PRODUCTION HIGHLIGHTS. Tom Tyler's fearless athletic stunts, riding, battling. Fast action maintained all through, melodramatic sweep of plot and neatly injected humorous shots. Good direction.

EXPLOITATION ANGLES. Feature Tom Tyler. Tell 'em this is a ripping comedy-melo., a Westerner that will fascinate them.

DRAWING POWER. Sure to score if they like Westerns.

Robert De Lacey Production. Distributed by F. B. O.
Length, 4,570 feet. Released April, 1926.

Scenes from the Paramount picture, "A Social Celebrity"

Scenes from "My Old Dutch," a Universal release

Her Second Chance

Love and Revenge With Racing Background

(Reviewed by Frank Elliott)

LAMBERT HILLYER has transplanted this colorful story by Mrs. Wilson Woodrow to the screen in such a way that it is sure to afford entertainment for all except the highbrows who will not perhaps readily accept the too sudden transformation of the crude mountain girl into a brilliant, beautiful young lady. The girl of the hills is sent to a reformatory for shooting a trespasser on her land. She vows revenge on the judge and consents to aid in a scheme through which a "ringer" is substituted for the judge's horse in a race. However, love enters and the girl returns from her Kentucky retreat just in time to clear the judge and bring about the arrest of the guilty parties who had been seeking also to annihilate the judge politically.

Anna Q. Nilsson is particularly attractive in the leading role and gives a telling performance. A lot of fun is contributed by Charlie Murray, as a would-be detective. Huntly Gordon registers well as the judge. Corliss Palmer makes her debut in an unimportant bit. The racing atmosphere is excellent and the race itself thrillingly photographed. There is an indoor bathing party to provide the jazz.

THEME: Drama. Mountain girl swears revenge on judge who jails her. Promises to aid in his ruin when love interferes. She goes to rescue, forgets revenge, and weds him.

PRODUCTION HIGHLIGHTS. The trial. Meeting between judge and girl in later years. The indoor bathing party. The race. The climax. Comedy element. Acting.

EXPLOITATION ANGLES. Play up a thrilling drama of love and revenge. Boost Anna Nilsson, Huntly Gordon and Charles Murray. Book tie-up. Mounted jockey as ballyhoo.

DRAWING POWER. Excellent cast and action-packed story should please most folks and attract business for average house.

Produced and Distributed by First National.
Length, 7,000 feet. Released March, 1926.

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents.

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PROJECTIONIST.—7 years' experience. Best reference. Wants position. James Convey, 33 West 65th Street, New York City.

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AT LIBERTY, motion picture organist, expert in synchronizing music to the picture, plays jazz and classics; will go anywhere state of California. Address Alice Smythe, 1969 Fourth St., San Diego, California.

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WANTED.—Portable stereopticon, with or without slides. Spot cash. Must be cheap. Lyric Theatre, Odell, Illinois.

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WANT to lease movie theatre 600 seats or over; anywhere in State of Wisconsin; would consider house somewhat run down, or will buy interest in bona fide proposition where owner wishes to retire; all replies absolutely confidential. Address, Box 660, Motion Picture News, Chicago, Ill.

OPERATOR- and- electrician with 9 years experience in large houses; married; wants work at once. W. F. Ingalls, 313 So. "B" St., Oskaloosa, Iowa.

WANTED to buy or rent theatre 500-600 seats. Country preferred. Give full particulars. A. B., Motion Picture News, 845 S. Wabash Ave., Chicago.

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CLOTH BANNERS. — $1.40. 3 x 10 feet, 3 colors, any copy up to 15 words; one day service; sent anywhere; also Bargain Paper Banners. Associated Advertisers, 111 W. 18th Street, Kansas City, Mo.

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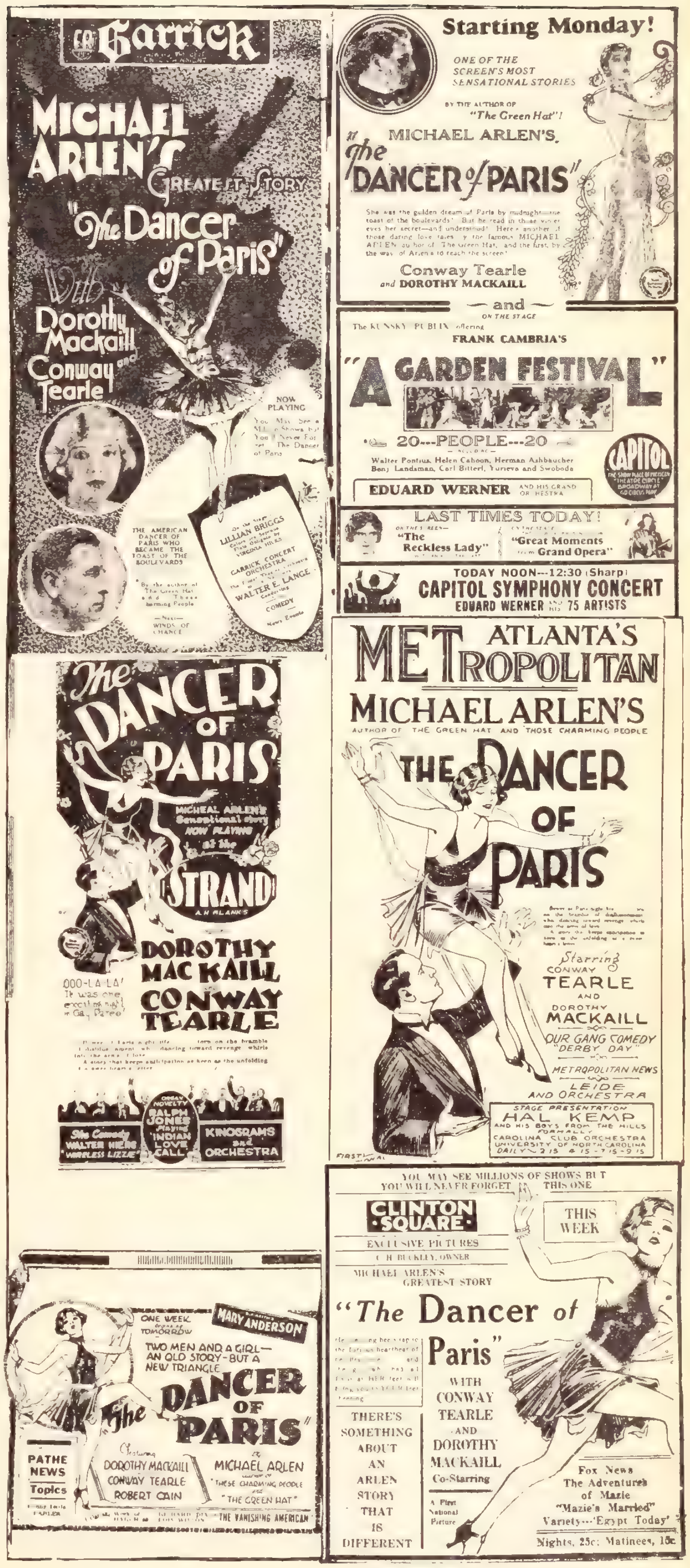

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With Dorothy Mackaill and Conway Tearle

NOW PLAYING

You May See a Million Shows but You'll Never Forget The Dancer of Paris

THE AMERICAN DANCER OF PARIS WHO BECAME THE TOAST OF THE BOULEVARDS

By the author of The Green Hat and These Charming People

—Next— WINDS OF CHANCE

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News Events

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ONE OF THE SCREEN'S MOST SENSATIONAL STORIES

BY THE AUTHOR OF "The Green Hat"!

MICHAEL ARLEN'S "The DANCER of PARIS"

Conway Tearle and DOROTHY MACKAILL

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FRANK CAMBRIA'S

"A GARDEN FESTIVAL"

20---PEOPLE---20

Walter Pontius, Helen Cahoon, Herman Ashbaucher, Benj. Landsman, Carl Bitterl, Yurieva and Swoboda

EDUARD WERNER AND HIS GRAND ORCHESTRA

CAPITOL

LAST TIMES TODAY!

"The Reckless Lady"

"Great Moments from Grand Opera"

TODAY NOON---12:30 (Sharp)

CAPITOL SYMPHONY CONCERT

EDUARD WERNER AND HIS 75 ARTISTS

The DANCER OF PARIS

MICHEAL ARLEN'S Sensational story NOW PLAYING at the

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CONWAY TEARLE

OOO-LA-LA! It was one exciting night in Gay Paree

ORGAN NOVELTY RALPH JONES Playing 'INDIAN LOVE CALL'

The Comedy WALTER HIERS "WIRELESS LIZZIE"

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THE DANCER OF PARIS

Starring CONWAY TEARLE AND DOROTHY MACKAILL

OUR GANG COMEDY "DERBY DAY"

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TWO MEN AND A GIRL— AN OLD STORY-BUT A NEW TRIANGLE

The "DANCER OF PARIS"

Featuring DOROTHY MACKAILL CONWAY TEARLE ROBERT CAIN

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"THESE CHARMING PEOPLE" and "THE GREEN HAT"

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THIS WEEK

MICHAEL ARLEN'S GREATEST STORY

"The Dancer of Paris"

WITH CONWAY TEARLE AND DOROTHY MACKAILL Co-Starring

A First National Picture

THERE'S SOMETHING ABOUT AN ARLEN STORY THAT IS DIFFERENT

Fox News

The Adventures of Mazie "Mazie's Married"

Variety---'Egypt Today'

Nights, 25c; Matinees, 15c.

Stock cuts prepared by the First National Advertising Department for "The Dancer of Paris" are especially good and therefore they have been widely used by first run theatres in layouts for this picture. A representative group of displays used for "The Dancer of Paris" show an ingenious use of the press book suggestions. The displays shown were used by the following theatres Metropolitan, Atlanta; Strand, Des Moines; Clinton Square, Albany; Mary Anderson, Louisville; Capitol, Detroit, and Garrick, Duluth

Regional News from Correspondents

Cleveland

THE Circle Theatre, Euclid Avenue and East 101st Street, reverts back to its original owners on May 1. For the past nine months the theatre has been leased and operated by the Warner Brothers. Martin Printz has returned from California to manage the house, from which he withdrew when the Warner management went into effect. Although Printz has not announced whether he will continue the combination vaudeville-picture policy as instituted under the Warner regime, it has been announced that the Circle Theatre will continue to run Warner feature productions until September 1, the date on which the contract expires.

Sam Schachtel has returned from a several months' vocation trip through the West and has taken up his usual duties as owner-manager of the "Y" Theatre.

Bert Botzum, proprietor and manager of the Orpheum Theatre, Akron, and a whole-herated exhibitor in the winter time, is now dividing his interest between his theatre and his race track, the Northampton Race Course, which opened its season last week.

John Kessler retires from active service as an exhibitor in this territory with the sale of his Alhambra Theatre, Canton, to the Silverman Brothers. Kessler has been prominent in the exhibition field for very many years. He has been in poor health of late, however, and will try travel as a cure. The Silverman Brothers own theatres in Cleveland and Pennsylvania.

The Cleveland Plain Dealer, leading daily newspaper, is co-operating with the motion picture industry to the extent of establishing a resident representative in the Film Exchange Building. He is Harvey F. Noss, and he is always on hand to take care of exhibitor newspaper advertising and publicity.

The spring changes in the local Paramount exchange have been announced. Aaron Wayne, city salesman, has been transferred to the Pittsburgh office, where he will continue to answer to the title of city salesman; R. H. Ramsey, who has been covering the sales in the Canton territory, has been transferred to Indianapolis, and Art Grimes has come to Cleveland from the Cincinnati branch.

Clif Almy, believed through his nine years tenure as Cleveland Metro-Goldwyn exchange manager to be a local fixture, has moved his wife, daughter and household goods to Buffalo, where he is duly installed as manager of the Warner exchange.

Sam Gorrell, for the past three years in charge of city sales for the Progress Pictures Company, is now receiving his mail at the local Associated Exhibitors exchange. Gorrell moved last Monday.

Frank Genee, who has been office manager at the local F. B. O. exchange for the past three and a half years, has accepted a post as office manager in Pittsburgh for Producers Distributing Corporation. J. Levin, who had charge of the booking division, has been promoted to office manager, and James Wilson, formerly with Paramount in Los Angeles, is booker.

The Cleveland First National family attending the First National convention in Chicago included: G. L. Sears, branch manager; L. F. Weinz, office manager; H. J. Ochs, city salesman; E. A. Catlin, booker; and W. J. Brandt, M. A. Mooney, H. F. McCarthy and Adolph Braeunig, of the sales force.

J. E. Beck, Cincinnati P. D. C. branch manager, has moved into elegant new quarters in the Broadway Film Building.

Robert Cotton, central division manager for P. D. C., Chester Loewe, division representative, and George W. Erdmann, Cleveland exchange manager, joined the New York P. D. C. group on Thursday en route to California and the P. D. C. national convention.

Minneapolis

MINNEAPOLIS Paramount celebrated its fifteenth birthday here Monday with the largest exhibitor party in the memory of man.

Seventy-two exhibitors and theatre owners from all over the Northwest actually came in at company expense and were given the freedom of the plant and much special entertainment.

Leon J. Bamberger and James A. Clark, of the home office force, were here to present the product of the year.

A special show was screened. It included views about the company's producing plant and cuttings from a few of the new features, together with much information about the forty new releases.

That evening a banquet was held in the Flame Room of the Radisson Hotel. Speakers were Theodore Hays, of Finkelstein & Ruben; Sol Lebedoff, Homewood Theatre, Minneapolis; William Miller, Leb Theatre, Cloquet; H. J. Peterson, of the Opera House, Jamestown, N. D.; John Pillar, of the Pillar Theatre, Valley City, N. D.; E. R. Ruben, of Finkelstein & Ruben; Bob Henkel, of Cando, N. D.; William Rudd, Granite Falls, and Glen Harding, of Bemidji.

There was no selling throughout the entire session.

A. J. Hand, former owner of the Lyric, Little Falls, Minn., bid in his theatre at a sheriff's sale recently for $819.55. Ben A. Neitzel bought the business in January.

The Gem and Princess Theatres, of Oconto, Wis., formerly operated by E. Pellittieri, have been taken over by A. J. Merritt, of Holland, Mich.

B. W. Merrill, of the Lyric Theatre, Edgar, Neb., is putting in a new screen.

A new theatre is about to open at Gascoyne, N. D.

The Gem Theatre, Granville, N. D., which has been closed under an attachment, is about to be opened by J. E. Osborn, who has taken it over.

C. E. Lyons has bought the Moveum Building at Aitkin, Minn., and will remodel it.

The Palm Theatre, owned by a church at Two Harbors, Minn., has been reopened one night a week. It has been closed since Clinton-Meyers dropped the lease.

Frank Smoleski, owner of the Stockholm Theatre in Minneapolis, is building a new theatre at 245 Thirteenth Avenue, N. E., Minneapolis.

E. B. Eells is turning a business building into a theatre at Grundy City, Iowa.

H. E. Norton is now running the Victor at Sheffield, Iowa.

Rugby, N. D., will have a new theatre in August. J. A. Troyer, of the Lyric Theatre there, and his brother, O. O. Troyer, who has a theatre at Dickinson, are building the house.

J. A. Lane will remodel an Iowa City building for a theatre. The Englert, formerly operated by A. H. Blank, was recently destroyed by fire.

Remodeling has been begun by Frank Pennington at Clarinda, Iowa, for turning a business building into a theatre.

Repairs are being rushed at the Orpheum Theatre at Williston, N. D., after a fire.

Phil Dunas, Universal's Minneapolis manager, has been laid up for a while, but is recovering.

George Hannon is the new house manager at the Grand in Green Bay, recently taken over by Saxe.

Consolidating their interests, Charles Perrigo and Melvin Phillipson closed Perrigo's Star Theatre at Argyle, Wis., and will concentrate on the Opera House, which Phillipson handled.

The Melrose Opera House has been purchased by Dr. J. H. Fogarty from A. H. Blank.

B. C. Marcus, formerly of Omaha and Minneapolis, lately a salesman in Minnesota territory for Film Booking Offices, has been made assistant manager of the Minneapolis branch, taking the place of Roy Zimmerman, who was recently installed as Sioux Falls manager by M. J. Weisfeldt, district director.

Larry Caulfield, a Minneapolis tire salesman of considerable acquaintance, has been taken on for the F. B. O. sales position from which Mr. Marcus is promoted.

Al Peterson, of the Grand Theatre, International Falls, paid another visit to Minneapolis recently.

So did George Young, of the Rex Theatre, Chaska, Minn.

Fred Boll, of the Majestic and Auditorium, Stillwater, Minn., and Benny Berger, of the Metropolitan, Strand and Orpheum in Grand Forks, were greeted along Film Row here recently as budding magnates.

Lou Deutsch and Arny Edelstein, of the Garden Theatre, South Hibbing, are reported among the visitors to F. B. O. last week.

R. A. Volk, of the Opera House at Strassberg, N. D., came in for a few days.

A. Behrndt has been in town booking for his Cozy Theatre at Cambridge, Minn.

Saw J. Joffe, of the Lyric at Kenyon the other day.

Bert Beyerstedt of the new Apollo Theatre at Winona which Beyerstedt Brothers opened only a few months ago, was doing his early summer booking in Minneapolis this week.

Otto Parlitz, of the Crystal Theatres at Glencoe and Norwood, Minn., came in last week from his headquarters at Glencoe.

Alf Cusick was down from Forest Lake.

H. E. McCauley, owner of the Opera House at Glenwood, Minn., and L. F. Heitzig, of the State Theatre at Belle Plain, Minn., were also visitors here recently.

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New England

OFFICIALS of the Associated Thteatres, Inc., have given assurance to residents in the vicinty of Whalley Avenue and Norton Street, New Haven, that they will co-operate with community enterprises in every way if permitted to erect a proposed theatre at that point. There has been some opposition to the theatre from residents in the neighborhood.

The Empire Theatre at Palmer, Mass., after having been operated by various managers during the past few years, is to open under the direction of Mrs. Blanche Yetten, who has so successfully conducted the Strand Theatre in Pittsfield, Mass.

The Majestic Theatre in Brockton has been sold by L. Rothenberg, who also conducts the Strand Theatre in the same city, to M. Pearlstein.

H. E. Elder, division manager for Warner Brothers, is in Chicago attending the Warner Brothers national convention.

Division Manager L. J. Hacking and Field Representative C. W. Sawin of Producers are en route for the coast to attend the annual convention of that organization. They will be away about four weeks.

Harry Decker of Decker's Transfer has added another Cadillac to his fleet for speedy handling of films for the Row.

Miss Florence Scully, booker for Educational, who recently underwent an operation for appendicitis, has returned to her home from St. Elizabeth's Hospital, Boston, and is expected back at her desk within a short time.

Sam Krellberg of Excellent Pictures, New York City, was in Boston several days during the week in the interest of distribution.

L. J. Hacking, who has been manager of the Boston exchange for Producers Distributing Corporation, has been promoted to division manager and has had Albany and Buffalo added to his territory, so that he will now be in charge of these two northern New York districts in addition to the entire New England territory.

R. C. Cropper, branch manager of Pathe exchange in Boston, has been in New York City for several days attending the sales convention of Pathe.

R. S. Coyle, inspector-booker for Pathe, with headquarters in New York, has been in Boston for the past few days at the Pathe exchange.

Jack Kline, formerly branch manager for Warner Brothers in Boston, has gone to the West Coast, where he is said to have been made a special representative for Associated Exhibitors.

Edward McAvoy, formerly an exhibitor at Norwich, Conn., who recently resigned, has been made special representative for United Artists. Ed is one of the best known exhibitors in the Nutmeg State.

New York and New Jersey

RUMOR persists concerning the merger of the Fabian Jersey circuit with the houses under the control of Faulkner, Bratter and Pollack, and Golding. The latest report is that the deal is expected to go through about May 1 and involves some twenty New Jersey theatres. If this merger takes place, it is understood that the Fabian Enterprises will probably be ranked as the strongest of the Jersey circuits. While not possessing as many theatres as another leading chain of theatres, it is reported that the merger will involve first-run houses which have a greater seating capacity than any other New Jersey circuit.

The reported sale of Charlie Goldreyer's Cameo, McLean Avenue, Yonkers, to Charles O'Reilly, last week, was probably true enough, although the facts of the matter seem to be that Mr. O'Reilly held this piece of property for just about one hour and then sold it to Matty Chrystmos and Harry Eldridge, who have placed it under the banner of Chrisedge Theatres, Inc.

Two more of Goldreyer and Fleischman's houses—the Manor at Avenue K and Coney Island Avenue, Brooklyn, and the Embassy in Mr. Vernon—are reported to have been sold to R. H. Clark and an associate. Mr. Clark's brother-in-law will be in charge, according to the information received.

Irving Lesser continues to expand his theatre circuit. According to report, the latest house to be taken over by him is the Mayfield, Great Neck, L. I. This is number five in the chain, the others being the Great Neck Playhouse, the Strand at Rockville Centre, Memorial Hall, Beacon, N. Y., and the Capitol at Haverstraw.

The Premier Theatre, one of the most pretentious in the East New York section, is reported to have been taken over by the Loew Circuit. No scarehead sales of a dozen or more houses at one clip features the expansion of this circuit, but step by step a great hand reaches out here and there at intervals and secures an advantageous house or site. Herman Rachmil and Sam Lesselbaul were the former owners.

John Hammell, district manager for Paramount's New York exchange, after a four months' absence from his duties on account of sickness, is expected to return to his desk about May 1. Mr. Hammell has of late been recuperating at Southern Pines, N. C. His forced vacation was due to the effects of a very serious operation and he has been greatly missed by his many friends. During his absence the responsibility of the office has fallen on the shoulders of his two able assistants, J. J. Unger and Milton Kussell.

R. S. "Bob" Wolff, formerly assistant sales manager of the New York exchange of Producers Distributing Corporation, has recently been appointed branch manager of the newly formed New Jersey exchange of P. D. C.

I. Bromowitz, who operates the Alhambra Theatre, Fifth Avenue, Brooklyn, has a 600-seat house under construction just west of the Bowery. The new theatre will open about the middle of May.

The opening of Calderone's new Valley Stream Theatre has been postponed until some time during the first week in May.

The Broadway Photoplay Theatre, 103rd Street and Broadway, New York City, is reported as having been taken over by J. Springer, who operates several theatres in the near-by neighborhood.

Too much competition is the reason given for the closing of the Colonial Theatre, Willis Avenue, Bronx. The doors were closed last Sunday, according to report.

On the other hand, the Woodrow Theatre, Wilson Avenue, Brooklyn, after having been out of the running for several months, will reopen under new managament.

The Blake Theatre, Blake Avenue, Brooklyn, is rushing the season on its change of schedule. It will only show three days a week until further notice.

There is a report out to the effect that three Brooklyn theatres have entered into a booking arrangement with a fast-growing local circuit—and a further rumor that they were purchased outright. Names of the houses reported as having gone over are the New Atlantic, National and Terminal Theatres, all of Brooklyn, the Terminal being questionable, as it is a Small & Strausberg house and part of one of the largest neighborhood circuits in this locality.

Al Moley, widely known among the film shippers and local exhibitors as being able to talk faster over a phone than anyone else in the trade, is a rabid baseball fan. If anyone wants to witness some fireworks, get near him some day when there is a Brooklyn-New York game on.

The Chamber of Commerce of Tuckahoe, N. Y., recently went on record, at their regular meeting at the Village Hall, as being in favor of the village board making the zoning change on Cameron Place that which will allow the erection of a modern theatre.

According to a recent announcement by the chairman of the advertisement committee in Riverton, N. J., a well-known local circuit has signified its intention of opening a theatre at that point early in the fall. The name of the company has not been divulged, nor was the amount to be expended on the construction of the new house.

Walter R. Seaman, owner and manager of the United Triangle Corporation of New York, has announced acquisition of a seven-year lease on the Cameo and Advance Theatres at Highland, across the river from Poughkeepsie. The amount involved is said to be $50,000. The theatres are to be altered and vaudeville added to the regular picture program. Seaman has also announced the taking over of the lease of the Newport Opera

David Selikopf and Isaac Mandel, owners of the Arcadia Theatre, located at Fifty-ninth Street and Third Avenue, and the New Theatre, Rockaway Beach, have purchased another new theatre site at Brooklyn and Eagle Avenues, Lakeview, L. I., where they will erect a 1,500-seat house.

N. M. Ayers, of West Englewood, N. J., is planning a new theatre and store building to be located between Market and State Streets, Main Square. According to reports, construction is to start immediately.

Joseph Parascandala, Brooklyn exhibitor at Tompkins Place, is having his troubles these days. Parascandala has endeavored to enlarge his house for the past two years and has run against strong neighborhood opposition. He has recently made reapplication to the Bureau of Standards and Appea's. It is said that forty-four of the forty-eight property owners on the block, including the Hebrew synagogue and the Lutheran church, are joining in the protest.

I. Orlando, with Bates & Franklin as architects, have recently filed plans for a two-story theatre, office and store building, to be built by the Broadway and Dyckman Building Corporation on the northeast corner of Broadway and Dyckman Street. The amount said to be involved is $750 000 and the plot measures 241 by 128.3 feet.

David Gross, newly appointed manager of New York branch of Producers' Distributing Corporation.

Buffalo

OVER sixty exhibitors attended the meeting held in the Hotel Statler Tuesday, April 20, by Manager Marvin W. Kempner and his staff to introduce the Paramount fifteenth birthday group of pictures. Following Acting Mayor Moore's welcome and a talk by Mel Shauer of the home office, they gathered in the Chinese room for luncheon. Screening began at two o'clock and lasted for almost three hours.

Mr. Kempner was toastmaster at the banquet in the evening. He read congratulatory messages from Assemblyman Charles A. Freiberg, State Senator Leonard R. Lipowicz, Congressmen Clarence MacGregor, James M. Mead and S. Wallace Dempsey, as well as many Paramount branch offices throughout the country. Short talks followed by J. H. Michael chairman of Buffalo zone, M. P. T. O. of N. Y.; Harry Berinstein of Elmira, George T. Cruzen of the Palace, Lockport, and William A. Calihan of the Eastman interests in Rochester. The event was somewhat marred by the announcement that "Ernie" Williams, local and sales manager, had been suddenly stricken ill ,had been operated upon in a hospital and was in a serious condition. However, at this writing, "Ernie" is reported in a favorable condition and will recover. Dave Cohen of Binghamton proposed that everyone contribute to a fund to send flowers to "Ernie." Every one present "kicked in," and there will be enough flowers to last for many weeks. "Ernie" is the brother of George E. Williams, Paramount exploiter. Those present at the meetings and banquet included:

Ned Kornblite, Binghamton; Harry Still, Cortland; George T. Cruzen, Lockport; Dave Cohen, Binghamton; Ben and Harry Berinstein, Elmira; A. C. Hayman, Niagara Falls; William Calihan, Rochester; Dave and Jerry Harrison, Syracuse; Fred Rice, Warsaw; E. B. Hendricks, Corning; Meyer Schine, Gloversville; Joseph Schwartzwalder, Auburn; Allan S. Moritz, Niagara Falls; Chester and Paul Fenyvessy, Rochester; Phil Smith, Syracuse; Harry Gilbert, Syracuse; Robert Hornung, Jamestown; Ben and Mitchel Fitzer, Syracuse; Frank Martin, Syracuse; W. Goodman, Binghamton; Ross McVoy, Seneca Falls; J. C. Hillman, Binghamton; George Tooker, Watkins; J. A. Troy, Oswego; Sidney C. Allen, Medina, and the following Buffalo exhibitors: Vincent McFaul, John Carr, Robert T. Murphy, Max Rosing, George Keating, Charles Riehl, Joseph Schuchert, Sr. and Jr., Tom Downing, Arthur L. Skinner, Nick Vassiliadis, A. C. Behling, Louis Eisenberg, J. H. Michael, George Hanny, Dewey Michaels, Jake Rappaport, Mike Michaels. Mr. Kempner was given valuable aid in preparing for the meeting by George and Ernie Williams, both of whom worked into the wee sma' hours of the morning preceding the event, decorating the hall and taking care of many other details.

Everyone who attended the meeting was enthusiastic in their praise of the idea and Mr. Kempner was showered with congratulations. It was an auspicious celebration of Paramount's fifteenth birthday.

The William Berinstein Theatres, headed by Benjamin and Harry Berinstein, of Elmira, have purchased the Capitol and Regent theatres in Dunkirk, N. Y., formerly operated by the Lally Brothers. Dalton B. Burgett, formerly manager of the Regent, Elmira, has been appointed resident manager of the two Dunkirk houses. The theatres will be operated as part of the chain now controlled by the Berinstein interests, which include the Lyceum, Majestic, Strand and Regent in Albany, Colonial and Hudson in Albany, Palace in Troy and Strand in Newburg. The Lally brothers are retiring from the theatre business.

The Hi-Art Theatre in Lockport, N. Y., has been closed by Publix for the summer, during which time it will be remodeled, redecorated and a large orchestral organ installed. Elmer Levine, formerly assistant manager at the Palace in Lockport, also a Publix house, has been assigned to the management of the Stratford in Poughkeepsie.

"Mickey" Rose, Paramount Southern Tier plugger, crossed the hot sands at the recent ceremonial of Kalurah Temple in Binghamton and Dave Cohen of the Binghamton Theatre is authority for the statement that "Mickey" got the works. It is said that Dave reported "Mickey" is in excellent health, strong of heart and in splendid shape generally. Result—well, he's alive, at that.

Harry T. Dixon, Buffalo manager for F. B. O., is back from the coast convention in all his glory and is now sporting a new sedan, with a special paint job. Soon Harry will be pulling the first straw hat of the season and the loudest tie of the summer season. Meanwhile he is hustling for contracts.

So many flowers arrived during the opening week of the new Hollywood Theatre in Gowanda, N. Y., that Judge John W. Schatt was almost buried in them. He sent most of them to the Perrysburg hospital at the end of the week.

Al Beckerich has been re-elected president of the Buffalo Theatre Managers' Association for the third term. Other officers elected at a meeting held in the Buffalo Catering Club on April 22 are: Fred M. Shafer, Lafayette Square, vice-president; William W. Bradley, secretary-treasurer; directors, Michael Shea, Dr. P. C. Cornell, Frank Cruikshank, Morris Slotkin, Vincent R. McFaul, John Carr, Frank Parry and Roy Van.

The Southwestern New York Theatres Corporation has been formed to take over the ownership of the Palace in Jamestown from Peterson & Woods and to obtain a long-term lease of the Wintergarden from Mr. Woods. Nikitas P. Dipson of Batavia is one of the officers of the new corporation and Fred M. Zimmerman of Buffalo and John R. Osborne of Batavia are associated with him. The vaudeville-picture policy of the Palace will be continued. Extensive improvements will be made in the Winter Garden. Messrs. Peterson & Woods embarked in the theatrical business in 1907, when they opened the Bijou, now the Strand, in Jamestown.

Marvin W. Kempner, Buffalo Paramount exchange manager, who acted as toastmaster at recent regional convention held in that city

Buffalo Film Board of Trade honor Henry W. Kahn, retiring treasurer and manager of the Metro-Goldwyn-Meyer exchange. Former President Frank McCarthy is at the head table in foreground; behind him is Mr. Kahn. Next to Kahn is Sydney Samson, new president. Colonel Howard Brink, new treasurer, is the first at left, with glasses. Others, left to right: Basil Brady, Pathe; Harry Dixon, F.B.O.; John Sitterly, Assoc. Ex.; Fred Zimmerman, P.D.C.; Joe Miller, Renown; Jim Savage, Chase; Richard Fox, Freedom; Almy, Warner Bros.; William Sherry, U.A.; Marvin Kempner, Paramount

Jim Cardina, who operated the Varsity and Kensington community houses in Buffalo and the remodeled Glen in Williamsville, is about to open Glen Park in the latter town with a host of attractions and a big dance hall.

Canada

THE second annual banquet of the Montreal Theatrical Bowling League was held at the Mount Royal Hotel, Montreal, April 21, with over 250 persons present. F. H. Warnicker, manager of the Strand Theatre, was particularly commended for his work as president of the league. The winning team for the season was the Papineau Theatre entry, the manager of the Papineau being J. E. Ledden. The Imperial Theatre took second position. The Imperial Theatre manager is Howard Conover.

The Acadia Theatre at Minto, N. B., owned by E. H. Cady, was burned to the ground recently, this being the third moving picture structure to be destroyed by fire in the Maritime Provinces in recent weeks. The Acadia had a capacity of 300 seats. Mr. Cady announces that he will rebuild the house on a larger scale at once.

James Quarrington, manager of the Beaver Theatre, Toronto, has returned to his post of duty after a strenuous siege of illness.

G. Denoid, of Toronto, has been appointed assistant manager of the Tivoli Theatre, a large downtown house. The manager is Thomas Daley.

E. J. Sullivan, former manager of the Orpheum Theatre, Winnipeg, Manitoba, has recovered the use of his arms and legs after having suffered a stroke of apoplexy last September.

Butte

W. J. HIENEMAN, manager for the local Universal exchange, has returned from a trip to Los Angeles, where he attended the sales conference.

O. B. Henson, Universal salesman, attended the convention at Los Angeles as a delegate from Montana, but did not return to Butte. While in California he resigned from the staff to accept the management of a Portland theatre.

Harry Kreiter, of Los Angeles, joins the Universal staff here and comes to Butte well heralded.

Walt. K. Millar, who has had charge of the Greater Features exchange in Butte, was all lined up for Universal service, having resigned from Greater Features, due to an offer he felt financially he could not afford to pass up, and just when the deal was practically closed a wire called him to Seattle for immediate service with Greater Features.

William F. Gordon, manager of the Associated First National in this section, with headquarters in Salt Lake, but who is in charge of the Butte sub branch, won third prize in the Leiber Drive. The contest covered a period of twenty weeks.

In Butte John J. Harrington, salesman, is noted as a winner of $125; also, Vete Stewart, salesman in the Montana territory, comes in for $125 of the prize money.

Julia Shae, F. N.'s charming and efficient stenographer, is sharing honors, too, on a 50 per cent. week's salary basis.

James Griffin, the energetic shipping manager for the Butte exchange, is wearing an honor smile that won't wear off, because he won a 50 per cent. salary increase, too.

J. J. Harrington, salesman for the Montana territory, has gone to Chicago to attend the sales conference for the Western division of Associated First National.

E. C. Shaffer, former exploitation manager of Greater Features' Seattle exchange, has arrived in Butte to take charge of the company's branch office, due to the resignation of Manager Walt. K. Millar.

Merrill T. Denton, booker for Greater Features, has the misfortune to be nursing an infected hand, and it is serious enough to be carried in splints. It being his left hand, he is not losing any time at the office.

Howard T. Brown, exhibitor for the new town of Zurich, has opened his new theatre and is showing a splendid program of pictures.

Albert Nadeau, exhibitor from the Bluebird Theatre of Anaconda, was in Butte during the week, visiting and shopping on Film Row.

Frank Boedecker, exhibitor of the Helen Theatre in Bozeman, was a Butte visitor recently and from here went on to Deer Lodge to call on a brother who lives there.

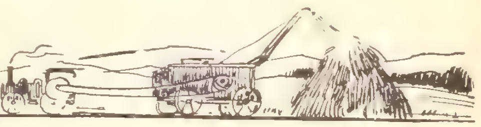
Merle Davis, lessee of the Ansonia, Orpheum and Broadway Theatres, is getting a big business at his Broadway house by combining vaudeville with pictures.

The Princess Theatre, formerly a stock company playhouse, is now open to picture program with some vaudeville features.

William Hughardt, Pathe manager in Butte, is in New York City this week, attending the managerial convention there for all Pathe managers and salesmen.

C. R. Wade, manager for Producing Distributors Corporation Butte branch, is out of the city this week on a big drive. Wade is better known here as "Buck" and is one of the best ballplayers in Butte.

Des Moines



SOME seventy managers attended a conference recently held at the Hotel Fort Des Moines by officials of the Famous Playes-Lasky company to gauge trend in public opinion in relation to Motion Pictures. M. H. Lewis and A. O. Dillenbeck of Paramount interests were in charge.

Among those who gave short talks were J. C. Collins of Perry, Eller Metzger of Creston, N. C. Rice of Algona, Fred Honds of Cresco, and A. G. Stolte of the A. H. Blank Enterprises.

Exhibitors who were present included P. D. Alleman of the Strand at Clinton, H. D. Barnes of the Rialto at Burlington, K. C. Breeding of the Strand at Mystic, Roy Brown of the Rialto at Boone, Jack Bauma of the Rialto at Pocahontas, G. A. Cecil of the Rialto at Bedford, J. C. Collins of the Rex Theatre at Perry, E. O. Cummings of the Fort Armstrong at Rock Island, A. R. Cunningham of the Capitol Theatre, Des Moines, F. W. Curtis of the Peoples Theatre at Redfield, A. L. Davis of the Strand at Cedar Rapids, Mr. Dawson of the Gem at Iowa City; Wayne Dutton of the Plaza at Muscatine, E. A. Easterly of the Rialto at Clinton, D. R. Goldy of the American at Cherokee, H. B. Groves of the Des Moines at Des Moines, E. W. Haight of the Opera House at North Wood, J. N. Heefner of the Palace at Mason City, L. D. Anderson of the Strand at Mount Vernon, H. C. Hines of the Cresco at Cresco, Jack B. Howard of the Capitol at Rock Island, H. D. Hundling of the Rialto at Newton, E. B. Johnson of the Crescent at Audubon, A. R. Kermer of the Princess at Mount Ayr, Ted Larson of the Strand at Lake City, J. A. Liercke of the Empire at Storm Lake, John McCawley of the Grand at Dubuque, Eller Metzger of the Strand at Creston, J. E. Mitchell of the Idle Hour at Tama, J. H. Michael of the Strand at Leon, Walter Peterson of Rockwell City, N. C. Rice of Algona, G. E. Potter, H. H. Russell of the Opera House at Humboldt, F. O. Senker of the Spemcer Square at Rock Island, H. Stanley of the Gem at Corning, A. G. Stolte of the Blank Enterprises, Des Moines, P. R. Cowney of the Rialto and Majestic at Fort Dodge, M. R. Tourneur of the Iowa Theatre Company at Mason City, Byron Watson of the Grand at Knoxville, John Waller of the Lyric at Osceola, H. F. Ward of the Crystal at Waterloo, W. T. Waugh of the King at Albia, Harry Weinberg of the Blank Enterprises, A. E. Weld of the Strand at Waterloo, F. G. Williams of the Gem at Marion, and William Youngclas of the Strand at Jefferson.

W. E. Banford, manager for Metro-Goldwyn, left for the national convention in New York.

West and Son, who own the theatre at Diagonal, have closed the house for the time being.

The New Lyric Theatre at Boone, owned by H. H. Pine, will be closed for a while for remodeling and redecorating. It is Mr. Pine's plan to buy a new organ for the thertre and his complete plan for changes in the theatre will amount to an outlay of more than three thousand dollars.

E. T. Pedersen, who ran the theatre at Fulton, Ill., has sold to G. L. DeNune. DeNune, who owns the Majestic Theatre at DeWitt, will also operate the Fulton, Ill., house. Pedersen is retiring from the film trade to go into railroading.

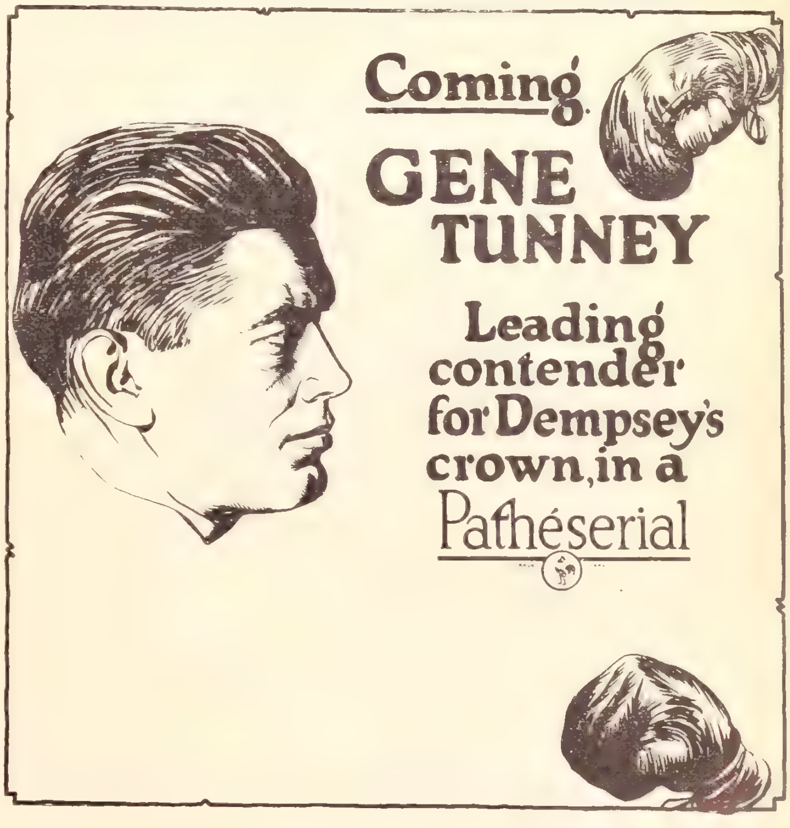
A. C. Dunkel of the Past Time Theatre at Iowa City was in town for the relays and called at the office of Exhibitors Supply Company. Alexander Frank was also a purchaser and has equipped the Rialto Theatre at Waterloo, one of his chain of houses, with two complete Mazda units and machine.

Herbert Grove of the Des Moines Theatre was host at a preshowing at midnight of his current feature. Members of the Little Theatre Society, Women's clubs and representatives of the newspapers were the guests.

Mr. Cramer, owner of the Kellerton Theatre, is closing the house for the summer months. Mr. Cramer is also owner of the theatre at Mount Ayr.

Tom Smith from the Omaha office of the Exhibitors Supply Company, visited the Des Moines exchange.

M. H. Haggerman, who is opening up a new theatre in Waverly, Iowa, bought complete equipment for the theatre from the Exhibitors Supply Company. Equipment included a machine, complete Mazda units, lighting fixtures, screen, lobby frames, etc. The 500 seats for the theatre were bought through the same company. Mr. Haggerman, who is an attorney at Waverly, will not take active charge of the theatre but will have a manager for the theatre.



Kansas City

HIS Circle Theatre having been sold, Adolph Eisner of Kansas City took the cashier and "general manager," Mrs. Eisner, on a vacation to Chicago. Mr. Eisner contemplates mixing a bit of business with pleasure by extending his trip to New York.

Billy Andlauer, Newman Theatre and Pathe cameraman, made what is believed to be record time on the opening game of the baseball season in Kansas City. On the night of the day of the game Andlauer had prints in four Kansas City theatres.

The Midland Circuit of Theatres has purchased the Colonial and Klock theatres of Pittsburg, Kans., from the Pittsburg Amusement, according to M. B. Shanberg, general manager of the Midland Circuit. More than $50,000 will be spent on the two houses in improvements, it was said. The Strand Theatre, Pittsburg, still remains in possession of the Pittsburg Amusement, of which A. Besse is president.

Among the out-of-town exhibitors in the Kansas City territory this week were Frank Weary, Farris, Richmond, Mo.; J. C. Perry, Columbia, Coffeyville, Kans.; L. Bruenninger, Lawrance Amusement Company, Topeka, Kans.; Mr. and Mrs. Hugh Gardner, Orpheum, Neosho, Mo.; "Curley" Wilson, Casino, Excelsior Springs, Mo.; Roy Fuhrer, Temple Theatre, Yates Center, Kans.; F. A. Robinson, Whiteway, LeRoy, Kans. Charles Goodell, Pastime, Ottawa, Kans.; Tom MacGruder, Elite, Iola, Kans.; S. E. Wilhoit, Jefferson, Springfield, Mo.

A new theatre will be constructed on the site of the present Novelty Theatre, Eighth Avenue and Quincy Street, Topeka, Kans., it is rumored, although the name of the prospective builder, or builders, has not been disclosed.

Convention week of the M. P. T. O. of Kansas-Missouri did not slow up things any along Kansas City's movie row.

E. J. Smith, general sales manager for Associated Exhibitors, asserted he never had seen a brighter prospect for business of the industry than the present time.

An unorganized "welcoming committee" greeted Tom Byerle, First National branch manager, who has been confined in a hospital with illness for three months, when he was removed to his home.

C. D. Hill, P. D. C. district manager, left a busy office behind him when he departed for New York.

A Kansas City branch of the West Coast Studios will be opened up on the second floor of 115 West Eighteenth Street, about May 15, occupying the room formerly occupied by the Kansas City Film Board of Trade.

"Marty" Williams, Educational salesman, returned from his territory this week.

C. A. Schultz, P. D. C. branch manager, held a sales meeting of his staff Saturday. Joe Levy, Warner Brothers branch manager, in closing up the ol' desk to leave for the Warner sales convention in Chicago last week, left behind him a hustling office force.

Salt Lake City

A CONVENTION of all of the Paramount exhibitors from the intermountain territory is being held here April 22 and 23.

The process of redecorating has been started at the Paramount Empress Theatre of this city.

H. Bradley Fish, local branch manager for Fox, just returned from the convention.

The Peery Brothers of the Egyptian Theatre, Ogden, Utah, were conferring with local managers on the new season's product this week.

B. Jacocks, Universal home office representative, is here for a few days, visiting the local office.

Mathew Aparton, Universal branch manager, is leaving for the territory this week. Shipper, N. C. Savage has resigned from this office to accept a position with the Bailey Stores, Inc. Miss Baratte is now in charge of the sales control department in the place of Miss Dora Stares, who has resigned.

L. A. Davis, local manager of the F. B. O. Exchange, is traveling with Joe K. Soloman in the Idaho territory in Soloman's new Packard.

E. M. Gibson, assistant office manager here for F. B. O., is leaving this week for a vacation trip to Los Angeles which will cover a period of about two weeks. Miss Angie Windsor will hold the position of booker during Gibson's absence.

Sid Hirshberg, owner of the Orpheum Theatre at Havre, Mont., stopped in this city for a few days on a business and social trip.

Frank Knots, of Vancouver, B. C., owner and former manager of the Orpheum and American theatres at Park City, Utah, has been visiting this city on a business trip.

John Ruger, manager of the Orpheum and American Theatre of Park City, was also visiting film row this week.

W. F. Gordon, local manager for Associated First National, and all of the boys are getting ready to leave for Chicago to attend the annual sales convention. Salesman John H. Harrington from the Butte office is in Salt Lake going over matters in connection with summer play dates in Montana. He will accompany the boys of this city to Chicago.

W. H. Rankin has left his managerial desk at the local Warner Brothers exchange, for the convention. M. F. Keller, sales representative, has also left, and G. C. Jones, Montana salesman out of this office is returning from his territory within a few days and will leave immediately for the convention.

J. A. Epperson, local Pathe manager, is still in New York attending the Pathe managers' convention.

R. D. Boomer, Associated Exhibitors' branch manager here, is leaving for a two weeks trip into the Idaho branch.

J. T. Sheffield, Greater Features general manager, is expected in this city to spend a few days at the local exchange on his way to the Denver office. James R. Keitz, local manager at this office, just returned from a trip into Cache Valley, Utah.

Ott Schmidt, owner of the Colonial Theatre at Idaho Falls, has been lining up new business for his house along film row this week.

Dad Rand, owner of the Isis Theatre here, and Mrs. Rand have returned from their pleasure trip to California.

T. M. Chesler, operating the Princess and Gem theatres at Bingham, Utah, is now visiting the local film mart.

S. B. Beck, owner of the Lyceum Theatre at Ogden, Utah, has been checking over contracts along the row this week, as has L. F. Brown of the Isis Theatre at Preston, Idaho.

Al O'Keefe, branch manager here for Producers Distributing Corporation, is returning from a trip over the entire state of Idaho with E. L. Walton, new sales representative for Producers.

L. W. Weir, division manager for Producers Distributing Corporation, is here for a few days on his way back to New York.

Manager Rand has returned from a trp into Northern Utah and is leaving again for a few of the larger towns in southern Utah.

Harry Larsen, former house manager of the Kinema, is back at his old post after a four weeks trip through Idaho checking Seigfried engagements.

Clyde H. Messinger, manager of the Educational exchange of this city, has just returned to the office from the convention in Denver.

Chas. Dillard, assistant office manager at the local Metro-Goldwyn-Mayer exchange, is reported to be severing his connections in this capacity to manage the Hyland Theatre at Sugar House.

Jos. K. Sammuels, local manager for Metro-Goldwyn-Mayer, left for the convention in New York and will be back about the first of May.

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Southwest

A NEW theatre in Lawton, Okla., opened recently to capacity houses. The owners of the Rialto are both well known to film people in this State. Fred Massey has a theatre at Tipton, Okla., which he will continue to operate. Max Brock, the active manager of the Rialto, has recently been on the road for Producers Distributing Corporation, selling film.

Truly B. Wildman has arrived to take up his duties as branch manager of the local Warner Brothers exchange. Both he and J. M. Byrd, the former manager, attended the Warner Brothers convention at Chicago in April. Byrd has been made manager of the Dallas office. Wildman, previous to joining W.-B., was acting as special representative for Producers Distributing Corporation.

A. R. T. Young, traveling auditor for Famous Players-Lasky, is visiting the local office here. Young is on his way to Seattle, where he will be married some time in June.

Frank Stuart, newly appointed Southern divisional manager of Producers Distributing Corporation, together with Ralph A. Morrow, former manager, visited Oklahoma City Film Row upon his return from the P. D. C. divisional managers' convention in New York City. Stuart was branch manager of the Detroit exchange when this advancement was given him. Morrow, much to the regret of his friends in this territory, has been transferred to New York, where he is assistant to General Sales Manager Morgan.

William B. Zoellner, the new branch manager of Metro-Goldwyn-Mayer, is now in New York, attending the M-G-M convention.

The "Driverless Car," exploiting Johnny Hines features of First National, stopped through Oklahoma City, Bartlesville and Tulsa on its way across the continent. This unique ballyhoo drew a great deal of attention with its "stunts."

Arthur Koebrick, well-known Famous Players-Lasky salesman, has been made sales manager of the Dallas exchange. N. B. Houston, salesman from Dallas, will fill Mr. Koebrick's place in this territory. W. A. Ford is another Texas salesman to join the F. P.-L. office here. Ford comes from San Antonio.

Fred Morley, who has been managing the Griffith Brothers theatre at Cromwell, has been sent to Panhandle and Borger, Texas, to look after the new theatres being built there by Griffith Brothers. Ralph Leachman will manage the Rex at Cromwell. Leachman was formerly operating a theatre at Woodward, but more recently has been on the road for F. P.-L.

Tom Boland, manager of the Empress Theatre at Oklahoma City, has left to attend the First National franchise holders' meeting at Atlantic City. He will go to Chicago from there to the First National convention.

The M. P. T. O. of Oklahoma held a directors' meeting at the Liberty Theatre Building in Oklahoma City, April 19. W. Z. Spearman, vice-president, it is announced, will continue his trip through the State to get memberships for this association.

Finis Fox, scenario writer, is visiting his native State here, with his wife. Mr. Fox is an Oklahoma-born Chickasaw Indian, and previous to his present occupation was a newspaper man, both in Ardmore and Oklahoma City. Fox, who was born near Purcell, Okla., in Indian Territory days, is a son of F. M. Fox, a territorial lawyer.

South East

CONTRACT has been let and the building started for E. D. Turner's new theatre in Rock Hill. This is a new addition to the rapidly growing chain of houses of the Carolina Theatres, Inc. It is also reported that the contract for Turner's new house in Statesville, N. C., will be let this coming week.

Rumor has it that W. H. Blades, of Newbern, has purchased the Athens Show Shop from the former owners, Messrs. Lovick, Kehoe and Bourdelais. This house will be remodeled and a new $10,000 Wurlitzer pipe organ installed. The interior will be redecorated and the seating capacity enlarged to 1,000. The Athens Show Shop will be a first-run house and will endeavor to show pictures at the same time or earlier than other sections of North Carolina or Virginia, and will also handle road shows. T. B. Kehoe, one of the former owners, has been engaged to manage the theatre. Should the new policies of the Athens Show Shop prove successful, the management will branch out and enter the amusement fields of other towns of Eastern North Carolina.

Ben Caplon, who represents the Wells interests in Hendersonville, N. C., spent Tuesday in Charlotte buying new productions and arranging bookings.

J. M. Highsmith, of the Trio Theatre, Robersonville, N. C., was a Charlotte visitor the past week and states he is opening the new theatre in Windsor, N. C., which has been closed for some time.

The film companies in Charlotte have received advice that P. A. Boone has purchased the lease and the Victory Theatre in its entirety, at Mount Airy, N. C. This house was formerly owned by Mr. W. H. Marion.

Charles Picquet, president of the M. P. T. O. of North Carolina, was in Charlotte Wednesday of the past week conferring with the Secretary of the Film Board of Trade as to his appointing of the exhibitor members of the Arbitration Board.

M. W. Smith, booking director of the U. S. Army Motion Picture Service, out of Washington, D. C., arrived in Charlotte Tuesday to take care of bookings for the camps in this vicinity.

E. H. Heller, formerly manager of Pathe office in Charlotte, is now traveling representative for Producers and Distributors Corporation in western North Carolina.

C. A. Peppiatt, who is manager of the United Aritsts' office in Charlotte, will import two salesmen from Atlanta, J. S. Carscallen and Bill Harwell. He will bring a cashier from Cincinnati, Ohio.

F. K. Watkins, colored, owner of the Wonderland Theatre, Durham, N. C., and also president of the First National Negro Theatre Corporation of America, met with an accident the past week. His car skidded from the highway between Greensboro and Danville and went down an embankment. Watkins was only slightly injured, but his chauffeur was badly cut about face and head. Watkins says that the corporation of which he is president has offices in Washington, D. C., and Durham, N. C., and has built or will build motion picture theatres in Winston-Salem, Greensboro, Durham, N. C., Martinsville and Petersburg, Va.

Rufus Davis, manager of the local office of Liberty Exchange spent last week at his home office in Atlanta, Ga.

J. W. Medlin, who has opened the Westminster Theatre in Westminster, S. C., was in Charlotte the past week.

H. R. Berry, owner of the Temple Theatre, Hartsville, S. C., was along Film Row the past week.

A new theatre has been opened at Davidson, N. C., by Stough Brothers. This is a college town and we understand this theatre is doing a very nice business since its opening.

Fred Pollock, manager of the local Metro office, will leave for a sales convention in New York the coming week.

Floyd Hanks, Jr., of the Universal Theatre, Lenoir, N. C., was a Charlotte visitor Monday. Hanks had just returned from a visit to his father, who has been in Pinehurst, N. C., for his health the last three months. Mr. Hanks stated that his father is greatly improved and expects to return home shortly.

R. W. Early, of the Strand Theatre, Tryon, N. C., arrived in Charlotte along Film Row the past week, looking over product for his theatre.

George Parr, of the Star Theatre, Lancaster, S. C., and Mrs. Parr, motored to Charlottee the past week.

Frank Bryan, manager of First National, is making every preparation getting his force ready to leave for a sales convention the coming weeks in Chicago. Sales conventions seem very seasonable around Charlotte at the present time.

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Detroit

FRANK STUART, who for the past year has been branch manager of the Detroit P. D. C. office, has been appointed Southern District Manager, where he will supervise P. D. C. activities in Dallas, New Orleans, Kansas City and Omaha territories.

Henry Zapp has been transferred from the Indianapolis office of Producers Dist. Corp. to Detroit, succeeding Frank Stuart, as Detroit manager.

Bill Schulte has leased the Crescent Theatre on West Fort Street, Detroit, giving him four theatres—the others being the Empire, the Dreamland and the Clay.

Ben and Lew Cohen, in association with their father, A. Cohen, have decided to build a million dollar theatre at the corner of West Fort and Ferdinand streets, Detroit. They have purchased the property, which fronts 150 feet on West Fort and runs back 200 feet on Ferdinand. The new house will seat 4,000 people and the policy will be pictures and vaudeville. The building will also contain stores and offices. Work is to start at once on the new structure, which is planned to be completed by January 1, 1927. The Cohens already operate the Colonial, Rex, Globe, Coliseum, and Grand Victory theatres, and this new million dollar theatre is only the first announcement of their building expansion. We understand they have a number of other sites on which they expect to build houses seating not less than 2,500, up to 4,000.

A. L. Merritt, William C. Vandenberg, H. G. Vandenberg and M. E. Hanna have formed the Holland Theatrical Corporation, with a capital stock of $60,000 to operate theatres in Michigan. They have already leased the Strand in Holland, and plan to expand their theatre holdings to near-by towns. A. L. Merritt of this company recently purchased two theatres in Oconto, Wisconsin, and will divide his time between there and Holland.

J. L. Kauffman, of Syracuse, New York, has joined the sales staff of the local Metro force.

Harry Silverberg, formerly with Metro, has accepted a position with Warner Bros. in this territory.

Lester Sturm, manager of the local Metro exchange, will make a trip to the New York office this week.

Lee Reaper, formerly salesman for Producers Distributing Corp. in Indianapolis, has been transferred to the Detroit office.

Although definitely decided to sublease the Majestic Theatre in Detroit, which Henry S. Koppin took over some time ago, this house will continue to operate under this management until further notice.

Seymour Simons, well-known song writer and composer, will direct the State Theatre orchestra in Detroit during the absence of Herbert Straub, who will start a tour shortly as guest conductor at a number of Eastern theatres.

Frank Drew, Detroit manager for Fox, has gone to Hollywood to attend the annual Fox convention.

Fred Nugent, former Detroit manager for Metro-Goldwyn-Mayer, opened a sandwich shop in Toledo, Ohio, about a year ago. It proved so successful that today Fred has three such places and is doing well in all of them.

Ralph E. Peckham has taken a position with the American Booking Corporation as sales manager of this Michigan State right organization.

Fred Phillips, from the Broadway Theatre in Flint, Mich., dropped in this week to book pictures and tell the boys that he has plans under way to enlarge his theatre shortly.

The first convention at which virtually the entire new product of a motion picture producing organization was shown to exhibitors before selling the same was held at the Statler Hotel last Friday. "Shots" or portions of twenty-five or thirty of the films that are completed or in the process of completion were shown to about twenty-five of the leading Michigan exhibitors. Among the Michigan exhibitors who were present at the Detroit convention were: Ed. Beatty, of the Bijou Theatrical Enterprises; Henry S. Koppin, from the Woodward Theatre Company; William Watson, of Bay City; Paul Schlossman, Muskegon; Bob Peltier, Mt. Clements; J. Dennisston, Monroe; George Sampson, from the Robertson Theatrical Enterprises; Harry Lush, Plymouth; Bob Sheehan, Detroit; Bob Codd, Niles; O. Brooks, Detroit; C. Beechler, Charlotte; P. S. Raven, Holland; Mr. Chapman, Caro; W. B. Ward, Mt. Pleasant; L. M. Carley, South Haven, and C. O. Miller, Alma, Mich. In addition to these were all the salesmen and branch manager of the local Paramount exchange, Claud Saunders, New York; Mr. Clark, New York; Mr. Ross, Chicago; Mr. Allison, New York; Mr. Agnew, Chicago; Mr. Smith, Milwaukee. It is the intention of Paramount to hold another convention shortly, inviting more Michigan exhibitors.

Harlan Starr, Detroit manager for Educational, is back from Chicago, where he attended the annual sales convention.

Joe Friedman, from the New York office of Universal, was in town last week, on his way back from California.

Bill Kent, who has been engaged in the State right exchange business for some time in Michigan, has left this business to join Warner Brothers as a salesman, covering the Grand Rapids territory.

E. B. Dudley, better known as "Dud" around the Film Building, who for years managed the Koppin Theatre in Detroit, has resigned to take over the Circle Theatre, which he has redecorated and renamed Dunbar. He caters entirely to colored patronage and has a combination of pictures and vaudeville to offer and, from latest reports, he is doing a very fine business.

Bill Robson, for many years exploiter for Paramount, is now affiliated with Metro and will be seen often in and around Michigan and Ohio.

Henry S. Koppin still further augmented his Detroit circuit last week when he purchased from M. A. Slepski the White Star Theatre. This house seats 400. Mr. Koppin bought the entire property and building.

Frank Drew, Fox manager in Detroit, is in Los Angeles, attending the annual Fox sales con-

Leo Sanshie resigns this week as booker for Metro to do similar work for Warner Brothers exchange. He is succeeded by Mrs. Ruby Rice, who has been with the local Metro exchange for some time.

Jack Daly, former city salesman for Associated Exhibitors, resigned this week to take over the management of the Fairmont Theatre in Detroit.

Jim Allen returned from Chicago last week, where he has been attending Warner Brothers mid-West sales convention.

Seattle

PAUL R. AUST, former manager of the local Associated Exhibitors exchange in this city, and one of the best-liked film men of the Northwest, returned last week from California, where he has been spending a vacation of several weeks since his resignation with Associated.

Pacific Beach, Wash., is soon to have a new motion picture house that will have a seating capacity of only 250, but which will represent entirely modern construction and style throughout. It is being erected by Mr. Haskett, and is expected to be ready for opening about the first of July.

H. H. Randall, associated with B. F. Shearer in the B. F. Shearer Theatre Equipment Company of Seattle and Portland, left last week with Mrs. Randall for a trip to California. Mr. Randall has spent the better part of the last two months in the hospital as a result of an operation, and his trip is a recuperative one, prior to his return to the vice-president's office.

Jack Sullivan, manager of the local Fox exchange, last week played host to a number of Canadian maangers for his company, and after a short time in this city the entire group left for the Fox convention in Los Angeles. Included in the group that left with Mr. Sullivan were Managers Ballantyne of Vancouver, Huber of Calgary and Dippie of Winnipeg. They expected to be gone for approximately two weeks.

George P. Endert, manager of the local Famous Players-Lasky exchange, returned to this city last week from the convention in Atlantic City and was immediately consigned to his bed by his physician. His illness is not serious, however, and it is expected that he will return to his office within a few days.

Joe Danz, second run theatre owner and manager of this city, last week announced that his new house at Third Avenue and Pike Street, now in the course of construction, will be christened the Third Avenue Theatre. It will be a 750-seat second-run theatre, and replaces a former structure of smaller proportions in a building that is now being entirely remodeled.

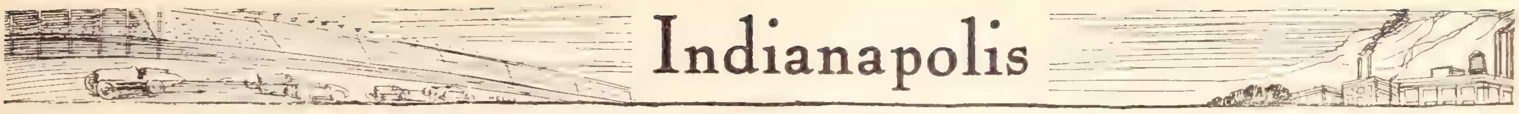
Claude S. Jensen, head of the Jense-Von Herberg organization in the Portland territory, spent a few days in this city last week, accompanied by Mrs. Jensen. They were the guests at several social affairs during their stay in this city.

Benjamin Wallace Rucker, often referred to as the "sartorially perfect" salesman for Manager J. A. Gage's local Educational Pictures exchange, returned to this city last week after two months of absence on the road in Oregon and Montana.

Harry C. Arthur, Jr., the guiding light of the North American Theatres Corporation, spent several days here last week looking over the new house now under construction for his company. From here he returned to California by way of Portland, with the announcement that he would not return again until the latter part of July, just prior to the tentative opening date for the new theatre.

Word was received last week from Lame Deer, Mont., to the effect that the Lame Deer Theatre has been closed until the first week in September. Manager Carl Wheeler's house is forbidden by U. S. Government Reservation Rules to operate during the summer months.

A. J. Miller, formerly the owner and manager of the Columbian Theatre in Columbia City, a suburb of Seattle, last week announced that he has sold his interests to Bob Mayea, who takes immediate charge of the house. Mr. Mayea was formerly connected with J. W. LaVigne at the Madison Theatre, a local neighborhood theatre.



Indianapolis

T. C. CONNER, of the Metro-Goldwyn-Mayer home office, was a visitor at the local Metro office in Indianapolis this week.

Al Lachnit has been assigned sales representative for the Metro-Goldwyn-Mayer Distributing Corp. to cover the southwestern part of Indiana.

Wade Willman, local manager for the Metro-Goldwyn-Mayer Distributing Corp., is leaving Indianapolis on April 24th to attend the Metro-Goldwyn-Mayer convention in New York City on April 26th, 27th and 28th.

The Royal Theatre at Albany, Indiana, has been taken over by W. A. Schmid of Muncie, Indiana.

The Famous Playes Lasky Corp. are holding a get-together meeting at the Lincoln Hotel, Indianapolis, with about fifty leading exhibitors throughout the State for the purpose of discussing and presenting future policies regarding the new product. The meeting was opened by Charles Reagen, Famous Players district manager for Louisville, Cincinnati and Indianapolis.

Dudley Williston, local manager for Warner Bros., Indianapolis, is attending the convention of Warner Bros. in Chicago. Perry, assistant manager; C. Brinkmann and B. B. Barber, sales representatives for Warner Bros., are also attending this convention.

W. B. Frank, vice-president of the Hal Roach Studios, Inc., visited the Pathe Office at Indianapolis this week. Mr. Frank's visit was in the nature of a home-coming, as it was from the Indianapolis branch of Pathe Exchange, Inc., that was launched his meteoric career.

Plans have recently been announced for the erection of a new theatre to be located on Main St., Rock Hill, S. C.

The Columbia Amusement Company of Paducah, Ky., has purchased the Elite and Cozy theatres at Metropolis, according to a recent announcement by company officials. The two houses which were taken over from A. J. Gibbons of Metropolis, will be redecorated and first-class features will be provided for each.

Theodore and Gustavos Chifos have recently purchased interest in the Strand Theatre at Middletown, Ky. The amount involved is said to be in the neighborhood of $100,000.

The Motion Picture Theatre at Dawson Springs, Ky., is being remodeled and will reopen some time during April.

Plans have been prepared for a new motion picture theatre to be erected by the Koblenz interests on Glass Street, East Chattanooga, Tenn., according to a recent announcement. In addition to the theatre, which will seat 650 people, the building will also house a department store.

A new theatre project is under way at Louisville, Ky., where the building at 621 South Fourth Street will be replaced by the Princess Theatre, to be built at a cost of $200,000.

At Burkesville, Ky., Jim Lewis has recently purchased the F. T. Brake building, where he will install a modern motion picture theatre.

C. H. Wells of Liberty, Ky., has announced that he has taken over the management of the Royal Theatre at that point and the house will be known in the future as the Rex.

The Holy Trinity Church of Covington, Ky., has purchased the Tivoli Theatre at 2108 Vine Street for a reported sum of $30,000.

Milwaukee

SAM ABRAMS, manager of Film Booking Office's Milwaukee exchange, has returned to the city, following a week spent with exhibitors in the copper country of Michigan. The spring revival of the mining industry about Calumet, Hancock and other cities and towns in this district promises a prosperous season.

Charles Koehler, assistant manager of the Progress Pictures exchange in Milwaukee, has returned to the city, following a visit to Sheboygan. With him came a new Boston bulldog, which he secured from his friend, Manager Radke, of the Butterfly Theatre at Sheboygan.

Negotiations for the purchase of the Garden Theatre in downtown Milwaukee by the Saxe Amusement Enterprises, were reported this week to have been practically completed, but officials at the Saxe office refused to either confirm or deny this report. Ed Tundstall has been appointed manager of this theatre to succeed O. J. Wooden, former manager of the house, and he took over his new duties the latter part of last week.

"Appreciation Night," an innovation in theatrical circles in this locality, was conceived by A. J. Meininger, manager of the Saxe-Retlaw Theatre at Fond Du Lac. As an expression of the appreciation of the theatre officials for the manner in which movie and presentation offerings at the Retlaw have been received, patrons of the theatre were presented with tickets to the Retlaw Roof Garden, a popular dancing place.

Miss Pearl Nadolmy, booker at the Film Booking Office and one of the few girls holding this position in Milwaukee exchanges, is quite an attraction at the local exchange, judging by the number of exhibitors who appear at her desk for "dates," according to officials of the Milwaukee F. B. O. branch.

Sam Miller, of Chicago, buyer for Fisher's Paramount Theatres, was in Milwaukee recently and attended the last sporting event, a boxing match, held at the Milwaukee Auditorium.

Sam Sherman, of the local Metro-Goldwyn-Mayer exchange, has left the city to be in attendance at the Metro-Goldwyn-Mayer convention.

Steve Bauer, well known among local exhibitors and along Film Row, has recovered from an attack of rheumatism and is again able to dispose of his duties as manager of the Avenue Theatre.

Jack Lorentz, manager of the Fox film office in Milwaukee, has returned from the Pacific Coast, where he attended the annual Fox convention.

Frank Wolcott, manager of the Majestic Theatre at Racine, more generally known as "Daddy" Wolcott, was in Milwaukee during the past week. M. Peterson, manager of the Strand at Kenosha, and Frank Oasis, manager of the Grand at Racine, were also among the out-of-town exhibitors to visit Milwaukee film offices on business during the past week.

Philadelphia

MORE than 150 exhibitors attended the all-day conference held at the Hotel Sylvania by Famous Players-Lasky. Eugene Zukor, Sidney R. Kent, general manager, Phil Reisman, division sales manager, and Russell Holman, manager of advertising, were present at the conference. Famous Players executives spoke in the morning, a ten-reel trailer on Famous product was shown in the afternoon and the following were the principal speakers in the evening: H. J. Schad, president of the M. P. T. O. A. of Eastern Pennsylvania, Southern New Jersey and Delaware, also president of Carr & Schad, Inc., of Reading; Harry L. Knapp, chairman of the Pennsylvania State Board of Motion Picture Censors; M. Walker, representing the Comerford Circuit; Jacob Fox, who controls a chain of theatres in Jersey; Sam Stiefel, of the Poplar Theatre, Henry Starr Richardson, of the Pennsylvania Board of Motion Picture Censors, William Hunt, of Hunt's Theatres, Inc., Wildwood, N. J., Marcus Benn, of the Stanley Company of America, Harlan Woehrle, of Easton, and S. R. Kent.

The following exchangemen have been appointed by the Film Board of Trade to serve as members of the General Arbitration Board for the month of May: Jerry Saffron, of F. B. O., Jay Emanuel, of Metro-Goldwyn, and Joseph Hebrew, of Warner Brothers.

Max Gilles, who has been a salesman for the Independent Film Corporation for several years, has joined the Philadelphia office of Producers Distributing Corporation and will cover the Easton, Allentown and Bethlehem territory.

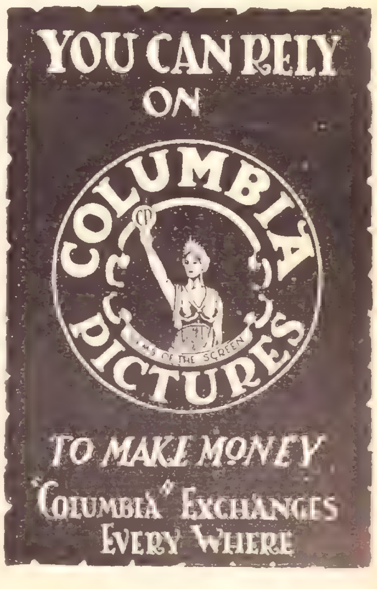
The Casino Theatre closed last week for a period of several weeks. The manager, Robert M. Simons, announced that both the interior and the exterior would be painted and new draperies and seats installed.

The Oxford Theatre, Oxford, Pa., formerly operated by Tom Larkin, is now being run by Harry A. Goren.

Joseph Pasterneck, who was formerly conductor of the orchestra at the Stanley Theatre, will return to the theatre as guest conductor for one week beginning May 3.

The Palace Theatre, Schuylkill Haven, Pa., which was recently sold, has been closed permanently and will be converted into a gas filling station.

Art Lewis, general manager for the Comerford interests in West Scranton, left recently with his mother for California. Prior to his departure, Sam Freeman, of the Strand Theatre, and a number of other friends tendered him a dinner.



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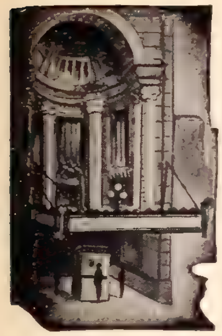

CONSTRUCTION & EQUIPMENT DEPARTMENT

Train Future Managers at Ushers' School

Instruction Course for House Attaches New Feature of Saxe Service

By LARRY LANE

CONVINCED that the patron's impression of a theatre's service policy is based almost entirely on the treatment accorded by the ushers, a special Ushers' Training School, believed to be the only one of its kind in the country, has been established at Saxe's Wisconsin Theatre at Milwaukee to train ushers and house attaches for the entire Saxe circuit of thirty theatres throughout the state.

The school is under the direction of Roland Waterson, house manager of the Wisconsin, and is the natural outgrowth of Waterson's efforts at the mammoth picture house. In accordance with Waterson's theory that among ushers only he who contemplates some day becoming a house manager will give maximum service, the school is open only to boys with theatre executive ambitions and the curriculum is designed to give a general look-in on all angles of house administration.

Like many other usher systems, the military atmosphere is strictly adhered to, but Waterson, who formerly was a faculty member at one of the country's best known military academies, has added many new slants in "boy development" quite unusual in a theatre. Psychological principles for inducing self-reliance, resourcefulness, loyalty and other desired qualities, are freely and intelligently employed.

STUDENT USHERS

Members of the Saxe Wisconsin Theatre training school receiving instruction in service before taking posts in the theatre

The training of a capable house attache, according to the Waterson theory, begins with the selection of the applicant. Good character and a clean record and a consuming desire to "be somebody" in the theatre world, must be proven before the prospective usher is given a place on the staff.

The next step is to teach him the rudiments of service as it has come to be defined in the theatre. These underlying principles are explained by advanced students of senior rank, and as soon as the applicant has a knowledge of what it's all about, he is called in for the first of a long series of personal interviews with the house manager.

At first these interviews are of a personal nature, merely a matter of getting acquainted and establishing mutual understanding. Once a basis has been established the confidential talks delve into the intricacies of house management primarily as pertaining to the work of ushers and their responsibility in co-operating with their superiors.

Class instruction then takes up details, which are again stressed in further personal interviews. Military drill for the purpose of fostering correct carriage and impressive appearance has meantime been undertaken and the neophyte is soon ready to take a post of minor responsibility on the house floor. As his qualifications increase he advances to more important posts until he is finally ready to be placed in the very front of the house or transferred to one of the other theatres on the circuit.

In the later instance, his departure from the Wisconsin Theatre, "flagship" of the circuit, is preceded by a long interview with Waterson, who outlines to him what characteristics he needs to develop in order to advance at the fastest possible rate. Problems of house management, which have been the subject of numerous lectures in the development of the course, are discussed on a personal basis and the usher's thorough understanding insured.

At this stage of the game the student has

(Continued on next page)

Equipment

Ten Years

By P. M. ABBOTT

A GROUP of engineers will gather, on Monday of next week, to present and talk over the results of their research and experimentation for the betterment of the technical phases of the motion picture industry. This meeting will be the tenth anniversary of the Call-Meeting of the Society of Motion Picture Engineers, held in Washington in the spring of 1916.

This convention will be a noteworthy occasion. It marks the growth of the Society from the mere handful of founders to nearly two hundred actively participating members. Ten years have seen the S. M. P. E. given the fullest recognition by this industry for the valuable work it has performed toward the advancement of motion pictures. And this anniversary finds the organization on the threshold of even greater achievement—destined to play a role of ever increasing importance in developing the future of motion pictures.

THE S. M. P. E. offers a pattern that other organizations would do well to follow. Remarkably free from any of the common evils that often permeate cooperative organizations, this body of engineers ably demonstrates the great good that can come from cooperative endeavor.

Unselfishly giving from their individual sources of knowledge and experiences in these ten years, the members of this Society have given the industry a library of authentic data and information, serving an invaluable function in guiding the trend of developments in picture making and presentation.

The motion picture industry offers its congratulations to the Society of Motion Picture Engineers, on its tenth anniversary, and hopes that their future will be one of even greater success.

Conduct School for House Staffs

"Home Office" Trains Ushers For Theatres Throughout Circuit

(Continued from preceding page)

not only attained proficiency in carrying out the famed "Saxe Service," which has grown to be a by-word among Milwaukee theatre patrons (throughout the state, in fact), but has also become highly familiar with managerial problems. His instruction has included a thorough analysis of projection-room problems, exploitation methods and even the creation of suitable stage presentations. The latter phase is taught by demonstrations by Ed J. Weisfeldt, production manager of the Wisconsin, who has earned a national reputation in his field.

Unlike many places where the military system is employed, discipline at the Wisconsin Theatre is based entirely on mutual understanding and loyalty. "Bawling out" the boys is carefully avoided, on the principle that it destroys something within the youth and furthermore engenders his holding a grude.

"Keeping the boys happy is one of my greatest responsibilities," asserts Waterson on this point. Rigid adherence to the merit point system on which all promotions or demotions are based is a sufficiently big stick to hold over the heads of any whose ambition may wane. On the other hand, every effort is made to make the boys not only enjoy but love their work.

The club rooms for ushers at the Wisconsin are models of their kind, and a less elaborate reproduction of these has been inaugurated at each of the houses where Waterson trained ushers are employed. At the Wisconsin the boys have every conceivable recreational facility. Their lounge is luxurious and decidedly exclusive. Billiard tables and other games are provided in the playroom and every inducement is offered for the boys to spend their leisure moments in their "club." Theatrical literature of a constructive nature is abundently provided.

Waterson's thorough understanding of the "boy problem" is further employed in arranging social affairs for the youths. Stag parties are periodical, with dances in the spacious main lobby of the Wisconsin thrown in for good measure. Waterson encourages the boys to bring their girl chums around on the theory that this will encourage them in the selection of the right kind of girls to associate with.

Stage Atmosphere Prologue for "Stella Dallas"

"Lullabies" was the title of the atmospheric prologue staged with "Stella Dallas" at Loew's State, St. Louis. The stage bill also offered operatic selections sung by Bernard Ferguson, barytone who appeared with the St. Louis Symphony Orchestra as soloist; Helen Phillips, soprano of the San Carlo company, and Helen Newitt, lyric soprano, also familiar in St. Louis through her appearance with the Symphony Orchestra.

SETTING FOR "PETROUCHKA"

Above is a photo showing the stage setting used as a background for the Fanchon and Marco "Idea" based on "Petrouchka," staged for West Coast Theatres

Snub Pollard Heads Stage Bill at Fox Washington

The vaudeville bill at the Fox Washington, St. Louis, last week was headed by Snub Pollard, famous screen and stage comedian, and his company presenting "Say Uncle", a comedy sketch. The four other units of the stage program were the Tanglefoot Steppers, Holt and Gladden, Herbert Crowley and his Six Sailors, and Cortez and Ryan. "Sandy" was the photoplay feature.

Gilda Gray Star of Bill at Circle, Indianapolis

Gilda Gray with her miniature Follies Bergere played a six days engagement at the Circle Theatre, Indianapolis, last week. The engagement was Miss Gray's first in the city. The act was presented at three performances a day.

Aaronson and Prologue at Loew's Aldine

Irving Aaronson and his Commanders and a Spanish Prologue, produced by Louis K. Sidney, division manager, were the stage attractions at Loew's Aldine, Pittsburgh, supplementing the feature "Ibnez' Torrent" last week.

The prologue featured Vera Kaighn, a local soprano formerly soloist in the First Presbyterian Church.

"The Game of Love" Staged at Eastman Theatre

The musical stage offering at the Eastman, Rochester, last week was presented under the title of "The Game of Love," in which a group of singers glorified the American Girl. The bulk of the selections were from Herbert's "Sweethearts," with Charles Hedley appearing as the Wooer who had the choice of a variety of feminine types, including Mary Stephan as the Coquettish Girl; Winifred Goldsborough as the Romantic Girl; Mary Bell as the Disdainful Girl; Lenore Coleman as the Village Maid, and Marion Howard as the Dream Girl.

Des Moines Offers College Four

"The Atlantic Four," a quartet of college boys were the stage offering at the Des Moines Theatre, Des Moines, last week. Their act, "Billowy Sea of Music," featured popular songs, rendered in good style, and closed with a violin solo, "Moonlight and Roses."

Stafford And Louise at Capitol

Lee Stafford and Mlle. Louise presenting "International Personalities from Musical Comedy" were the featured stage attraction at the Capitol in Des Moines last week, in conjunction with Paramount's "The Blind Goddess."

Ruth Etting at Grand Central

Ruth Etting, "Sweetheart of the Air," and Britt Wood, in his act, "The Boob and His Harmonica," were the featured performers appearing last week at the Grand Central, St. Louis, with Gene Rodemich and his orchestra. The photoplay attraction was "Too Much Money."

Wainwright Sisters Play Rialto

The Wainwright Sisters, billed as appearing with permission of Irving Berlin and direct from the 1926 Music Box Revue, appeared at the Rialto, Omaha, last week on the program headed by Harold Lloyd in "For Heaven's Sake."

Belle Story Branford Feature

Belle Story and B. A. Rolfe and his orchestra were the features of the stage presentations offered at the Branford, Newark, last week in conjunction with "Dancing Mothers."

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All Shorts Noonday Program at Mall

Novelty Program is Introduced by Loew House in Cleveland

Loew's Mall theatre, Cleveland, has started to serve short ration movie fare during the lunch hour. Starting last week, a complete program of short films will be shown daily from 11-1 o'clock.

This is the first time any of the Loew houses have offered this noonday novelty program, and it is being presented now by popular request of thousands who have expressed their desire to see a short show during the lunch hour.

The Mall lends itself to this because it is a double deck theatre, one complete theatre superimposed upon another complete theatre. This was accomplished through the great disparity of levels on Euclid Ave., which gives entrance to the Euclid Ave. Mall Theatre, and the Superior Ave. level, which opens into the Superior Mall. And while a program of short subjects is being shown in one of the theatres, the feature program is being shown simultaneously in the other.

The first noonday short program offered consisted of: an Educational comedy, "Framed" with Lloyd Hamilton; Mutt & Jeff cartoon; Topics of the Day; Travelogue, "Garden Glories of Victoria" in natural colors. These short programs will be changed every Sunday, Wednesday and Friday.

S. R. O. At Midnight Matinee

A special midnight showing of "For Heaven's Sake" at the Imperial Theatre, Charlotte, N. C., proved a huge success for Manager Warren Irving. The theatre opened one minute after twelve Sunday night to a packed house.

The MANAGER'S OFFICE

LEROY SHERMAN will be transferred from the management of Crandall's Savoy, Washington, D. C., to the new Colony, which the Crandall forces will open to the public on May 1. The promotion, it is announced, is in recognition for Sherman's meritorious work at the Savoy. Ashley Abendschein, formerly assistant manager at the Metropolitan, will succeed Mr. Sherman at the Savoy.

SAMUEL L. LEVIN, recently manager of Grauman's Million Dollar in Los Angeles, will return to Chicago to take up the management of the new Ascher Brothers house, the Highland—scheduled to open May 12th.

HERBERT SOBTTKA, formerly connected with the Jansen-Von Herberg advertising department in Seattle, will succeed W. L. Doudlah as manager of the J. & V. theatres in Wanatchee. Doudlah resigned recently.

RAY GRISWOLD, formerly booker and assistant manager of the Fox exchange in Charlotte, N. C., has been engaged by V. C. Schley, owner of the Crescent and Broadway theatres in Statesville, N. C., to manage his theatres in that city.

"VENETIAN ISLES"

Effective lighting was the feature of the presentation, shown above, produced at the Tivoli, Chattanooga, by Manager E. R. Rogers; palm tree and gondolier were shown in silhouette, with the boatman's face picked out by a spot during his song

Presentation Greatest New Development in Pictures

"The greatest development in the picture field in recent times has been on the side of presentation," Arthur P. Kelly, director of publicity for the Eastman Theatre, Rochester, told members of the Optimist Club in that city last week during the course of an address on "What's Good and What's Bad in the Movies."

"People today are demanding greater variety in their motion picture performances," he continued. "Two short acts, and if possible three, help tremendously in making a program more attractive. As much attention is being paid today to the creation of the proper supporting program as to the choice of the picture itself."

Mr. Kelly said that the chief fault with pictures is the length of many of the features. "Seventy-five per cent. of them run too long and would be just as effective a thousand or two feet shorter," he said.

Summer Policy for Keith's in Cleveland Undecided

John F. Royal, manager of Keith's Palace theatre, Cleveland, stated that he does not know when or if the Palace will go into the combination vaudeville and picture policy for the summer months. Last summer the Palace played the Fox feature specials. Royal says so far as he knows, nothing definite has been decided regarding the Palace summer policy.

Offers Theatre for Noon Hour Religious Service

Manager Walter F. Davis of the Empress Theatre, Edmonton, Alberta, has been dubbed the "Billy Sunday of the Movies" as a result of his proffer of the theatre for noon hour religious services for downtown workers. Davis' offer was announced to local pastors and service clubs, and was accepted.

Davis then obtained the cooperation of the Retail Merchants Association of Edmonton in requesting business houses to allow employes an extra half hour at midday for the purpose of attending the special services, which were conducted along non-sectarian lines.

To Provide Parking Space for Granada Patrons

Marks Brothers Theatres, Inc., whose Granada Theatre on Sheridan Road, Chicago, will be opened shortly, have leased three vacant lots across from the theatre where patrons of the house will be given parking space for a nominal fee. The other three Marks theatres under construction will also have parking space for their patrons. Even when rented upon large valuation of these properties, the lessees foresee a profit both in increased theatre attendance and from the small parking fee to be charged.

Continuous Picture Shows Columbia Summer Policy

Manager R. C. Jones of the Columbia theatre, one of the leading vaudeville houses in Cleveland, has started his summer motion picture policy. He has announced that his program will include two features, one 2-reel comedy, and one-reel novelty subject. Changes will be made daily in the complete program, shows will be continuous from 11 A. M. to 11 P. M. and admission prices will be ten and twenty cents. Manager Jones played pictures in the Columbia last summer also.

Royal Summons for Rich Hayes

Rich Hayes, an elongated juggler appearing at the Orpheum theatre, Kansas City, received the thrill that comes once in a lifetime last week. A cablegram from London informed him he had been "commanded" to appear on a program, June 26, which would be given before the royal family. "It's the greatest honor that can come to an Englishman," he commented.

EXPERIMENTS WITH CARBONS AS LIGHT SCREEN SUBSTITUTE

SPECIAL studies and experiments are now being conducted by Victor Milner, veteran Paramount cameraman whose unusually beautiful photographic effects are seen in several recent productions on the actenic, or photographic, value of carbon light. The experiments are being conducted at the request of, and in co-operation with, the National Carbon Company, manufacturer of most of the carbons used in the kleig lights of the studios.

The experiments are likely to have an important effect not only in black and white photography, but in color photography as well.

In actinic or photographic values, the colors at one end of the spectroscope have very high values, especially ultraviolet and blue. From there down the light values begin to fail, with the result that red is non-photographic, and yellow barely so.

Milner's experiments are an effort to develop, through materials used in the manufacture of carbons, more sensitiveness down in the spectrum lines, so that the values of reds and yellows which are now lost many have more photographic quality, without losing the values of the violet, ultra-violet and blue.

"It is possible that color carbons may in time take the place of light screens," says Milner. "Thus we could obtain different color lighting values through changing carbons." The carbons contain salts, iron and carbon, but are inclined to vary to some extent in values.

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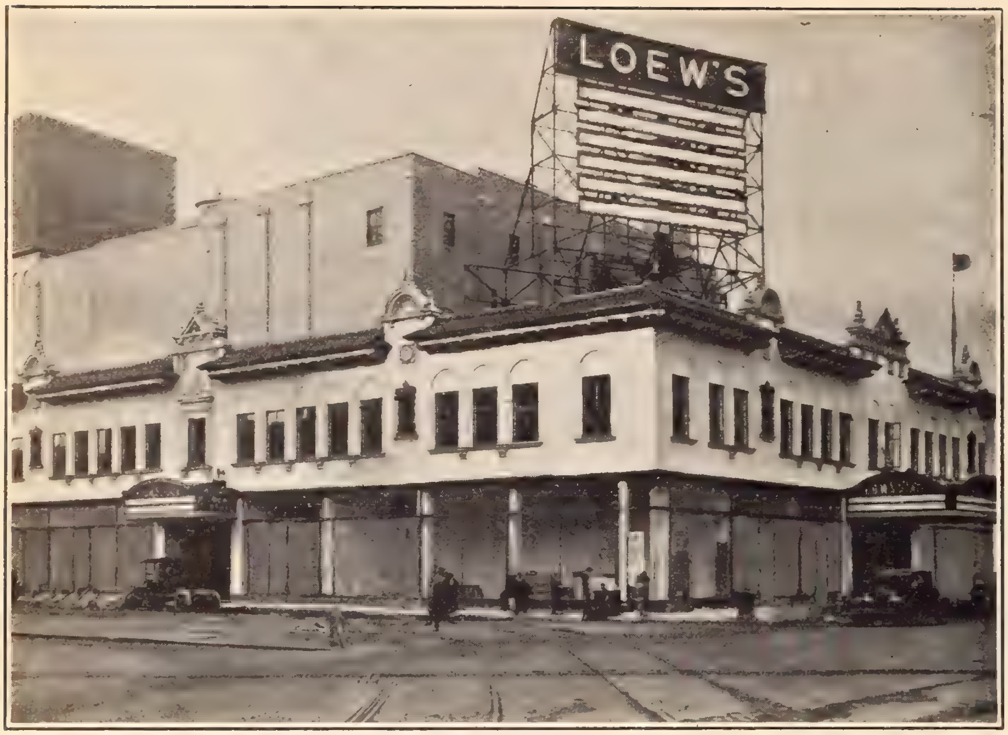

View of the recently opened Loew's State Theatre, New Orleans, La. Spanish type of architecture has been closely followed by Thomas W. Lamb. The new State has a seating capacity of 3,500

Loew's State at New Orleans, Opens; One of the Finest in South

ERECTED at a reported cost of $1,500,000 with a seating capacity of 3,500 persons, Loew's magnificent State Theatre at Canal and Elk's Place, opened its doors for the first time on Saturday, April 3, with a galaxy of screen, stage and radio stars appearing in person.

The building was designed by Thomas W. Lamb, rated as a foremost architect. Spanish type architecture has been followed closely in the planning of the theatre. It was erected under the personal supervision of Miss Anne H. Dornin, architect-representative of the Loew interests. Construction was handled by George J. Glover Company, of New Orleans.

Facing Canal Street, occupying the entire frontage between Canal and Elk's Place, Loew's State Theatre is as high as the average seven-story building. The main entrance is on Canal Street.

Behind the ticket office one enters the lobby, 60 feet long and 30 feet wide, which is constructed of marble walls and pillars upon which hang large mirrors of panel glass. Four crystal chandeliers hang from the ceiling of the lobby. Large arches extend on both sides of the lobby. From the promenade and lobby, one enters the foyer to then, for the first time, view the splendor of the theatre proper. Of course, the first thing to catch the eye is the stage. From edge to edge, the stage is sixty-six feet wide. On each side massive columns rise and form a huge arch over the whole.

Running along each side of the massive house are boxes and loges, all made of black and white marble. Spacious arm chairs, well cushioned, furnish them. Two immense arches, in harmony with the proscenium arch over the stage, are built on each side of the interior. Painted within the arches are two beautiful frescoes, by Henri Robert, French decorative artist, depicting two mediæval garden scenes.

The whole interior of the theatre is of the Renaissance period. The ceiling is covered with an infinite variety of interlacing woodwork, designs on curving panels and painted in the dominant color scheme of orchid, jade green and gold. The designs picture shields, scrolls, conventional flowers and plaques.

On the orchestra floor are approximately 1,500 seats, all well padded with leather cushions and built for comfort with wide row spacing. Boxes and loges take care of an additional 200 persons.

In the balcony are four rows of loge seats. Approximately 900 other seats are located just behind the four rows of loges. The gallery, for colored patrons only, seats about 700 persons.

In the building of Loew's State Theatre great attention was stressed on making the house comfortable for women. "The Rose Petal Room," on the mezzanine, is furnished lavishly with dressing tables, multinumbered mirrors and includes cosmetic and smoking quarters. It is draped with frosted ivory silks and hoods of American Beauty roses. Soft, rose-colored lights on exquisite French poudresses add to the effect. The room is furnished in French walnut and gold furniture upholstered in American Beauty taffeta.

In the mezzanine is placed a priceless antique in the form of a black desk, inlaid with mother of pearl, made in France and brought to Louisiana when it was a province of France long before the American Revolution.

A smoking room for gentlemen is also one of the innovations of the new playhouse.

The Spanish style of furnishing is much in evidence here with reading lamps, desks, sofas and chairs for the convenience of male patrons.

The largest orchestra pit in the South is found in the State Theatre. Accommodations for 50 musicians, enough to hold an entire symphony orchestra, are found here.

The organ console is on a separate elevating unit and one of the largest theatrical organs in the world. It is the work of the Robert Morton Company, of California. In the orchestra pit is a baby grand piano instead of the usual upright style.

For the stage fixtures, forty drops are used, all regulated from the ground by the use of counter weights. A triple row of footlights insures perfect stage lighting.

The color scheme of faint tint lighting is carried throughout the entire theatre. The draperies of festooned orchid color velour, edged with gold ropes and tassels, carry out the general scheme. The lobby, vestibule and mezzanine are of broche violet marble wainscoting set off with terazzo marble on the floors.

The main chandelier suspended above the orchestra is a huge eight-foot beaded crystal bowl reflecting from its myriad of prismatic glasses the soft delicate lights within it. Over the boxes on both sides hang crystal chandeliers somewhat smaller than the main one. The vaulted ceiling of the theatre gives a wonderful feeling of spaciousness, and the lines of ornamentation are the acme of grace and beauty.

One of the features in the State is the modern ventilation and heating system employed in keeping the house at mean temperature throughout the year.

Mathis Opens New Avalon at Bellingham, Wash.

The new Avalon Theatre in Bellingham, Wash., an entirely modern and attractive house with a large seating capacity, was opened last week by the Standard Theatre Company. The house is managed by E. T. Mathis, well-known Northwest showman, and its owners include Albert Finkelstein, manager of Jensen-Von Herberg's Strand Theatre in Seattle. First run film programs, with appropriate musical features and presentations mark the policy of the Avalon.

Announce House for McCook, Neb.

The World Realty Company of Omaha, Neb., has recently announced that they will build a $50,000 theatre at McCook, Neb. Actual construction will start at an early date and this house will be part of a theatre expansion program planned to extend throughout the state.

Cosmetic room in Loew's State Theatre, New Orleans, La., where Milady may powder her nose amid Mid-Victorian surroundings

Connecticut House Holds Successful Opening

The new Brooklyn Capitol Theatre, across the bridge from Waterbury, Conn., opened its doors to an excited populace on the evening of April 3, and the house is one of which Brooklyn residents may justly feel proud. Every detail, which has been masterly carried out, represents the finest type of construction.

Alphonso Sirica is the owner and builder, and he has also owned both the Star and and Lyric Theatres, which are well known to Waterbury citizens.

The Capitol is of single-floor design, with a seating capacity of 850. Ample knee space has been provided between the rows to insure the comfort of the patrons. An elaborate ventilation system, which claims to automatically change the air every six minutes, is another feature installed by Mr. Sirica. The dimensions of the theatre are 146 by 50 and the construction is absolutely fireproof throughout.

The policy of the house at present calls for other feature pictures—however, according to Andrew Sirica, who will assist his father in his managerial capacity—a program of vaudeville will be introduced one night a week—and continued, if it proves to be popular.

Push Work on St. Louis Theatre

Work on the Greater Gravois Theatre, Gravois Avenue at Ellenwood Avenue, is being pushed. This house is being erected by the Reuben Levine organization of Chicago. It will seat about 2,000 persons and will be strictly up-to-the-minute in every respect.

Oscar Markum Announces Plan for New Indianapolis Suburban House

CONSTRUCTION of a 2,000-seat motion picture theatre, costing $250,000, will be started within the next ten days at 3432-36 North Illinois Street, according to the announcement last night by Oscar Markum, head of the Oscar Markum & Son Company, which owns four other neighborhood picture houses in Indianapolis. Purchase of the site, which is 82 feet on Illinois Street and has a depth of 136 feet, was completed yesterday from Lena Weghorst.

This theatre, which will be known as the Ritz, is the third large North side theatre to be erected within the last year, giving that section of the city a trio of motion picture houses almost as large as the downtown theatres. The other two theatres are Zaring's Egyptian at Central Avenue and Fall Creek Boulevard, and the Tivoli Theatre, now under construction at Forty-second Street and College Avenue.

The Ritz will be of terra cotta and brick with two stories along Illinois Street. There will be two storerooms in the front of the building. Plans for the theatre are nearly completed and excavation for the structure is expected to begin this week. There will be a large stage at the rear of the theatre of sufficient size to accommodate attractions with large casts.

Installation of a large pipe organ will be one of the features of the new theatre. Interior decorations will be luxurious and the lighting scheme will be something new in theatre illumination, bringing a beauty and novel appearance to the interior. There will be 1,600 seats on the first floor and 400 in a balcony.

Invasion of the North Side with these costly theatres is viewed as indicative of the continuing growth of the city and its prosperity. Mr. Markum expects to open the theatre about the middle of August.

Other theatres owned and operated by Mr. Markum and his son, Louis R. Markum, are the Tuxedo, 4020 East New York Street; Dream, 2351 Station Street; Belmont, Belmont Avenue and Washington Street, and the Sheldon, 1502 Roosevelt Avenue. The new theatre will be under the management of Mr. Markum and his son.

Mr. Markum announced that only the best of feature and program pictures would be shown at the Ritz.

Break Ground at Bunnell, Fla.

Construction is well under way on a new theatre to be erected by George F. Gonia, at Bunnell, Fla. The new house will cost in the neighborhood of $25,000 and in all probability will be completed about May 1st. The equipment for the theatre will cost around $6,000. The stage will be equipped with scenery and lighting effects to permit the presentation of vaudeville, should the management decide to add this feature to the regular picture program.

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New Light on an Old Problem

Part III

The Problem of Glare

THE entire problem of glare is rather clearly summed up in a paper by Brunon A. Nowakowski, titled "The Measurement of Glare," published in the January last issue of The American Journal of Hygiene.

The facts brought out in this work are so pertinent that we shall quote rather liberally from the paper as originally printed.

General Aspects

"Glare, as a problem in engineering practice, has been dealt with in a practical manner without an accurate knowledge of the underlying principles. Without the guidance of a physiological explanation of the phenomenon the illuminating engineer is rather inclined to consider glare as a peculiarity of the light source itself, and, relying on the sensation of discomfort associated with lamps of high intrinsic brilliancy, he attacks the problem for the most part by **reducing the intrinsic brilliancy of light sources by means of frosted bulbs and dense opal globes.**

"The lack of real knowledge as to the physiology or pathology of glare is reflected in the definition of glare as 'a brightness within the field of view of such an excessive character as to cause discomfort or interference with vision.'

"This is more a description of a situation in which glare occurs than a precise statement of the nature of the phenomenon we are dealing with. This is due to the fact that glare effects are sensations and, therefore, subjective, **variable with the individual** and difficult to measure.

"Over-illumination, which is considered to be the chief factor in producing glare, is a relative term, the eye being able to adjust itself to difference in illumination ranging from less than 1 up to 4,000 foot-candles, and we do not know of any measurable physiological effect of over-illumination.

Definition of Glare

"For such reasons it seems important to define as clearly as possible, from the physiological viewpoint, the special problem to which this study is devoted. Reflected glare has been left out of consideration.

"Direct glare can be divided into 'central' and 'peripheral' (edge) glare, which are distinct, both in the conditions that cause them, and in the resulting disturbance produced in the eye.

"In the case of 'central' glare, one looks directly at the light source, so that central vision is affected directly, peripheral vision indirectly, and **the eye is accommodated to the distance of the glaring light.**

"In the case of 'peripheral' glare, the eye is fixed on some object of interest, probably at reading distance, and the beam of light from the glaring light source forms an angle with the visual axis, so that peripheral vision is affected directly, central vision indirectly, and the eye **is not accommodated to the distance of the glaring light.**

Central Glare

"In the case of central glare we expose the most sensitive part of the retina, the fovea, which we use for the fine discrimination of objects, to a stimulus, which is relatively very great as compared with the general illumination to which the eye is adapted.

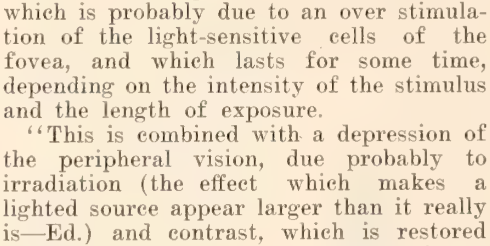
"The result is a marked sensation of discomfort, even pain, and a blinding effect, which is probably due to an over stimulation of the light-sensitive cells of the fovea, and which lasts for some time, depending on the intensity of the stimulus and the length of exposure.

"This is combined with a depression of the peripheral vision, due probably to irradiation (the effect which makes a lighted source appear larger than it really is—Ed.) and contrast, which is restored to normal as soon as the stimulus is removed.

Peripheral Glare

"In the case of peripheral glare we have to deal with a simultaneous multiple stimulation, the fovea being stimulated by the object looked at, while the periphery of the retina is stimulated by the glaring light source, or sources, in the field of vision.

"The discomfort is less marked and, though the blinding effect is probably present, we are unconscious of it in the same way as we are of the blind spot. The most important effect is the depression of central vision, due probably to contrast. Here intensity and time of exposure play a role also, but a new factor, **angular position**, comes into play.



View of the stage of the Alhambra Theatre, Alexandria, Egypt. Note the depth and modern presentation equipment

"The total effect is a relative decrease in eye efficiency and a peripheral scotoma (dimness of sight—Ed.) Although less alarming than central glare, the peripheral form is the condition **most frequently** met with at home, in schools, offices, theatres, etc., and is therefore very important. It is believed that the division of direct glare into **central** and **peripheral** glare is a fundamental one, since it is determined by the mechanism of the eye itself, where the glare is actually produced.

Other Forms of Glare

"The terms 'veiling' glare, 'dazzle' glare and 'blinding' glare, at present current in the glare literature, are largely descriptive of the light source and therefore not of fundamental importance in the physiology of glare.

"Luckiesh states that 'the decrease in visibility, due to a veiling brightness or a dazzling light source near the line of vision seems to be due to the same phenomena in the visual process.' Since it is the visual process itself which is of supreme importance in the problem of glare, it would perhaps clarify the subject to dispense, as far as possible, with terms which are not clearly descriptive of the visual process alone.

"What is usually defined as veiling glare is probably a general peripheral glare, while dazzle glare is a peripheral glare from a more intense source, localized on a smaller area of the retina. Blinding glare is associated primarily with what is here defined as central glare.

"As far as is known, the problem of direct peripheral glare, as defined above, has not yet been fully investigated. The object of these experiments has been to put this type of glare on a quantitative basis.

"The drop in visual acuity of the fovea, as the result of simultaneous stimulation of the periphery, was chosen as the basis of measurement, since it is more easily and accurately determined than the accompanying sensation of discomfort."

Of Importance to Theatres

The work presented in this paper (partly quoted above) was done at the School of Hygiene and Public Health, John Hopkins University, Baltimore, Maryland, in the Department of Physiological Hygiene, under Dr. Janet H. Clark.

It is of direct interest and importance to persons in any way interested in the projection of motion pictures since it brings much light upon a subject which has long been a source of constant irritation if not actual harm, to both theatre patrons and the industry at large.

The work presented applies with equal force to all phases of illumination and as far as is known, for the first time clearly indicates the factors which affect glare.

(To be continued)

Announce Community Theatre for Atlanta, Ga.

According to a recent announcement by the North Side Theatre Company of Atlanta, construction will start immediately on a handsome new house to be erected on a highly advantageous site at the intersection of Tenth Street and Peachtree, Atlanta, Ga. The new theatre will be in the center of the commercial district and have its front on Tenth Street.

Lease of the site has been signed by the North Side Theatre Company and plans for the structure are being rapidly completed by Burge and Stevens, Atlanta architects. The development will represent an investment of $75,000, it is said.

As reported from the officials of the company, the new house will be called "The North Side" and will be as finely equipped and furnished as any community theatre in the South. It will seat from 500 to 750 people; will be furnished with a pipe organ and an adequate stage for the presentation of a prologue or vaudeville. "The policy of 'The North Side' will be to show the very best type of screen entertainment available," said one of the company officials in making the announcement.

Kravetz to Build Theatre at Cheyenne, Wyo.

By the terms of a lease signed between the Cheyenne Securities Company and Max M. Kravetz, of Ft. Collins, Colo., a new theatre is to be built in Cheyenne at a cost of approximately $175,000. The new house will show Paramount products and will seat 1,200 persons. It is to be of brick and concrete in Italian Renaissance. Equipment will include everything necessary to handling large road shows.

Max Kravetz is at present the owner and operator of the American Theatre, Loveland, Colo. He has been in the distributing and exhibiting end of the business for a number of years. It is expected the new building will be ready for occupancy about October 1, 1926.

Balaban & Katz Announce New Michigan House

Announcement is made of an 1,800-seat theatre in Birmingham, Mich. The theatre will occupy the southeast corner of Woodward Avenue and Maple Road, Birmingham, and will be erected by the Briggs Investment Corporation. Plans were drawn by Rapp & Rapp, architects. The building of this theatre in Birmingham is the first step in the expansion scheme by the Balaban & Katz interests, "The Michigan," in the process of construction and to be Michigan's finest, being the first theatre to be erected by them. The Birmingham Theatre will be a duplicate of the "People's" Theatre, in Chicago.

H. R. Dutton Undergoes Operation

H. A. R. Dutton, President of Exhibitors Supply Company, who underwent a serious operation at the West Suburban Hospital last week, is reported to have come through the operation successfully and to be improving rapidly. It will be good news to his many friends in the trade that Mr. Dutton expects to be back at his desk within a month.

Looking toward the stage from the loge of Loew's State Theatre, New Orleans, La. Note the size of the stage and the heavy velour curtains

Calderone Opens New Hempstead House with Pictures and Vaudeville

CALDERONE'S new Rivoli Theatre, the latest addition to the Calderone Circuit of Theatres and located at Main and Columbia Streets, Hempstead, L. I., recently held its opening, with an elaborate program consisting of a feature picture, several short subjects and five acts of vaudeville. As in all of his theatres, it is Calderone's aim to bring to his patrons a program which will compare favorably with the best of metropolitan houses.

The Rivoli building is of fireproof construction throughout and is provided with every modern fire appliance. The staircases are large and are of Italian marble and terrazo, heavily carpeted, as the rest of the theatre. The aisles are particularly wide and the house has been provided with twenty-five fireproof doors. There are also fire tunnels in the rear of the building for exit purposes.

The entrance to the Rivoli is unusually large and flanked on either side by dainty shops, the arcade leading into the spacious inner lobby decorated to conform with the rest of the theatre. In providing a foyer of this size the management had in mind the comfort of those patrons who gather before and after performances.

The ceiling of the auditorium is in the form of a huge dome, with a chandelier which measures 14 by 8 feet hanging from its center. This large lighting fixture has been done in wrought iron, with polychrome and crystal, and is strikingly beautiful. The same motif has been carried out with the rest of the fixtures.

The auditorium has a seating capacity of 2,500, with the ample provision of space between the rows that present-day builders are paying more and more attention to. One of the most interesting features of the interior is the marble proscenium arch, draped with cardinal red and gold, and the matching draperies of the proscenium boxes on either side. The archways in back of the latter are finished in Circassian walnut, appliqued with filigree. The walls of the theatre have been finished in travertine stone, which blends well with the general scheme of the ceiling and fixtures.

A Midmer-Losh Grand organ has been installed which involves a reported investment of $32,000, and this instrument was designed to conform with all requirements of this particular theatre.

Ample rest rooms, smoking rooms and all the facilities which go with them have been provided. There is also a lounge on the mezzanine floor—the usual sort of a social center where patrons may meet and have a tete-a-tete.

The projection room and stage equipment represent the most modern obtainable, the stage being capable of receiving any kind of production. Howell's Cine Equipment Company furnished the projection apparatus. Other contributors to the Rivoli were the Greater New York Export House, Rothe & Layman, who furnished the attractive drapes; the Automatic Ticket Register Corporation, stage rigging by J. H. Welsh, art frames by S. Markendorf and heating equipment by L. H. Eggert.

M. Masem & Sons, of Brooklyn, were the builders of the Rivoli and Harrison G. Wiseman is credited with the fine example of architecture.

Other theatres of which S. Calderone is the managing director are the Hempstead, at Hempstead; the Lynbroook, at Lynbrook; the Valley Stream, at Valley Stream (under construction), and the Westbury, at Westbury (under construction).

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Hertner Elec. Co. Announces Multiple Unit for Smaller Theatres

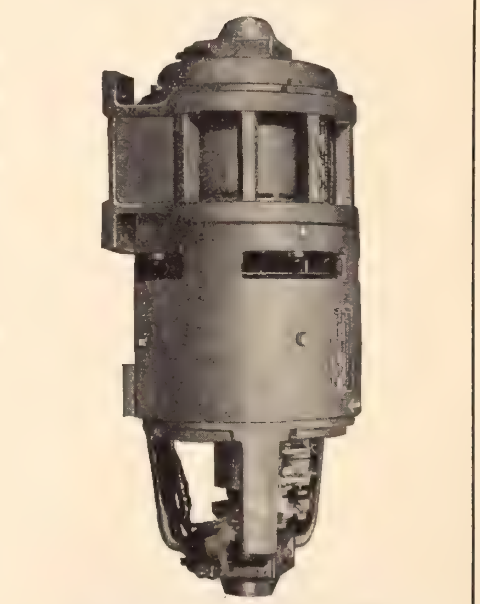
THE Hertner Electric Company, manufacturers of the Transverter, announce the production of a small multiple unit to be known as M. A. 20-40, an eighty-five volt set for mirror arc projection.

As the above designation indicates, this machine is intended to carry one arc at 20 amperes or less with both arcs in multiple at a total of double the amperes during changeover.

For projection purposes no source of direct current has been found that can convert alternating current and compare with the motor generator set in steadiness, reliability and ease of operation.

This unit is intended for use in the smaller theatres and is built only in the horizontal type with oil bearings. Owing to the fact that in these houses it is sometimes difficult to find an ideal location for the set, special care has been taken to secure quiet operation both in the mechanical and electrical design and inasmuch as the difference in losses between ball and oil bearings in such a small unit is but very little, the bearings are of the ring oiler type, contributing to quiet operation.

The motor is of the conventional squirrel cage design with large overload capacity, operating at 1800 R. P. M. on 60 cycles. The generator is a four pole unit with a compound winding so as to give a flat performance and has abundant commutator capacity. It is close coupled to the motor securing a compact two bearing construction.



Hertner small horizontal multiple unit M. A. 20-40 eighty-five-volt set for mirror arc projection in the smaller theatres

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Accompanying this machine is the usual panel "A" arranged for multiple operation and fitted throughout in the same manner as the panels of the larger units.

This new unit is the latest addition to the large family of Hertner sets ranging from the 20-40 to the 200-400 in the multiple type and from 20-20 to 150-150 in the series or Transverter type, with intermediate sizes so as to be equipped to take care of the exact requirements of any theatre. The Company feels justly proud of this extensive line.

Thomasville, Ga., to Have New Playhouse

Thomasville, Ga., is to have a new theatre, one that will be modern in every respect and capable of seating over 1,200 people.

Manager Nat Williams, who has charge of the Grand, is authority for the announcement and further states that one of the best architects in the country has been employed to draw the plans. Interstate Enterprise is handling the matter and will finance the building itself. In all probability the new house will be ready for occupancy during the earliest winter months and in addition to a picture program, will be equipped to handle road shows. Williams will retain management of the Grand until his lease expires, using it for pictures.

Excavation Started on South Jersey Playhouse

Excavation has started for a new theatre on Westville Avenue, North Merchantville, N. J., where a structure will be erected at a reported cost of $500,000. According to the proposed plans the building will be one of the most imposing in any of the South Jersey suburbs.

"Walt Whitman" is the name selected for the new playhouse and Assistant Prosecutor Varbelow, one of the organizers of the company, has stated that the opening date has been set for about Sept. 1.

Features of the new theatre will be a place where children may be left in charge of experienced women attendants during performances and a large free parking space in the rear of the building.

Ames, Ia., to Have New Theatre

H. A. and "Joe" Gerbracht, who operate the Princess, Ames and Twin Star Theatres at Ames, Iowa, have another 1,000 seat theatre under construction which will be completed about October 1st. Although the house will be primarily devoted to Motion Pictures, complete stage equipment will be installed in order to handle vaudeville and road shows. Cost of construction is estimated at $120,000.

Plan Large Chicago Theatre

The Symphony Theatre Building Corporation, of which Ruben Levine is head, is planning to erect a large motion picture theatre on the site 3923-27 W. Chicago Avenue. The building will contain eight stores and twenty apartments, besides the theatre. Architect William P. Whitney is drawing the plans for the new theatre.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy release, as well as information on pictures that are coming, will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Age of Indiscretion	Special Cast	Truart (S. R.)	5800 feet	
Arizona Streak, The	Tom Tyler	F. B. O	4540 feet	April 3
Bar C Mystery, The	Phillips-MacDonald	Pathe	5 reels	
Barrier, The	Kerry-Barrymore	M-G-M	6840 feet	April 3
Bat, The	Special Cast	United Artists		
Beverly of Graustark	Marion Davies	M-G-M		
Beyond All Odds	Eileen Sedgwick	Chesterfield (S. R.)	5 reels	
Big Show, The	Lowell-Russell	Assoc. Exhib		
Blue Blazes	Pete Morrison	Universal	4659 feet	Jan. 23
Broadway Billy	Billy Sullivan	Rayart (S. R.)	5000 feet	
Chip of the Flying U	Hoot Gibson	Universal	6596 feet	Mar. 6
Combat	House Peters	Universal	6714 feet	Feb. 20
Coming and Going	Buffalo Bill, Jr	Artclass Pictures	5000 feet	
Dancing Mothers	Special Cast	Paramount	7169 feet	Feb. 27
Dangerous Virtue	Jane Novak	Lee-Bradford (S.R.)	6000 feet	
Earth Woman, The	Alden-Bonner	Assoc. Exhib		
Forbidden Waters	Priscilla Dean	Prod. Dist. Corp	5335 feet	
Gilded Highway, The	Devore-Harron	Warner Bros	6900 feet	
Happiness	Special Cast	F. B. O		
Hearts and Spangles	Wanda Hawley	Lumas Film	6200 feet	
Hell's Four Hundred	Margaret Livingston	Fox		
Her Second Chance	Nilsson-Gordon	First National		
Highbinders, The	Tilden-Daw	Assoc. Exhib		
High Steppers	Hughes-Astor	First National		
Let's Get Married	Richard Dix	Paramount	6800 feet	Mar. 13
Little Irish Girl, The	Dolores Costello	Warner Bros	6800 feet	April 10
Man Four Square	Buck Jones	Fox		
Manhood	Special Cast	Fox		
Marriage	Special Cast	Fox		
Miss Brewster's Millions	Bebe Daniels	Paramount	6457 feet	Mar. 20
Mlle. Modiste	Corinne Griffith	First National		
Monte Carlo	Special Cast	M-G-M	6129 feet	April 10
New Klondike, The	Thomas Meighan	Paramount	7445 feet	Mar. 27
Night Patrol, The	Richard Talmadge	F. B. O	6 reels	Mar. 20
Non-Stop Flight, The	Special Cast	F. B. O		
Nutcracker, The	E. E. Horton	Assoc. Exhib		
Other Women's Husbands	Blue-Prevost	Warner Bros	6700 feet	April 3
Red Dice	Rod La Rocque	Prod. Dist. Corp	6 reels	April 3
Roaring Forties, The	Special Cast	Jans (S.R.)		
Sap, The	Kenneth Harlan	Warner Bros	5500 feet	
Sea Horses	Special Cast	Paramount	6671 feet	Feb. 27
Secret Orders	Evelyn Brent	F. B. O	5506 feet	Mar. 27
Siberia	Special Cast	Fox	6950 feet	April 24
Six Shooting Romance	Jack Hoxie	Universal	4869 feet	Jan. 30
Social Celebrity, A	Adolphe Menjou	Paramount		
Taxi Mystery, The	Roberts-Agnew	Gingsberg (S.R.)	5052 feet	
Test of Donald Norton	George Walsh	Chadwick		
Three Weeks in Paris	Moore-Devore	Warner Bros	6050 feet	
Tramp, Tramp, Tramp	Harry Langdon	First National	5830 feet	April 10
Unknown Dangers	Frank Merrill	Hercules (S.R.)	4700 feet	
Untamed Lady, The	Gloria Swanson	Paramount	6132 feet	Mar. 27
Vanishing Hoofs	Wally Wales	Artclass Pictures	5000 feet	
Winning the Futurity	Landis-C. Horton	Chadwick		
Yellow Fingers	Olive Borden	Fox	5594 feet	April 10

APRIL

Feature	Star	Distributed by	Length	Reviewed
Ace of Hearts	Special Cast	Fox		
Among Those Present	Harold Lloyd (Reissue)	Assoc Exhib		
Bells, The	Lionel Barrymore	Chadwick		
Blind Goddess, The	Special Cast	Paramount	7249 feet	April 3
Border Sheriff, The	Jack Hoxie	Universal	4440 feet	Mar. 13
Broadway Gallant, The	Richard Talmadge	F. B. O.		
Brown of Harvard	Jack Pickford	M-G-M		
Crown of Lies, The	Pola Negri	Paramount	5 reels	Mar. 17
Danger, Quest, The	Reed Howes	Rayart (S.R.)	5000 feet	
Dangers of a Great City	Special Cast	Fox		
Desert Gold	Special Cast	Paramount	6900 feet	Mar. 20
Fighting Boob, The	Bob Custer	F. B. O.		
Fighting Shadows	Leo Maloney	Clarion Photoplays	4900 feet	
Fighting Thorobreds	Billy Sullivan	Rayart (S.R.)	5000 feet	
Flames	Valli-O'Brien	Assoc. Exhib		
For Heaven's Sake	Harold Lloyd	Paramount	5356 feet	April 24
Hello, New York	Pringle-Sherman	First National		
Hidden Way, The	Mary Carr	Assoc. Exhib		
Impostor, The	Evelyn Brent	F. B. O.		
Isle of Retribution, The	Special Cast	F. B. O		
Kiki	Norma Talmadge	First National		
Lucky Lady, The	Special Cast	Paramount		
Mike	Sally ONeill	M-G-M		Jan. 23
Money Talks	Special Cast	M-G-M		
Old Horses and New	L. Stone—B. Bedford	First National	6500 feet	April 24
Racing Blood	Special Cast	Lumas Film		
Runaway, The	Special Cast	Paramount		
Rustlers Ranch	Art Acord	Universal	5230 feet	April 24
Rustling for Cupid	George O'Brien	Fox		
Sandy	Madge Bellamy	Fox	7850 feet	April 24
Savage, The	Ben Lyon	First National		
Seventh Bandit, The	Harry Carey	Pathe	6 reels	Mar. 27
Shamrock Handicap, The	Special Cast	Fox		
Silken Shackles	Irene Rich	Warner Bros		
Sir Lumberjack	Lefty Flynn	F. B. O	5129 feet	April 10
Skinner's Dress Suit	Reginald Denny	Universal	7025 feet	Dec. 26
Somebody's Mother	Mary Carr	Rayart (S.R.)	6000 feet	
Starlight's Revenge	Jack Perrin	Rayart (S.R.)	5000 feet	
Streets of Sin		Fox		
That's My Baby	Douglas MacLean	Paramount	6805 feet	April 24
Tony Runs Wild	Tom Mix	Fox		
Twin Triggers	Buddy Roosevelt	Artclass Pictures	4800 feet	
Up in Mabel's Room	Marie Prevost	Prod. Dist. Corp		
Watch Your Wife	Virginia Valli	Universal	6980 feet	Feb. 27
Western Trails	Bill Patton	Chesterfield (S.R.)	5 reels	
Wild To Go	Tom Tyler	F. B. O.		

MAY

Feature	Star	Distributed by	Length	Reviewed
Black Paradise	M. Bellamy–E. Lowe	Fox		
Chasing Trouble	Pete Morrison	Universal	5 reels	
Early to Wed	M. Moore-Perry	Fox		
Ella Cinders	Colleen Moore	First National		
Footloose Widow, The	Irene Rich	Warner Bros		
Gentle Cyclone, The	Buck Jones	Fox		
Hell Bent for Heaven	Monte Blue	Warner Bros		
Honeymoon Express, The	M. Moore-Devore	Warner Bros		
It's the Old Army Game	W. C. Fields	Paramount		
Looking for Trouble	Jack Hoxie	Universal		
Love Thief, The	Norman Kerry	Universal		
Man From Oklahoma	Jack Perrin	Rayart (S.R.)	5000 feet	
Miss Nobody	Anna Q. Nilsson	First National		
My Old Dutch	O'Malley-McAvoy	Universal	7685 feet	
Palm Beach Girl, The	Bebe Daniels	Paramount		
Pals in Paradise	Special Cast	Fox		
Perils of the Coast Guard	Special Cast	Rayart (S.R.)		
Phantom Bullet, The	Hoot Gibson	Universal		
Racing Romance	Reed Howes	Rayart (S.R.)	5000 feet	
Rainmaker, The	Collier-Hale	Paramount		
Ranson's Folly	Richard Barthelmess	First National		
Sally in Our Alley	Mary Philbin	Universal		
Secret Spring, The	Special Cast	Paramount		
Shadows of Chinatown	Kenneth MacDonald	Bud Barsky (S.R.)	5000 feet	
Sign of the Claw	Peter the Great (dog)	Lumas Film	5925 feet	
Sweet Daddies	Special Cast	First National		
Take a Chance	Richard Dix	Paramount		
The Set Up	Art Acord	Universal	4600 feet	Mar. 27
Wet Paint	Raymond Griffith	Paramount		
Windjammer, The	Billy Sullivan	Rayart (S.R.)	5000 feet	
Wise Guy, The	James Kirkwood	First National		

JUNE

Feature	Star	Distributed by	Length	Reviewed
Call of the Klondike, The	Special Cast	Rayart (S.R.)		
Deer Drive, The	Special Cast	Paramount		
Fighting Buckaroo, The	Buck Jones	Fox		
Good and Naughty	Pola Negri	Paramount		
Grass		Paramount		Mar. 7,'25
Hard Boiled	Tom Mix	Fox		
Hero of the Big Snows, A	Rin-tin-tin (dog)	Warner Bros		
One Punch O'Day	Billy Sullivan	Rayart (S.R.)	5000 feet	
Passionate Quest, The	Marie Prevost	Warner Bros		
Rolling Home	Reginald Denny	Universal		
Scrappin' Kid, The	Art Acord	Universal	4664 feet	Dec. 5
Self Starter, The	Reed Howes	Rayart (S.R.)	5000 feet	
Social Highwayman, The	Harlan-Miller	Warner Bros		
Volcano	Bebe Daniels	Paramount		
Yellow Contraband	Leo Maloney	Clarion Photoplays	4900 feet	

JULY

Feature	Star	Distributed by	Length	Reviewed
Dangerous Dude, The	Reed Howes	Rayart (S.R.)	5000 feet	
Sinister Detail, The	KennethMacDonald	Bud Barsky (S.R.)	5000 feet	

Comedy Releases

Title	Star	Distributed by	Length	Reviewed
A-1 Society		Fox		
Al's Troubles	Al Alt	Universal	2 reels	Mar. 13
Atta Boy	Monty Banks	Pathe		
At Home	"Our Gang"	Pathe	2 reels	
Baby Clothes	"Our Gang"	Pathe	2 reels	April 24
Bear Cats	"Big Boy"	Educational	2 reels	
Beauty Parlor, A	"Fat Men"	F. B. O	2 reels	
Bedtime Story, A	Arthur Lake	Universal	1 reel	
Big-Hearted Fish, A	Aesop Fables	Pathe	1 reel	April 10
Bill Grim's Progress	Short-Withers	F. B. O.		
Broken China	Bobby Vernon	Educational	2 reels	
Buster Be Good	Trimble-Turner	Universal	2 reels	
Buster's Hunting Party	Trimble and Dog	Universal	2 reels	
Buster's Mix-Up	Trimble-Turner	Universal	2 reels	April 24
Buster's Sky Rocket	Trimble and Dog	Universal	2 reels	April 24
Camel's Hump		F. B. O	1 reel	
Caught in the Act	Laymon-Dorety	Tennek Film	2 reels	
Circus Day		Pathe	2 reels	Mar. 13
College Yell, The	Neely Edwards	Universal	1 reel	
Couple of Skates, A	Neely Edwards	Universal	1 reel	
Creeps	Archer-Dunham	Educational	2 reels	
Dancing Daddy	Jack Duffy	Educational	2 reels	April 10
Dizzy Daddies		Pathe	2 reels	Mar. 20
Don Key-Son of a Burro	Holmes-Davidson	Pathe		
Do Your Duty	Snub Pollard	Pathe	1 reel	
Dog Shy	Charles Chase	Pathe	2 reels	
Dumb Friend, A	Arthur Lake	Universal	1 reel	Feb. 13
Dumb Luck	"The Gumps"	Universal	2 reels	
Eight Cylinder Bull		Fox	2 reels	
Family Picnic, The	"Helen and Warren"	Fox	2 reels	
Farm Hands	"Aesop Fables"	Pathe	1 reel	

Title	Star	Distributed by	Length	Reviewed
Felix the Cat Braves the Briny	"Cartoon"	Educational	1 reel	
Felix the Cat in a Tale of Two Kittens	"Cartoon"	Educational	1 reel	
Felix the Cat Laughs It Off	"Cartoon"	Educational	1 reel	Mar. 27
Felix the Cat Misses the Cue	"Cartoon"	Educational	1 reel	
Felix the Cat Scoots Thru Scotland	"Cartoon"	Educational	1 reel	
Felix the Cat Uses His Head	"Cartoon"	Educational	1 reel	
Felix the Cat Weathers the Weather	"Cartoon"	Educational	1 reel	
Fight Night		Pathe	2 reels	
Fire Fighter, The	"Aesop Fables"	Pathe	1 reel	
Flivver Vacation, A	Eddie Gordon	Universal	2 reels	April 3
Flying Wheels	Wanda Wiley	Universal	2 reels	Mar. 6
Fly Time	"Aesop Fables"	Pathe	2 reels	
Fool's Luck	Lupino Lane	Educational	2 reels	April 3
Fraternity Mixup, A	Alice Ardell	F. B. O	2 reels	
Fresh Faces	Walter Hiers	Educational	2 reels	
From the Cabby's Seat	"O. Henry"	Fox	2 reels	
Ghost of Folly	Alice Day	Pathe	2 reels	
Gimme Strength	Jimmie Adams	Educational	2 reels	
Going Crazy	Lige Conley	Educational	2 reels	
Hard to Hold	Laymon-Dorety	Tennek Film	2 reels	
Haunted Heiress, A	Edna Marian	Universal	2 reels	
Hayfoot, Strawfoot	Bevan-Clyde	Pathe	2 reels	April 24
Hearts and Showers	"Aesop Fables"	Pathe	1 reel	
Help Wanted	Charles Puffy	Universal	1 reel	
Hired and Fired	Paul Parrott	Pathe	1 reel	
His Private Life	Lupino Lane	Educational	2 reels	
His Taking Ways	Al St. John	Bischoff (S.R.)	2 reels	
Home Cured	Johnny Arthur	Educational	2 reels	Mar. 27
Honeymoon Feet	"Fat Men"	F. B. O	2 reels	
Honeymooning With Me	Charles King	Universal	2 reels	
Hooked at the Altar	Ralph Graves	Pathe	2 reels	
Hug Bug, The	Glenn Tryon	Pathe	2 reels	Mar. 13
Hurricane, The	Alice Ardell	F. B. O	2 reels	
Ko-Ko at the Circus	"Cartoon"	Red Seal	1 reel	Mar. 27
Lickpenny Lover, A	"O. Henry"	Fox	2 reels	
Light Houskeeping	Lige Conley	Educational	2 reels	Mar. 20
Love Sundae, A	Alice Day	Pathe	2 reels	
Madame Mystery	Bara-Finlayson	Pathe	2 reels	
Mad Racer, The	"Van Bibber"	Fox	2 reels	
Meet My Girl	Ralph Graves	Pathe	2 reels	Mar. 13
Merry Blacksmith, The	"Aesop Fables"	Pathe	1 reel	
Min's Away	"The Gumps"	Universal	2 reels	
Monkey Business	"Our Gang"	Pathe	2 reels	Mar. 27
Mortgaged Again	Arthur Lake	Universal	1 reel	
Moving Day	Cooley-Perry	Fox	2 reels	Mar. 6
Mr. Cinderella	Johnny Arthur	Educational	2 reels	
Nervous Moments	Ralph Graves	Pathe	2 reels	
Mum's the Word	Charles Chase	Pathe	2 reels	
Never Too Old		Pathe		
Nobody's Business	Lloyd Hamilton	Educational	2 reels	April 24
Number One Society, A	"East Side, West Side"	Fox		
Old War Yorse, The		Pathe	1 reel	April 10
On Thin Ice	"Mutt & Jeff"	Short Film Syn	1 reel	Mar. 6
Oo-La-La	Bobby Vernon	Educational	2 reels	
Papa's Pest	Burns-Steadman	Educational	2 reels	
Painless Pain	Wanda Wiley	Universal	2 reels	
Pawnshop Politics		Fox	2 reels	
Phoney Express, The	Charles Puffy	Universal	1 reel	Mar. 13
Playing the Swell	Wanda Wiley	Universal	2 reels	
Polar Baron, The		Fox	2 reels	
Quick Service	Cliff Bowes	Educational	1 reel	Mar. 20
Radio Mad	Lymon-Dorety	Tennek Film	2 reels	
Rah, Rah, Heidelberg	"Van Bibber"	Fox	2 reels	
Rain and Shines	Al St. John	Bischoff	2 reels	
Reported, The	"Van Bibbers"	Fox	2 reels	
Rough and Ready Romeo	"Aesop Fables"	Pathe	1 reel	
Say It With Love	Edna Marian	Universal	2 reels	
Scared Stiff	Holmes-Cook	Pathe	2 reels	
Scratching Through	Cliff Bowes	Educational	1 reel	April 24
Separated Sweethearts	Arthur Lake	Universal	1 reel	
Shootin' Fool, The	"Aesop Fables"	Pathe	1 reel	
Shore Shy	Dooley-Joyce	Educational	2 reels	
Skating Instructors	"Mutt and Jeff"	Short Film Syn	1 reel	
Sky Bound	Al St. John	Educational	2 reels	
Smouldering Tires	A. Vaughan-L. Kent	F. B. O.		
Social Triangle, A	"O. Henry"	Fox	2 reels	
Sock Me To Sleep	A. Vaughan-L. Kent	F. B. O.		
Somebody's Wrong	Bowes-Newman	Educational	1 reel	
So This Is Paris	Neely Edwards	Universal	1 reel	
Spanish Love	"Aesop Fables"	Pathe	1 reel	Mar. 13
Spanking Breezes	Alice Day	Pathe	2 reels	Mar. 20
Swell Affair, A	Arthur Lake	Universal	1 reel	
Taking the Heir	Charles Puffy	Universal	1 reel	April 3
Tin Ghost, The	Lige Conley	Educational	2 reels	
Tonight's the Night	Bowes-Bradley	Educational	1 reel	
Too Many Babies	Darling-King	Universal	2 reels	
Too Many Relations	"Helen and Warren"	Fox	2 reels	
Tune Up	Charles Puffy	Universal	1 reel	Mar. 6
Two Lips in Holland		Fox	2 reels	
Ukelele Shieks	Glenn Tryon	Pathe	2 reels	April 10
Up in the Air	"Aesop Fables"	Pathe	1 reel	
Wandering Willies		Pathe	2 reels	April 3
What A Life	Frank Davis	Educational	1 reel	
When Hell Froze Over	"Mutt and Jeff"	Short Film Syn	1 reel	Feb. 20
Where's My Baby	Neely Edwards	Universal	1 reel	
Whoa Emma	Jimmie Adams	Educational	2 reels	April 3
Who's Boss?	Cliff Bowes	Educational	1 reel	
Wife Tammers	Cook-L. Barrymore	Pathe	2 reels	April 3
Wireless Lizzie	Walter Hiers	Educational	2 reels	Mar. 13
Wisecrackers	Short-Withers	F. B. O.		
Wise Quacker, The	Eddie Gordon	Tennek Film	2 reels	
Yankee Doodle Duke, A	Clyde Cook	Pathe	2 reels	
Yearning for Love	Wanda Wiley	Universal	2 reels	April 3

Short Subjects

Title	Distributed by	Length	Reviewed
American Today (Variety)	Fox	1 reel	
Animated Hair Cartoons	Red Seal	1 reel	
Angelus, The	Cranfield & Clarke	2 reels	April 24
Aphrodite (Novelty)	Service Film	1 reel	
Bar-C Mystery (Serial)	Pathe	10 episodes	
Beasts of the Veldt	Chesterfield	2 reels	
Bed Time Stories	Sierra Pictures	2 reels	
Belgium Today (Variety)	Fox	1 reel	
Burkhardt's Plastic Film	Tiffany	1 reel	April 3
Canary Islands (Variety)	Fox	1 reel	
Casey of the Coast Guard (Serial)	Pathe	10 episodes	Feb. 20
Dancing Around the World (Variety)	Fox	1 reel	
Death Ray, The (Novelty)	Cranfield & Clarke	1 reel	
Dixie Doodle (Sportlight)	Pathe	1 reel	Mar. 27
Doctor, The (Famous Paintings)	Cranfield & Clarke	2 reels	
Egypt	F. B. O.		
Emergency Man, The . . Edmund Cobb	Universal	2 reels	
Every Picture Tells a Story	Cranfield & Clarke	1 reel	
Fade Away Foster (Mustang)	Universal	2 reels	
Film Facts (Series)	Red Seal	1 reel	
Flashes of the Past	Pathe	2 reels	
Frame Up, The (Mustang)	Universal	2 reels	
From A to Z Thru Filmdom (Hodge Podge)	Educational	1 reel	
Fugutive Futerise (Novelty)	Cranfield & Clarke	1 reel	
Giggles (Novelty Series)	Tennek Film	1 reel	
Grinning Fists (Mustang)	Universal	2 reels	
Gunless Bad Man, The (Mustang)	Universal	2 reels	
Happy Hunting Grounds (Sportlight)	Pathe	1 reel	
Has Anybody Here Seen Kelly	Red Seal	1 reel	Mar. 6
Heavens Above (Novelty)	Service Film	1 reel	
Her First Night in a Beauty Parlor	Cranfield & Clarke	2 reels	
Hero Land (Color Novelty)	Service Film	1 reel	
Heroes of the Sea	Cranfield & Clarke	1 reel	
Hia Pal . . . Fearless (Dog)	Chesterfield	2 reels	
Homeless Husbands' Land (Novelty)	Short Film	1 reel	
Honeymoon Cruises	Tennek Film	1 reel	
Inside Dope, The (Sportlight)	Pathe	1 reel	
International Detective Stories	Tennek Film	2 reels	
King of the Beasts (Cartoon)	F. B. O.		
Jungle Heroine, A	Chesterfield	2 reels	
Jungle Tragedy, A	Chesterfield	2 reels	
Land of Rivers (Scenic)	Service Film	1 reel	
Last Man, The	Chesterfield	2 reels	
Leaps and Bounds (Sportlight)	Pathe	1 reel	Mar. 13
Let's Go Fishing	Cranfield & Clarke	1 reel	
Let's Paint	Cranfield & Clarke	1 reel	
Lightning Hutch (Serial)	Arrow Film		
Lion's Mate, The	Chesterfield	2 reels	
Lizzie's Last Lap (Novelty)	Cranfield & Clarke	1 reel	
Love Fighter . . . Fearless (Dog)	Chesterfield	2 reels	
Marvels of Motion (Series)	Red Seal	1 reel	
Menace of the Alps, The	Universal	1 reel	Mar. 27
Mother, The (Famous Paintings)	Cranfield & Clarke	2 reels	
Mountain Molly O (Mustang)	Universal	2 reels	
Mountain of the Law, The (Variety)	Fox	1 reel	
My Old Kentucky Home (Song Car-tune)	Red Seal	1 reel	April 10
Neptune's Domain (Hodge Podge)	Educational	1 reel	
Nervous Moments (Sportlight)	Pathe	1 reel	
Off Shore Trails (Variety)	Fox	1 reel	
One Wild Time (Mustang)	Universal	2 reels	
Outlaw Love (Mustang)	Universal	2 reels	
Poland—A National Reborn (Variety)	Fox	1 reel	
Quick on the Draw (Mustang)	Universal	2 reels	
Radio Detective, The (Serial)	Universal	10 episodes	
Reelieves	Red Seal	1 reel	
Hidin' For Love (Mustang)	Universal	2 reels	
Rustler's Secret, The (Mustang)	Universal	2 reels	
Scotty of the Scouts (Serial)	Rayart (S. R.)		
Searchlight (Series)	Red Seal	1 reel	
Sketch Book	Pathe		
Sky Skidder, The (Serial)	Bischoff	10 episodes	
Songs of England (Melody Series)	Pathe	1 reel	Feb 6
Songs of Scotland (Melody Series)	Pathe	1 reel	Feb. 6
Songs of the Northern States	Pathe	1 reel	
Soul of the Cypress	Red Seal	1 reel	F b. 27
String of Diamonds . . . Fearless (Dog)	Chesterfield	2 reels	
St. Pauls	Cranfield & Clarke	1 reel	
Sweden Today (Variety)	Fox	1 reel	
Tin Bronc, The (Mustang)	Universal	2 reels	
Trails of the Gods	Cranfield & Clarke	1 reel	
Tulip Land	Cranfield & Clarke	1 reel	
Vanishing Millions (Serial)	Sierra Pictures		
Vision, The	Educational	2 reels	
Wire Tigers, The	Chesterfield	2 reels	
Where the Silver River Gleams	Cranfield & Clarke	1 reel	
Winking Idol, The (Serial)	Universal	10 episodes	Mar. 20
Wolf, The . . . Fearless (Dog)	Chesterfield	2 reels	
Wonder Book Series	Short Film	1 reel	
Wooden Shoes	Cranfield & Clarke	1 reel	Dec. 12

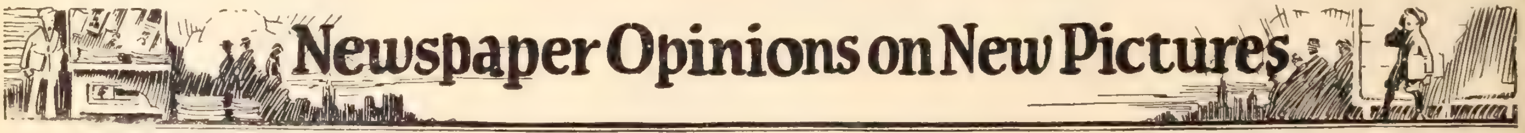
Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
30 Below Zero	Buck Jones	Fox		
Accused	Special Cast	Inde. Film	5000 feet	Jan. 16
Ace High	Hoot Gibson	Universal		
Across the Pacific	Monte Blue	Warner Bros.		
Almost a Lady	Marie Prevost	Prod. Dist. Corp.		
Aloma of the South Sea	Gilda Gray	Paramount		
Annie Laurie	Lilian Gish	M-G-M		
Another Woman's Life	Mary Philbin	Universal		
Altars of Desire	Mae Murray	M-G-M		
Amateur Gentleman, The	Richard Barthelmess	First National		
"Meet the Prince"				
An American Tragedy		Paramount		
Arizona Whirlwind, The	Bill Cody	Assoc. Exhib		
Atlantis		First National		
Auctioneer, The	George Sidney	Fox		
Back Slapper, The	Special Cast	M-G-M		
Bad Habits	Special Cast	Astor Dist. (S.R.)		
Bankrupt		Ginsberg-Kann		
Bardelys the Magnificent	John Gilbert	M-G-M		
Barrier, The	Special Cast	M-G-M	6480 feet	April 3
Barriers of Fire	Monte Blue	Warner Bros		
Battling Butler	Buster Keaton	M-G-M		
Beau Geste		Paramount		
Beauty	Special Cast	M-G-M		
Beauty and the Beast	Coleman-Banky	United Artists		
Behind the Screen	Special Cast	M-G-M		
Behind the Wheel,	Priscilla Dean	Prod. Dist. Corp.		
Bellamy the Magnificent	Ramon Navarro	M-G-M		
Beloved Enemy, The	Boyd-Goudal	Prod. Dist. Corp		
Beverly of Graustark	Davies-Moreno	M-G-M		
Beyond the Trail	Bill Patton	Chesterfield (S.R.)	5 reels	
Ben Hur	Special Cast	M-G-M	12000 feet	Jan. 16
Beware of Widows	Laura La Plante	Universal		

Feature	Star	Distributed by	Length	Reviewed
Beyond the Trail	Bill Patton	Chesterfield-(S.R.)	5 treels	
Bigger Than Barnum's	G. O'Hara-V. Dana	F. B. O.		
Big Gun, The	Special Cast	Universal		
Big Night, The	Laura La Plante	Universal		
Big Parade, The	John Gilbert	M-G-M	12550 feet	Nov. 28
Bitter Apples	Monte Blue	Warner Bros.		
Black Pirate, The	Douglas Fairbanks	United Artists	8200 feet	Mar. 20
Blarney	Special Cast	M-G-M		
Border Thunderbolt, The		Assoc. Exhib		
Born to Battle	Tom Tyler	F. B. O	5100 feet	Feb. 13
Boy Friend, The	John Hamon	M-G-M		
Broken Hearts	Special Cast	Jaffe Art Film (S.R.)	7500 feet	Mar. 20
Broken Hearts of Hollywood	Harlan-Miller	Warner Bros		
Brown Derby, The	Johnny Hines	First National		
Brown of Harvard	William Haines	M-G-M		
Brute, The	Monte Blue	Warner Bros.		
Buckaroo Kid, The	Hoot Gibson	Universal		
Burning Bridges	Harry Carey	Pathe		
Butterflies in the Rain	Laura La Plante	Universal		
Call in the Night, A		Truart (S.R.)		
Cancelled Debt, The	Special Cast	Ginsberg-Kann		
Cat's Pajamas, The	Bronson-Cortez	Paramount		
Charity Ball, The		M-G-M		
Cheating Danger	Dick Talmadge	Universal		
Christine of the Bip Tops	Special Cast	Ginsberg-Kann		
Cigarette Maker's Romance, The	Special Cast	M-G-M		
Circus, The	Charles Chaplin	United Artists		
Cleaner Flame, The	Louise Carter	Arrow		
Climbers, The	Irene Rich	Warner Bros.		
Clinging Vine, The	Leatrice Joy	P. D. C		
Closed Gates	Special Cast	Ginsberg-Kann		
College Flirt, The	Bebe Daniels	Paramount		
College Widow, The	Dolores Costello	Warner Bros.		
Coney Island	Special Cast	M-G-M		
Corporal Kate	Vera Reynolds	Prod. Dist. Corp.		
Country Doctor, The	Faye-R- Schildkraut	Prod. Dist. Corp.		
Crashing Timbers	Harlan-Dana	Universal		
Crazy Fool, The		M-G-M		
Cruise of Jasper B, The	Rod La Roque	Prod. Dist. Corp.		
Crystal Cup, The	Special Cast	First National		
Cruel Truth, The		Ginsberg-Kann		
Cyrano de Bergerac	Special Cast	Atlas Dist. (S.R.)	9500 feet	July 18
Danger Line, The	Special Cast	Astor Dist. (S.R.)		
Dangerous Dub, The	Buddy Roosevelt	Assoc. Exhib.		
Dangerous Friends	Special Cast	Ginsberg-Kann		
Dark Horse, The	Harry Carey	Prod. Dist. Corp		
Dead Command, The	Special Cast	M-G-M		
Dead Man's Gold	Tom Mix	Fox		
Dearie	L. Fazenda-W. Louis	Warner Bros.		
Defend Yourself	Dorothy Drew	Dependable Films	5000 feet	Jan. 9
Deluge, The		Prod. Dist. Corp.		
Detour		Prod. Dist. Corp		
Devil Horse, The	Rex (Horse)	Pathe	6 reels.	April 24
Devil's Dice	Special Cast	Ginsberg-Kann		
Devil's Master, The		Fox		
Dice Woman, The	Priscilla Dean	Prod. Dist. Corp		
Dixie		Universal		
Diplomacy	Blanche Sweet	Paramount		
Do Clothes Make the Woman?	Mrs. Valentino	F. B. O		
Don Juan	John Barrymore	Warner Bros		
Don't Lie to Your Wife	Haver-McDonald	Arrow		
Don Juan's Three Nights	Stone-Mason	First National		
Don't Tell the Wife	Irene Rich	Warner Bros.		
Door Mat, The		Warner Bros		
Down the Stretch	Pat O'Malley	Universal		
Duchess of Buffalo, The	Constance Talmadge	First National		
Duke of Black Butte, The	Fred Humes	Universal		
Dumb Head		Tiffany (S.R.)	6500 feet	
East of the Setting Sun	Constance Talmadge	First National		
Eve's Leaves	Leatrice Joy	Prod. Dist. Corp		
Exquisite Sinner, The	Nagel-Adoree	M-G-M	5844 feet	May 1
False Steps	Special Cast	Paramount		
Family Upstairs, The		Fox		
Fascinating Youth	Junior Stars	Paramount		Mar. 13
Fast Life in New York	Special Cast	M-G-M		
Faust	Emil Jannings	M-G-M		
Fifth Horseman, The		Lee-Bradford (S.R.)		
Fighting Boob, The	Bob Custer	F. B. O.	5000 feet	May 1
Fighting Fate	Billy Sullivan	Rayart (S.R.)	4991 feet	Feb. 6
Fighting Foundling, The	Jack Hoxie	Universal		
Fighting Love	Jetta Goudal	Prod. Dist. Corp.		
Fighting Peacemaker, The	Jack Hoxie	Universal	4500 feet	April 10
Fig Leaves		Fox		
Fine Manners	Gloria Swanson	Paramount		
Finnegan's Ball	Assoc. Exhib.			
Flame of the Yukon, The	S. Owen-A. Gray	Prod. Dist. Corp.		
Flames	Special Cast	M-G-M		
Flaming Forest, The		M-G-M		
Flaming Frontier, The	Special Cast	Universal	8829 feet	April 17
Flashing Heels	Bill Cody	Assoc. Exhib		
Flashing Steeds	Bill Cody	Assoc.Exhib.		
Flashing Steeds	Bill Patton	Chesterfield (S. R.)	5000 feet	Feb. 27
Flash Kid, The	Dick Talmadge	Universal		
Flight to the Hills, The		Paramount		
Flying High	Wm. Fairbanks	Lumas (S. R.)		
Flying Mail, The	Al Wilson	Asso. Exhib		
Footloose Widows	Special Cast	Warner Bros.		
For Alimony Only	Leatrice Joy	Prod. Dist. Corp.		
Forbidden Trails	Bill Cody	Assoc. Exhib		
Forest of Destiny, The		Gotham Prod. (S. R.)		
Forever After	Corinne Griffith	First National		
For Wives Only	Marie Prevost	Prod. Dist. Corp.		
Four Feathers	Richard Barthelmess	First National		
Four Flushes, The	Reginald Denny	Universal		
Four Stragglers, The	Special Cast	M-G-M		
Friends	Special Cast	Vitagraph		
Frisco Sal	Special Cast	M-G-M		
Gambling Chaplain, The	Special Cast	M-G-M		
Galloping Cowboy, The	Bill Cody	Assoc. Exhib		
Garden of Allah, The	N. Talmadge-R. Colman	United Artists		
Garden of Eden, The	Special Cast	M-G-M		
Gay Deceiver, The	Lew Cody	M-G-M		
General, The	Buster Keaton	United Artists		
George Washington Cohen	George Jessel			
Get Off the Earth	Raymond Griffith	Paramount		
Gigolo	Rod La Roque	Prod. Dist. Corp.		
Getting Gertie's Garter	Marie Prevost.	Prod. Dist. Corp.		
Glennister of the Mounted	Lefty Flynn	F. B. O.		
Glorifying the American Girl		Paramount		
Going Crooked	Special Cast	Fox		
Golden Web, The		Gotham		
Goose Man, The	Special Cast	M-G-M		
Great Deception, The	Ben Lyon	First National		
Greater Glory, The	Special Cast	First National		Apr. 17
Greatest Show on Earth		Paramount		
Gulliver's Travels		Universal		
Hairpin Duchess, The	Special Cast	M-G-M		
Hands Across the Border	Fred Thomson	F. B. O		
Harem Girl, The	Special Cast	Astor Dist. (S. R.)		
Harp In Hock, A	Schildkraut-Coghlan	Prod. Dist. Corp.		
Haunted Lady, The	Assoc. Exhib.			
Haven, The	Special Cast	M-G-M		
Heart Thief, The	Jos. Schildkraut			
Heaven on Earth	C. Nagel-R. Adoree	M-G-M		
Her Big Night	Laura La Plante	Universal		
Here He Comes	Earle Douglas	Sierra Pictures	5000 feet	
Here He Comes	Richard Talmadge	Universal		
Her Honor, The Governor	Pauline Frederick	F. B. O		
Her Man o'War	Jetta Goudal	Prod. Dist. Corp.		
Her Next Steps		Ginsberg-Kann		
Hero on Horseback, A	Hoot Gibson	Universal		
Hidden Loot	Jack Hoxie	Universal	4375 feet	Oct. 31
High Society	Tom Mix	Fox		
Highbinders, The	Special Cast	Assoc. Exhib.	6 reels	May 1
Hills of Kentucky	Rin-Tin-Tin	Warner Bros.		
His Dog	Rod La Roque	Prod. Dist. Corp.		
His Woman	Special Cast	Whitman Bennett	7 reels	
Home, Sweet Home	Special Cast	Assoc. Exhib		
Human Mill, The	Special Cast	M-G-M		
Hurricane, The	Special Cast	Truart (S. R.)		
Hurry Up Man, The	Dick Talmadge	Universal		
I Can Do It	Special Cast	M-G-M		
Ice Flood, The	O. Harlan-V. Dana	Universal		
I'll Tell the World	Olmstead-Arthur	M-G-M		
Imposter, The	Evelyn Brent	F. B. O		
In His Arms	Special Cast	M-G-M		
In the First Degree		Ginsberg-Kann		
In to Her Kingdom	Corinne Griffith	First National		
Irish Hearts	Dolores Costello	Warner Bros.		
Jade Cup, The	Evelyn Brent	F. B. O.		
Jason	Special Cast	M-G-M		
Jewels of Desire	Priscilla Dean	Prod. Dist. Corp.		
Jim, The Conqueror	W. Boyd-E. Fair	Prod. Dist. Corp.		
Johnny Get Your Hair Cut	Jackie Coogan	M-G-M		
Justice of the Far North		C. B. C. (S. R.)	5500 feet	
Keep Going	Earl Douglas	Sierra Pictures		
Kid Boots	Eddie Cantor	Paramount		
Kid Gloves	Johnny Hines	First National		
Killer, The	Marilyn Mills	Davis Dist.-Vital		
La Boheme	Gish-Gilbert	M-G-M	8781 feet	Mar. 13
Ladies Must Have	Rod La Roque	Prod. Dist. Corp.		
Laddie	J. Bowers-B. Flowers	F. B. O.		
Lady of the Harem, The	Special Cast	Paramount		
Lady of Leisure	Special Cast	M-G-M		
Last Chance, The	Bill Patton	Chesterfield (S.R.)		
Lawless Love	Al Ferguson	Davis Dist.-Vital		
Lawless Valley	Bill Cody	Assoc. Exhib		
Lena Rivers	Special Cast	Arrow	6521 feet	
Les Miserables		Universal		
Life of a Woman		Truart (S. R.)	6500 feet	
Lightnin'		Tiffany (S. R.)	6500 feet	
Lily, The		Fox		
Little Adventuress, The	Vera Reynolds	Prod. Dist. Corp.		
Little Journeys				
Little Firebrand, The	Edith Thornton	Arrow Pictures	5007 feet	Dec. 12
Lone Wolf Returns, The		Columbia		
Look Who's Here	Dick Talmadge	Universal		
Lord's Referee, The		Fox		
Love Me and the World Is Mine	Philbin-Kerry	Universal		
Love 'Em and Leave 'Em	Esther Ralston	Paramount		
Love—the Magician		Paramount		
Love Thrill, The	Special Cast	Universal		
Lover's Oath, A	Ramon Novarro	Astor (S. R.)	5800 feet	Oct. 17
Love's Blindness	Starke-Moreno	M-G-M		
Lovey Mary	Bessie Love	M-G-M		
Loyalties	Special Cast	Fox		
Lunatic at Large, The	Leon Errol	First National		
Lure of the West	Eileen Sedgwick	Chesterfield (S. R.)		
Lying Truth, The	Milton Sills	First National		
Magic Garden, The		F. B. O.		
Man and the Moment		M-G-M		
Man Who Laughs, The		Universal		
Man With a Thousand Faces	Special Cast	M-G-M		
Mantrap	Bar-Marmont	Paramount		
Mare Nostrum	Special Cast	M-G-Ingram	11000 feet	Feb. 27
Married Cheats		Fox		
Marrying Money		Truart (S. R.)	5800 feet	
Masquerade Bandit, The	Tom Tyler	F. B. O.		
Meet the Prince	Jos. Schildkraut	Prod. Dist. Corp.		
Meet the Wife		Columbia		
Memories	Ramon Novarro	M-G-M		
Men of the Night		Ginsberg-Kann		
Men of Steel	Milton Sills	First National		
Message to Garcia, A	Special Cast	M-G-M		
Midnight Flames		Columbia Pict. (S. R.)		
Midnight Special		Truart (S. R.)		
Midnight Sun, The	Special Cast	Universal		
Mile a Minute Man	Wm. Fairbanks	Lumas (S. R.)		
Millionaire Policemen	Special Cast	Ginsberg Dist. (S. R.)		
Millionaires	L. Fazenda-W. Louis	Warner Bros.		
Million Dollar Doll		Assoc. Exhib		
Mismates	Doris Kenyon	First National		
Miss 318	Special Cast	M-G-M		
Money Talks	Moore-Windsor	M-G-M		
Monte Carlo	Cody-Olmsted	M-G-M	6129 feet	Apr. 10
More Pay-Less Work	Mary Brian			
Morganson's Finish	Special Cast	Tiffany (S. R.)	6500 feet	
Mr. Battling Butler	Buster Keaton	M-G-M		
My Official Wife	Irene Rich	Warner Bros.		
Mysterious Island	Special Cast	M-G-M		
Mystery Club, The	Special Cast	Universal		
Mystery Lady, The	Special Cast	M-G-M		
Naughty Cinderella	Pola Negri	Paramount		
Nell Gwyn	Dorothy Gish	Paramount	9 reels	Feb. 6
Nervous Wreck, The	Special Cast	Prod. Dist. Corp.		
Night Bride, The	Marie Prevost	Prod. Dist. Corp.		
Night Watch, The	Special Cast	Truart (S. R.)		
Nobody's Widow	Leatrice Joy	Prod. Dist. Corp.		
No Control	P. Haver-H. Ford	Prod. Dist. Corp.		
Nocturne	Special Cast	M-G-M		
North of Nome	Special Cast	Arrow	5491 feet	
Oh! Baby	Special Cast	Universal		
Old Ironsides	Special Cast	Paramount		
Old Soak, The	Jean Hersholt	Universal		
Only Way, The	Special Cast	United Artists	6850 feet	May 1
Open Book	Special Cast	M-G-M		

Feature	Star	Distributed by	Length	Reviewed
Ordeal, The	Special Cast	M-G-M		
Out of the Storm	Logan-Burns	Tiffany	6500 feet	May 1
Padlocked	Special Cast	Paramount		
Pals First	Special Cast	First National		
Paradise	M. Sills-B. Bronson	First National		
Pals In Paradise	Special Cast	Prod. Dist. Corp.		
Paris	Chas. Ray-E. Boardman	M-G-M		
Paris at Midnight	Special Cast	Prod. Dist. Corp		
Passionate Quest, The	M. MacAvoy-W. Louis	Warner Bros.		
Pelican, The		Fox		
Perch of the Devil	P. O'Malley-M. Busch	Universal		
Pigs	Janet Gaynor	Fox		
Plumes	Special Cast	M-G-M		
Poker Faces	E. Horton-L. La Plante	Universal		
Poor Girl's Romance, A	Short-Hale	Film Book. Offices		
Prairie King, The	Hoot Gibson	Universal		
Prince of Pilsen	Special Cast	Prod. Dist. Corp.	6300 feet	April 24
Prisoners of the Storm	House Peters	Universal		
Private Patrick Cohen	George Jessel	Warner Bros.		
Prowlers of the Night	Fred Humes	Universal		
Puppets	Milton Sills	First National		
Quality Street		Metro-Goldwyn		
Rawhide	Buffalo Bill, Jr.	Assoc. Exhib.		
Red Clay	William Desmond	Universal		
Red Mill, The	Marion Davies	M-G-M		
Red Signals		Ginsberg-Kann		
Rejuvenation of Aunt Mary, The	Special Cast	Prod. Dist. Corp.		
Remember		Columbia Pictures		
Return of Peter Grimm		Fox		
Return of a Soldier	Special Cast	M-G-M		
Revillon	Blue-Miller	Warner Bros		
Riding Honor	Art Accord	Universal		
Ridin' Like Fury	Hoot Gibson	Universal		
Rise and Fall of Jesse James		J. S. Woody		
Risky Business	Vera Reynolds	P. D. C.		
Roaring Crowd, The		F. B. O		
Rogue's Riches	Special Cast	Astor Dist. (S. R.)		
Romance a la Carte	Richard Dix	Paramount		
Romeo and Juliet	M. Philbin-A. Mattoni	Universal		
Ropin' Venus, The	Josie Sedgwick	Universal		
Rough Riders, The		Paramount		
Rubber Tires		Prod. Dist. Corp.		
Runaway Express, The	Special Cast	Universal		
Rust	Special Cast	M-G-M		
Sailors' Wives		First National		
Salvage		Truart (S. R.)	5800 feet	
Satan Town	Harry Carey	Pathe		
Savage in Silks, A	Laura La Plante	Universal		
Scarlet Letter, The	Lillian Gish	M-G-M		
Sea Wolf, The	Ralph Ince	Prod. Dist. Corp	7500 feet	Dec. 19
Self Defense	Aileen Percy	Arrow Film Corp		
Senor Daredevil	Ken Maynard	First National		
Separate Rooms	Special Cast	Fox		
Seventh Heaven	Special Cast	Fox		
Seward's Folly	Special Cast	M-G-M		
Shadow of the Mosque	Stewart Rome	Ufa	5750 feet	Dec. 26
Share and Share Alike	Jane Novak	Arrow	5569 feet	
She's My Baby		Ginsberg-Kann		
Shipwrecked	Owen-Schildkraut	Prod. Dist. Corp		
Show Off, The	Ford Sterling	Paramount		
Show World, The	B. Dove-F. Bushman	Universal		
Silence	H. B. Warner	Prod. Dist. Corp		
Silent Rider, The	Hoot Gibson	Universal		
Silk	Goudel-Schildkraut			
Silken Lady, The	Hulette-Hamilton	Arrow		
Silk Hat Cowboy, The	Tom Mix	Fox		
Silky Anne	Constance Talmadge	First National		
Silver Fingers	George Larkin	Elvin Film	5000 feet	May 1
Silver Lanterns	Special Cast	Arrow		
Silver Treasure, The	Special Cast	Fox		
Smith of Cornell	George Walsh	Chadwick		
Son of the Sheik, The	Rudolph Valentino	United Artists		
Sorrows of Satan	Adolphe Menjou	Paramount		
Spangles	P. O'Malley-M. Nixon	Universal		
Sparrows	Mary Pickford	United Artists		
Speed Boy, The	Dick Talmadge	Universal		
Speeding Venus, The	Priscilla Dean	P. D. C		
Sporting Lover, The	Conway Tearle	First National		

Feature	Star	Distributed by	Length	Reviewed
Stella Dallas	Special Cast	United Artists		
Strange Bedfellows		M-G-M		
Subway Sadie	MacKaill-Mulhall	First National		
Sunny Side Up	Vera Reynolds	P. D. C.		
Sweet Rosie O'Grady		Columbia Pict		
Take It From Me	Reginald Denny	Universal		
Tale of a Vanishing People		Tiffany (S. R.)	6500 feet	
Tardy Tolliver	Hale-King	Assoc. Exhib		
Tavern Knight, The	John Barrymore	Warner Bros		
Taxi, Taxi	Special Cast	Universal		
Temptress, The	Garbo-Moreno	M-G-M		
Ten to Midnight		Prod. Dist. Corp		
Texas Streak, The	Hoot Gibson	Universal		
That Old Gang of Mine	Maclyn Arbuckle	Dependable Films	4900 feet	Jan. 9
There You Are	Nagel-Roberts	M-G-M		
Three Twins, The		M-G-M		
Three Wax Men, The	Emil Jannings	E. M. Fadman, Inc.		
Thumbs Down	Special Cast	Ginsberg-Kann		
Thundering Speed	Eileen Sedgwick	Chesterfield	5 reels	
Tin Gods	Thomas Meighan	Paramount		
Tin Hats		M-G-M		
Toilers of the Sea	Special Cast	M-G-M		
Tongues of Scandal		Ginsberg-Kann		
Tongo	Special Cast	M-G-M		
Too Many Women	Norman Kerry	Universal		
Totem Pole Beggar, The	Special Cast	Asso. Exhibit		
Trailing Shadows	Edmond Lowe	Fox Film		
Trapped	Elinor Fair	Sierra Pictures	5000 feet	
Travis Coup, The		Tiffany (S. R.)	6500 feet	
Trip to Chinatown, A	Special Cast	Fox		
Turkish Delights		Prod. Dist. Corp.		
Twinkletoes	Colleen Moore			
Two Gun-Man, The	Fred Thomson	F. B. O.		
Uncle Tom's Cabin	Special Cast	Universal		
Unknown Soldier, The		P. D. C		
Unknown Treasures		Ginsberg-Kann		
Up and at 'Em	Dick Talmadge	Universal		
Up in Mabel's Room	Marie Prevost	Prod. Dist. Corp		
Valley of Bravery, The	Bob Custer	F. B. O.		
Vanity	Leatrice Joy	Prod. Dist. Corp		
Vengeance of Durand, The	Irene Rich	Warner Bros		
Volcano, The	Bebe Daniels	Paramount		
Volga Boatman, The	Elinor Fair	Prod. Dist. Corp	10050 feet	May 1
Waltz Dream, The	Special Cast	M-G-M		
Waning Sex, The	Special Cast	M-G M.		
Wanted—A Coward	Special Cast	Ginsberg-Kann		
Way of an Eagle, The	Special Cast	M-G-M		
Wedding March, The		Paramount		
West of Broadway	Priscilla Dean	Prod. Dist. Corp.		
What Every Girl Should Know	Patsy Ruth Miller	Warner Bros.		
What Happened to Father	Patsy Ruth Miller	Warner Bros.		
What Price Glory?	Special Cast	Fox		
What Will People Say?		M-G-M		
When We Were Twenty-One	Special Cast	M-G-M		
Whispering Canyon	J. Novak-R. Ellis	Ginsberg Dist. Corp. (S. R.)		
Whispering	Special Cast	P. D. C	6187 feet	Apr. 10
White Chief, The	Monte Blue	Warner Bros		
White Gold	Jetta Gaudal	Prod. Dist. Corp.		
White Heat	Special Cast	M-G-M		
Whole Town's Talking, The	Ed. Horton	Universal		
Why Girls Go Back Home	Miller-Brook	Warner Bros.	6 reels	May 1
Wife, The	Special Cast	M-G-M		
Wilderness Woman, The	A. Pringle L. Sherman	First National		
Winner, The	Charles Ray	Chadwick (S. R.)		
Winning of Barbara Worth	Colman-Banky	United Artists		
Wives at Auction	Special Cast	Astor Dist. (S. R.)		
Wolf Hunters, The	Special Cast	Rayart		
Wolves of the Air		Ginsberg-Kann		
Woman's Heart, A		Ginsberg-Kann		
Woman Who Did Not Care		Gotham (S. R.)		
Women and Wives		M-G-M		
World's Illusion, The		M-G-M		
Yankee Clipper, The	W. Boyd-E. Fair	Prod. Dist. Corp		
Yellow Back, The	Fred Humes	Universal		
Yoke, The	Special Cast	Warner Brothers		
Young April	Special Cast	Prod. Dist. Corp		
You Too	Special Cast	M-G-M		



Newspaper Opinions on New Pictures

"Beverly of Graustark"—Cosmopolitan, Capitol, New York

AMERICAN: "'Beverly of Graustark' will be a popular box office attraction, both because of the bold touches of melodrama and the exceptional brand of comedy. The superlative note is the performance given by the star. Her comedy is irresistible."

Brooklyn Daily Eagle: "Marion Davies contributes a performance that is consistently amusing."

Daily Mirror: "Miss Davies gives an infectious, delightful account of herself. With a deft aptitude for comedy that has skyrocketed her to a foremost position among picture comediennes, she injects laughter into her characterization from beginning to end."

Daily News: "Marion Davies is really funny in 'Beverly of Graustark.' In royal male raiment she bears marked resemblance to the Prince of Wales."

Evening Graphic: "Marion is more like a prince than the Prince of Wales—if you know what we mean. Effective settings, beautiful photography, the subtitles are witty and bright, and Sidney Franklin, who directed, managed to interpolate some novel and interestting touches into the gay romance. Miss Davies is our candidate for Queen of Screen Cemediennes.

Evening Journal: "The roars of the audience proved that Marion Davies is the most adorable comedienne on the screen. The love sttory is delightful. The photoplay is excellently directed by Sidney Franklin and well acted by the supporting cast. A beautifully staged production with lavish settings."

Evening World: "A lively comedy of romance and manners . . . Good entertainment from first to last."

Herald Tribune: "If there is anyone left who thinks Marion Davies isn't a gorgeous actress, let him go to the Capitol and be convinced. She makes the best looking boy you ever saw; in fact, she looks just like the Prince of Wales. We recommend 'Beverly of Graustark' without any misgivings."

Morning Telegraph: "Marion Davies' impersonation of a boy is remarkable. She is convincing and far more charming than is usually the case when a girl tries to be 'manly.'"

Times: "This picture is produced with stunning uniforms and costumes, compelling scenic effects and elaborate settings. In the part of 'Beverly of Graustark' Miss Davies is in her element and she displays no mean ability in the handling of the role.

World: "Miss Davies, a natural comedienne, has soared to her loftiest heights as a girl possessing a sense of humor. . . . 'Beverly of Graustark' is of the better things. The wholesome good taste expended upon the proceedings is refreshing. All leading parts are done with remarkable competence."

Peggy Hopkins Joyce, star of "The Sky Rocket," Associated Exhibitors

BLANCHARD PRESS, INC., N.Y.

Box office value

When the picture is printed on Eastman Positive Film, good photography in the negative means good photography on the screen—the art of director and cinematographer is saved for your patrons to enjoy.

And photographic quality has real box office value—the house *expects* it.

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ROCHESTER, N. Y.

16

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N TWO SECTIONS

SECTION TWO

Motion Picture News

BOOKING GUIDE

METRO-GOLDWYN-MAYER

HAS DARED TO

PRESENT NEW IDEAS

in production

SUPPLANTING WORN-OUT IDEAS

OF OTHER PRODUCERS

THE BIGGEST HITS

ARE M-G-M HITS

THE LIVEST PRODUCERS

The Talk of the Industry

METRO-GOLDWYN-MAYER

Vol. XXXIII No. 19

May 8, 1926

Pathecomedies

HAL ROACH

TWO REELS EACH

OUR GANG COMEDIES

The most popular two reel comedies ever made

CHARLIE CHASE COMEDIES

Chase is climbing faster than any comedian we know

"STAR" COMEDIES

A new departure. Feature comedies with feature stars, in two reels. Mabel Normand, Lionel Barrymore, Theda Bara, Gertrude Astor, Eileen Percy, Mildred Harris, Stuart Holmes and others

GLENN TRYON COMEDIES

Consistently good

MACK SENNETT

TWO REELS EACH

MACK SENNETT

Girls, gags and laughs

BEN TURPIN

Real box office merit, attested by years of success

THE SMITHS

Much fun from a family of three and a dog

ALICE DAY

The spirit of youth revealed in laughter

Each One a True Feature In Any Show

**give you the
biggest profits
and the best
show all the
time!**

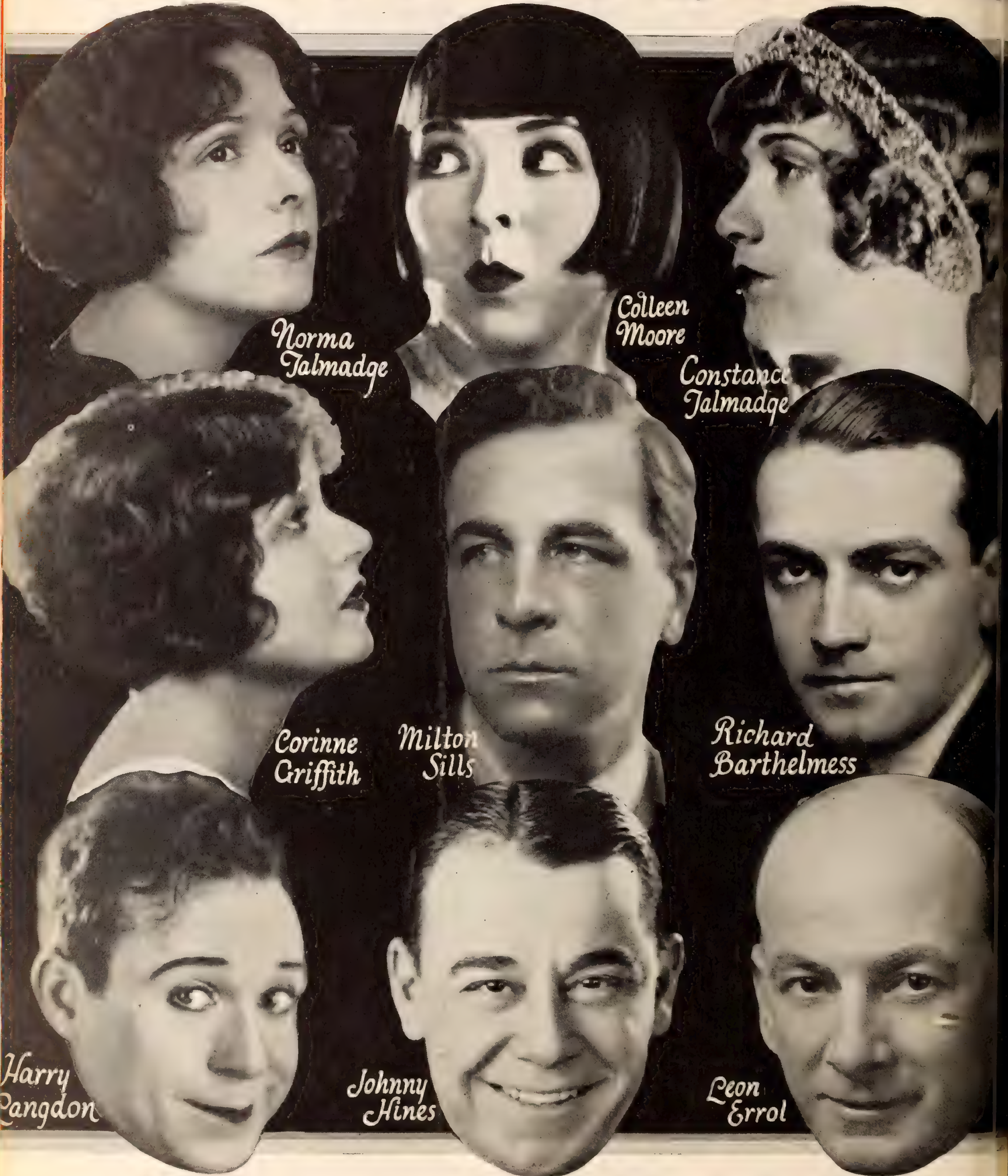
First Nation

As you go through the Booking Guide, check up the box
only scored the biggest hits, but maintained
you the biggest pe

al Pictures

ffice records and you find that First National Pictures not
the highest average of drawing power, giving
entage of profit

First Natio



Stars with unparalleled drawing power; titles that spell dollars at the
in the business — these are the guarantees behind the

l Pictures

52 BIG PICTURES and 7 SPECIALS

Here are just a few of the BANNER GROUP *hits!*

NORMA TALMADGE'S GREATEST

COLLEEN MOORE in "TWINKLE TOES"
And a series including
"NAUGHTY BUT NICE"
Adapted from "Daphne Grows Down"

CONSTANCE TALMADGE
in "SILKY ANNE"
And a series

CORINNE GRIFFITH in "ASHES"
And a series

MILTON SILLS in "MEN OF STEEL"
Special with Doris Kenyon
And a series including
"MEN OF THE NIGHT"

RICHARD BARTHELMESS
in
"THE AMATEUR GENTLEMAN"
"FOUR FEATHERS"

HARRY LANGDON in "THE YES MAN"
And a series

JOHNNY HINES in "KID GLOVES"
And a series

LEON ERROL in "LUNATIC AT LARGE"
And a series

"THE GREATER GLORY"—SPECIAL
Conway Tearle, Anna Q. Nilsson
June Mathis Production

"SEPTEMBER LOVE"—SPECIAL
From Frances Hodgson Burnett's
"The Head of the House of Coombe"

"SINNERS IN PARADISE"—SPECIAL
June Mathis Production

TWO STUPENDOUS SPECIALS
By ROBERT KANE

First National Pictures

BANNER GROUP

September 1926 — September 1927

cket window; a great line-up of featured players; directors, the best
ig hits in First National's 1926-27 Banner Group!

and FIRST NATIONAL'S BIG INNOVATION

"SENOR DAREDEVIL"
"GUN GOSPEL"
"FLAME of the BORDER"
"The UNKNOWN CAVALIER"

Starring KEN MAYNARD

with TARZAN his horse in
FOUR SMASHING WESTERNS

Presented by CHARLES R. ROGERS Directed by AL. ROGEL

WEST — over the range; away where the ranches end and Painted Desert stretches into a grand adventure. Along the hills where raiders ide. Prairies and peaks; echoing hoofs and lariats reaching further han the law. That's West; and today its lure surrounds big-theatre udiences as well as small.

First National's Outdoor Dramas meet a unanimous demand. Ken Maynard has forged to the head of adventure stars. Now he omes to you in thrilling action roles, in stories by writers famous or dramatic pace, produced with the thoroughness, spirit and knowledge of popular taste that exhibitors everywhere expect of First National.

First National Pictures

F.B.O. promised!
F.B.O. delivered!

F.B.O. promised a corking line of box-office pictures for 1925-26!
RECORDS SPEAK LOUDER THAN WORDS!
And the records prove that F.B.O. delivered the most consistent
line of big-business pictures ever offered to exhibitors!

Twelve Wonderful Gold Bond Productions

Drusilla with A Million
Elizabeth Cooper's famous novel. The big money attraction of the year!

Flaming Waters
Hitting now with a resounding smash!

The Midnight Flyer
It's grinding out record performances!

The Non-Stop Flight
Emory Johnson's aviation scoop!

The Keeper of The Bees
A Gene Stratton-Porter story. Smashing records everywhere!

If Marriage Fails?
A showman's natural by C. Gardner Sullivan.

Parisian Nights
Performance written in dollar signs all over it!

The Isle of Retribution
Edison Marshall's famous novel with Lillian Rich, Robert Frazer and Victor McLaglen.

The Last Edition
Emory Johnson's exploitation champion!

When Love Grows Cold
Natacha Rambova (Mrs. Rudolph Valentino) in Laura Jean Libbey's surefire box-office bet!

The King of the Turf
Clicking merrily everywhere!

A Poor Girl's Romance
An audience of scattered millions awaiting this Laura Jean Libbey story!

A Bang-Up List of Popular Star Productions

Fred Thomson
PRODUCTIONS

Evelyn Brent
PRODUCTIONS

Dick Talmadge
PRODUCTIONS

Tom Tyler
PRODUCTIONS

Lefty Flynn
PRODUCTIONS

Bob Custer
PRODUCTIONS

A Profit-Making Lineup of Featurettes

ALBERTA VAUGHN in "Adventures of Maisie" and "Fighting Hearts"
Standard and Blue Ribbon Comedies—Bray Cartoons

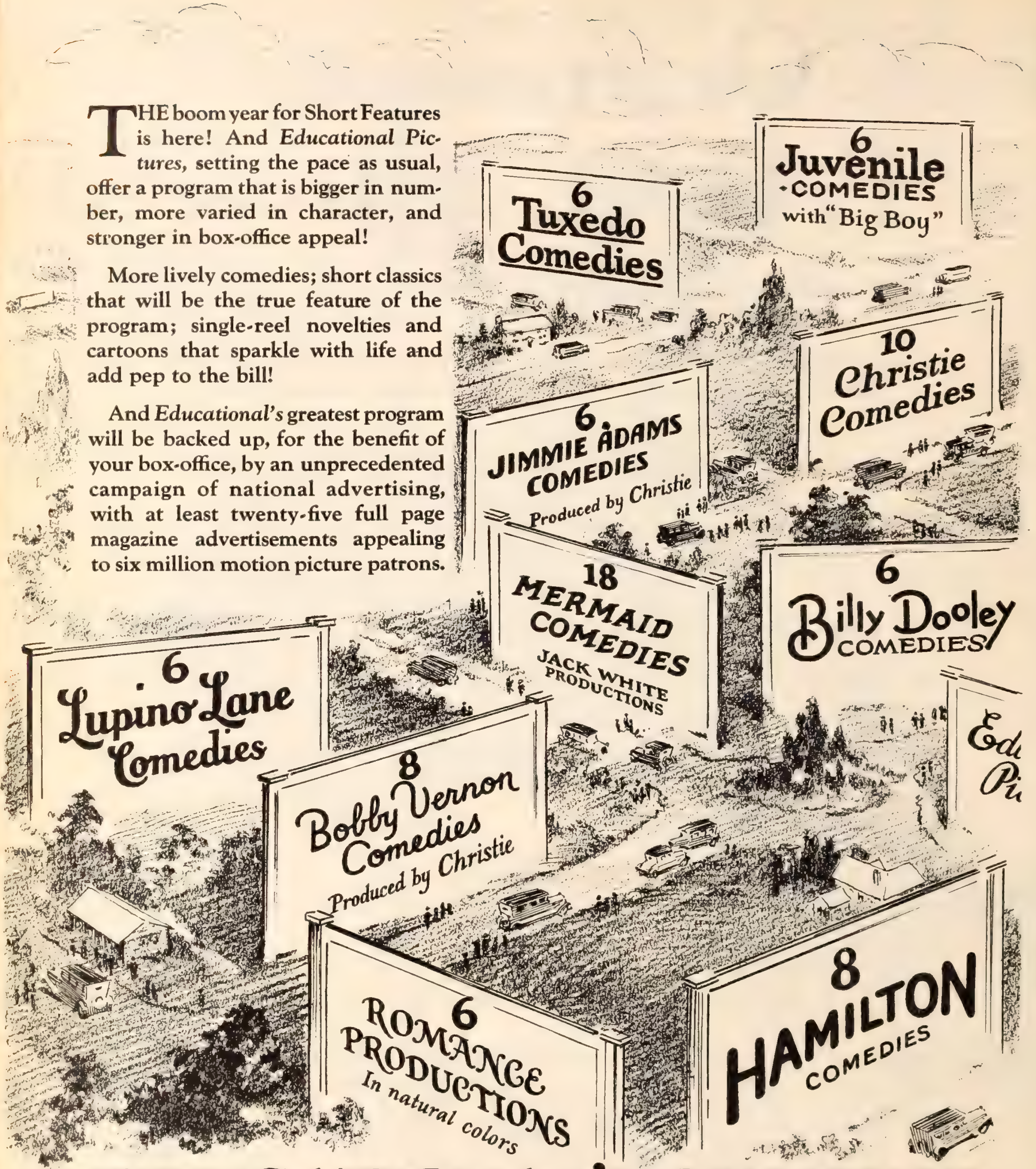
FBO

34 Exchanges in the 34 principal cities in the U.S.A. and Canada

THE boom year for Short Features is here! And *Educational Pictures,* setting the pace as usual, offer a program that is bigger in number, more varied in character, and stronger in box-office appeal!

More lively comedies; short classics that will be the true feature of the program; single-reel novelties and cartoons that sparkle with life and add pep to the bill!

And *Educational's* greatest program will be backed up, for the benefit of your box-office, by an unprecedented campaign of national advertising, with at least twenty-five full page magazine advertisements appealing to six million motion picture patrons.


6 Tuxedo Comedies
6 Juvenile Comedies with "Big Boy"
6 Jimmie Adams Comedies Produced by Christie
10 Christie Comedies
18 Mermaid Comedies Jack White Productions
6 Billy Dooley Comedies
6 Lupino Lane Comedies
8 Bobby Vernon Comedies Produced by Christie
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6 Romance Productions In natural colors
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EDUCATIONAL'S GREATEST TWO-REEL LINE-UP!

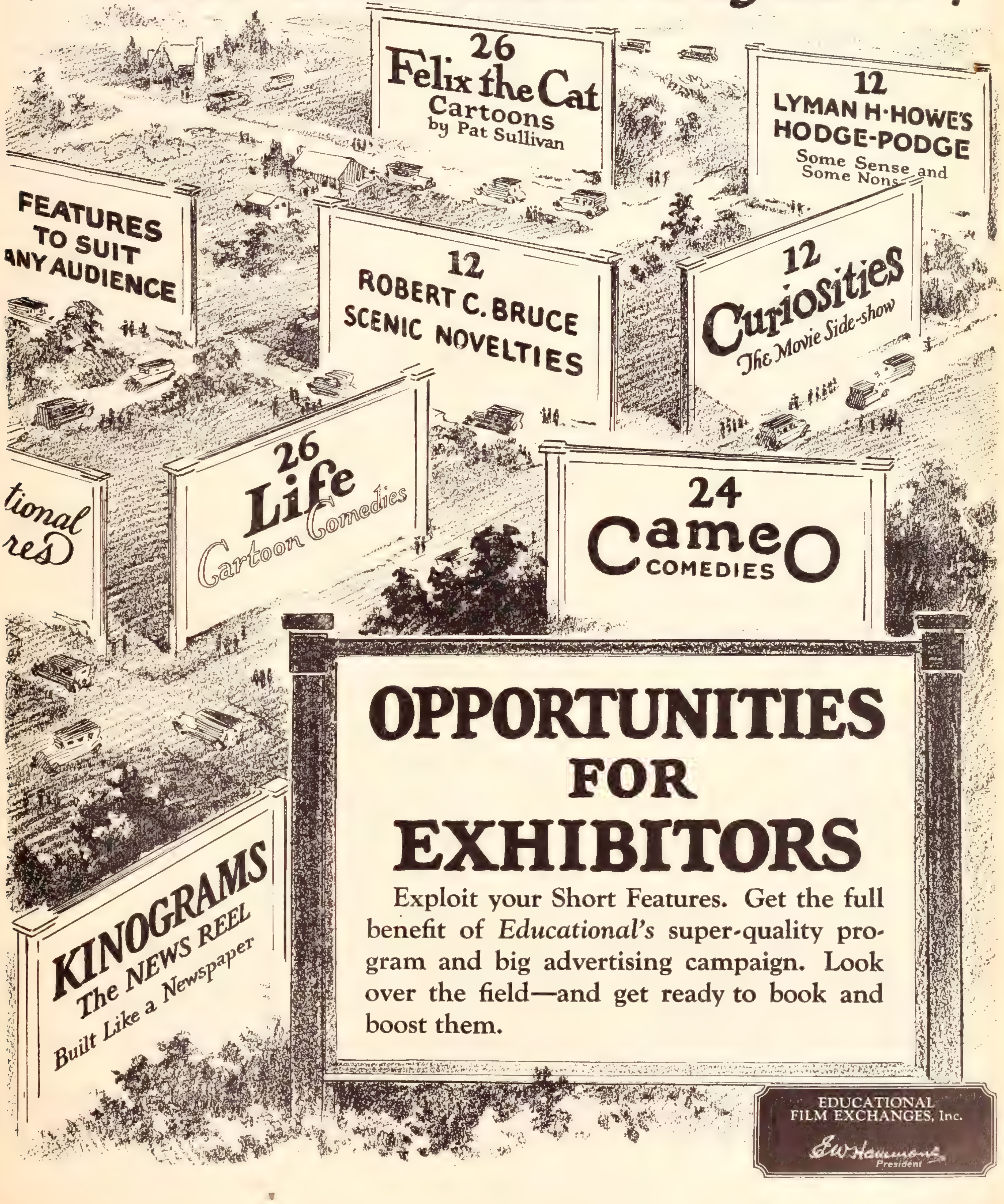
Featuring *Educational's* popular comedy stars in brand new sparkling hits—and magnificent new classic features in glorious natural colors.

Educational Pictures
"THE SPICE OF THE PROGRAM"

Every one of *Educational's* single-reel subjects is *real entertainment*—never a "filler."

Here is a galaxy of snappy cartoons, comedies, novelties and news reels that is even greater in variety and finer in quality.

— AND ONE-REEL SUBJECTS !



OPPORTUNITIES FOR EXHIBITORS

Exploit your Short Features. Get the full benefit of *Educational's* super-quality program and big advertising campaign. Look over the field—and get ready to book and boost them.

EDUCATIONAL
FILM EXCHANGES, Inc.

E W Hammons
President

Universal's 2nd White Lis

Check Unplayed Films	TITLE	CAST AND DIRECTOR	TYPE OF STORY	WHAT THEY SAY
	California Straight Ahead	**REGINALD DENNY** *A Harry Pollard Production*	A trans-continental joyride made for laughter	"They eat it up. Sends them out happy. Appeal, one hundr percent here." *Liberty Theatre, Saltsburg,* "One of the finest comedies I ever used. More funny twists a situations than most." *Rylander Theatre, Americus,* "Denny pulls 'em in for me, and this one sure pleased." *Blue Mouse Theatre, Davenport, Wa*
	Rex Beach's The Goose Woman	JACK PICKFORD LOUISE DRESSER CONSTANCE BENNETT *A Clarence Brown Production*	Powerful drama	"Congratulate you upon this most excellent screen drama!" *Ideal Theatre, Wisconsin Rapids,* "Have never seen a more perfect picture than 'The Go Woman'." *Lyric Theatre, Simcoe, Onta* "Contains every element that makes good entertainment." *Blake Theatre, Webb City,*
	Spook Ranch	**Hoot GIBSON** *An Edward Laemmle Production*	Action and thrills	"If any exhibitor finds some one who doesn't like this pictu put them in a cage and ship them to me collect." *Liberty Theatre, Carnegie, Ok*
	Siege	**Virginia Valli** **Eugene O'Brien** *A Svend Gade Production*	Stirring drama	"Splendid drama and pleased large crowd." *Estee Theatre, Parker, S.* "Very good picture which satisfies." *Royal Theatre, Kimball, S.*
	Chip of the Flying "U"	**HOOT GIBSON** *A Lynn Reynolds Production*	Wild-eyed action in Western Romance	"Opened to greatest business in history of this theatre. Turn people away, five shows straight. Finest picture Hoot has e made." *Rubidoux Theatre, Riverside, Ca* "Entertaining and well acted." *Motion Pictures Tod* "Going over exceptionally well. Many favorable comme from our patrons. Unanimous in their praise of Hoot Gibso performance." *West Coast Theatres, Los Angeles,*
	Lorraine of the Lions	**Norman KERRY** PATSY RUTH MILLER *An Edward Sedgwick Production*	A sensational romantic novelty	"Was well liked and it went over big." *Central Theatre, Ephrata,* "Oh, boy, another Babe Ruth from Universal. We cramm them in until their feet stuck out of the window." *Osage Theatre, Osage, Ok*
	The Teaser	**Laura LaPlante** PAT O'MALLEY. *A William A. Seiter Production*	A smart comedy	"Here is a good comedy-drama. They sure liked this one." *Strand Theatre, Patonsburg,* "One of the finest little light comedies you can treat y patrons to. They chased me for blocks to tell me how they joyed it." *Pastime Theatre, Mason, Mi*
	The Storm Breaker	**House PETERS** RUTH CLIFFORD *An Edward Sloman Production*	A rugged drama of the sea	"Should please almost any audience. House Peters is alw good. Should do well anywhere." *Florence Theatre, West Coast-Langley Circuit, Pasadena, Ca* "A good attraction at the box office." *Moving Picture Wo*
	Where Was I?	**Reginald DENNY** *A William A. Seiter Production*	Comedy drama	"If you have any mortgages you want to lift, play Denny as is one of the best drawing cards in the business." *Kleeman & Fobbin, Ashton,*
	The Arizona Sweepstakes	**Hoot GIBSON** *A Clifford Smith Production*	Wild and wooly action with the greatest horse race on the screen	"Ought to get the money wherever Westerns are in deman *M. P. N* "One of the Westerns worth seeing." *Motion Pictures To* "One that will satisfy newcomers as well." *Exhibitors Trade Rev*
	The Still Alarm	**Helene Chadwick** **William Russell** *An Edward Laemmle Production*	The greatest fire drama ever made	"Of all the melodramas of fires and fire-fighters 'The S Alarm' is the best." *Harrison's Repo* "Smashing, exciting melodrama. The most realistic fire sce ever pictured. Rare treat for lovers of melodrama." *Motion Pictures To* "Has box office pulling power. Will thrill and satisfy eve where." *Film D*
	Dorothy Canfield's The Home Maker	**Alice Joyce** **Clive Brook** *A King Baggot Production*	Most sensational drama of the year	"Bet your shirt on it to get over big. We did and it did." *B. S. Moss' Colony Theatre, New York* "Those who saw it were satisfied." *Royal Theatre, Kimball, S.*
	The Little Giant	**Glenn Hunter** *A Will Nigh Production*	Sparkling comedy drama	"Keep on making more 'Little Giants' and I am sure public will enjoy them." *Rialto Theatre, Whitestone, N.*
	The Beautiful Cheat	**Laura LaPlante** *An Edward Sloman Production*	Scintillating comedy	The famous author has written a story which was made for movies and Laura LaPlante. It's a merry, hilarious come romance of fashionable Long Island society. It is Laura LaPla at her best.
	Skinner's Dress Suit	**Reginald DENNY** **Laura LaPlante** *A William Seiter Production*	Delightful domestic comedy	"Undoubtedly will prove one of the most attractive comed of the season. Will make any audience scream." *Florence Theatre, Pasadena, Ca* "Another knockout! Another sure-fire box office hit!" *Film Da* "One of the year's best comedies. Should pull them in a house." *Motion Picture N*

Universal Miles and

Guide To Greater Profit!

TITLE	CAST AND DIRECTOR	TYPE OF STORY	WHAT THEY SAY
What Happened to Jones	**REGINALD DENNY** *A William A. Seiter Production*	From great Broadway comedy stage success	"Laughed their heads off. Universal sure has the pictures." *Egyptian Theatre, Ogden, Utah* "This picture did the biggest gross business of any Denny picture. *National Theatres of California, San Diego, Calif.* "If Universal continues to make pictures like 'What Happened to Jones' their product will be at the top of the heap." *Fischer Paramount Theatres, Madison, Wis.*
Stella Maris	**Mary PHILBIN** *A Charles Brabin Production*	A startling drama	"Should give satisfaction at all houses large and small." *M. P. News* "Should prove a good attraction for the average audience." *M. P. World*
My Old Dutch	**May McAvoy** **Pat O'Malley** *A Lawrence Trimble Production*	From the famous song and stage play	"'My Old Dutch' is a dramatic gem. Unique, tense, holds audience. Masterpiece of drama." *De Luxe Theatre Westcoast Langley Theatre Circuit* "Fine array of good performers. Much to please many. Tells its story with original twist." *Exhibitors Daily Review*
The Man in the Saddle	**Hoot GIBSON** *A Clifford Smith Production*	Western adventure	Hoot Gibson at his very best—in the most thrilling comedy-cyclone of his entire career. Wait until you see him ride in this one.
The Love Thief	**Norman KERRY** *A John McDermott Production*	Adventure romance of East and West	Written especially for Kerry, this story takes full advantage of the popular screen star's appearance in "The Phantom of the Opera" and "The Merry Go Round." In "The Love Thief" we are shooting straight at the heart of feminine America.
Peacock Feathers	**Jacqueline Logan** **Cullen Landis** *A Svend Gade Production*	Drama from the famous novel of the same name	"Good direction and production. It is absorbing and a good production to talk about." *Film Daily* "Excellent direction. A story that holds the interest and furnishes pleasing entertainment for the majority." *M. P. World*
The Phantom Bullet	**Hoot GIBSON** *A Clifford Smith Production*	Western mystery thriller	The popular Hoot uncorks a few new ones in his latest wild-riding, hell-bent-for-leather Western. "Box-office" is written all over it.
His People	**Rudolph Schildkraut** **George Lewis** **Blanche Mehaffey** **Virginia Brown Faire** *An Edward Sloman Production*	Great heart-throb pictures	"Congratulations on your wonder picture! Exhibitors will be able to spread the butter a little thicker on their bread." *Liberty Theatre, Plainfield, N. J.* "Without question or doubt the finest feature that I have looked at this year." *Jules Berinstein, William Berinstein Theatres, Elmira, N. Y.* "It has been some time since we have played a picture on which we received so many favorable comments." *Elite Theatre, Appleton, Wis.*
Combat	**House PETERS** *A Lynn Reynolds Production*	A rugged dramatic romance	A surging melodrama of the Big Woods rising to a terrific climax in the biggest forest fire ever screened.
Watch Your Wife	**Virginia Valli** **Pat O'Malley** *A Svend Gade Production*	A romance for the whole world	A smart comedy-drama of a loving pair who had to divorce each other and promptly fell in love again. "Bully comedy-drama. High speed from the beginning. Humorous batteries score without miss." *Motion Picture News.*
Rolling Home	**Reginald DENNY** *A William A. Seiter Production*	Rollicking comedy	A rousingly hilarious story — the infectious humor of Denny — the charm of Marian Nixon — the expert direction of William A. Seiter.
Under Western Skies	**Norman KERRY** *An Edward Sedgwick Production*	Society western with scenes from Pendleton Roundup	"All round good picture. Fine race. Splendid cast. Enjoyed it myself, so did everyone else." *Palace Theatre, Rockmart, Ga.* "Something unusual in Western pictures. Provides excellent entertainment." *Morning Telegraph, N. Y.*
Sporting Life	**Bert Lytell** **Marian Nixon** *A Maurice Tourneur Production*	Drury Lane melodrama	"An extra good picture and pleased 100%." *Reliance Theatre, Clermond, Fla.* "This picture went over with a 'bang' at the Florence," *Tom F. McDonald, Florence Theatre, Pasadena, Calif.*
The Calgary Stampede	**Hoot GIBSON** *A Herbert Blache Production*	Gorgeous western with thrills and stunts of Calgary Rodeo	"Mr. Exhibitor can't go wrong on dating this picture." *Capitol Theatre, Glen Rose, Texas.* "Broke all house records against a new show with free admissions." *Princess Theatre, Olney, Texas.* "Here's a real box office attraction. It's a sure fire business getter and will please." *Star Theatre, Erskine, Minn.*
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MOTION PICTURE NEWS BOOKING GUIDE SECTION

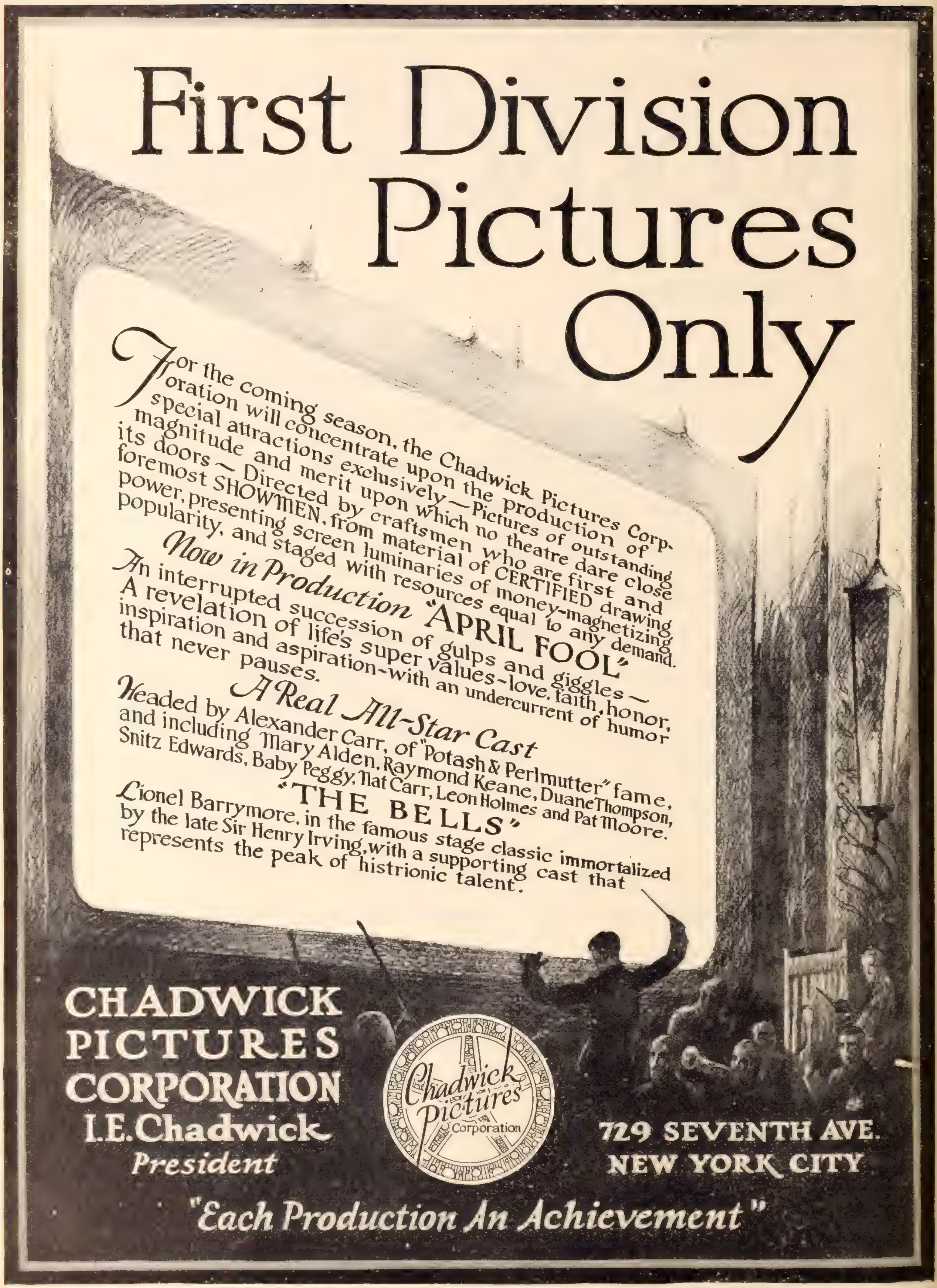
Listing Pictures Released between September 1, 1925 -- March 1, 1926

BOOKING GUIDE

Contains—

List of features, comedies and short subjects released between September 1st, 1925, and March 1st, 1926, with an index to previous editions of Motion Picture News stating where the review, record of First Run Showings and such exploitation as the production may have had since its release date may be found, together with the advertising which the producer has purchased from time to time.

A special compilation of "The Check-up" the News' feature method of recording exhibitors box office reports, listing new pictures as well as those previously released, is contained herein.



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MOTION PICTURE NEWS BOOKING GUIDE

A

ACTION GALORE. Produced by Action Pictures, Inc. Distributed by Weiss Bros. Artclass Pictures Corp. Released Nov. 3, 1925. Star, Buddy Roosevelt. Director, Robert Eddy. Length, 5,000 feet.

Theme: Western melodrama in which hero, a ranger, sets out to capture notorious criminal, is shot at by girl who mistakes him for claim jumper, is left in burning cabin with girl by villain, escapes and captures villain after fight in deserted mine shaft.

AFTER MARRIAGE. Produced by Sun Motion Pictures. Distributed by Madoc Sales Co. Released Sept., 1925. Star, Margaret Livingston. Director, Norman Dawn. Length, 5,200 feet.

Theme: Domestic drama. Hero young married man who yields to seductions of vamp, who is also entangled with his father, but finally becomes reconciled to wife.

References: Reviewed issue Nov. 14, 1925, page 2360.

AHEAD OF THE LAW. Produced by B. A. Goodman Prod. Distributed by A. G. Steen. Released Jan., 1926. Star, Bruce Gordon. Director, Forrest Sheldon. Length, 5 reels.

Theme: Melodrama of Texas Ranger assigned to clean up town, who uncovers intrigues of rustler posing as business man, and saves girl's ranch coveted by rustlers. His heroism and valor in behalf of girl wins her love.

ALL AROUND FRYING PAN. Produced and Distributed by Film Booking Offices. Released Nov. 8, 1925. Star, Fred Thomson. Director, David Kirkland. Length, 5,519 feet.

Theme: Western melodrama. Young ranch-owner, disguised as vagrant cowboy, wins rodeo honors, outwits cattle-rustlers and gains affections of pretty girl.

References: Reviewed issue Nov. 28, 1925, page 2567.

First run showings: Pages 475, Jan. 23; 696, Feb. 6, 1926.

Advertising: Pages 2216-7, Nov. 14, 1925.

AMERICAN PLUCK. Produced and distributed by Chadwick Pictures Corp. Released Oct. 15, 1925. Star, George Walsh. Director, Richard Stanton. Length, 6,000 feet.

Theme: Romantic melodrama of youth who must earn stipulated sum of money in a year in order to be reconciled to his father. Makes good, wins a princess for a wife—and adds to his bank account.

References: Reviewed issue July 11, 1925, page 216.

First run showings: Pages 1494, Sept. 26; 1935, Oct. 24; 2048, Oct. 31, 1925.

Advertising: Pages 1562, April 11; 1364, Sept. 19, 1925; 862, Feb. 20, 1926.

AMERICAN VENUS, THE. Produced by Famous Players. Distributed by Paramount. Released Jan., 1926. With Esther Ralston, Ford Sterling and Fay Lanphier. Director, Frank Tuttle. Length, 7,931 feet.

Theme: Comedy melodrama. Shows efforts of small town publicity man to boost sweetheart as American Venus.

References: Reviewed issue Jan. 16, 1926, page 303.

First run showings: Pages 475-6, Jan. 23; 585-6, Jan. 30; 695, Feb. 6; 804-5, Feb. 13, 1926.

Advertising: Two-page insert, May 16; 2485, May 23; 2589, May 30; 2871, June 13; 360, 362, July 25; 496, Aug. 1; 1405, Sept. 26; 1542-3, Oct. 3; 2489, Nov. 28; 2599, Dec. 5; insert, Dec. 19; 3073, Dec. 26, 1925; 116, Jan. 9; 230-31, Jan. 16; 643, Feb. 6, 1926.

Exploitation: Page 1098, Mar. 6, 1926.

ANCIENT HIGHWAY, THE. Produced by Famous Players-Lasky. Distributed by Paramount. Released Nov. 16, 1925. With Jack Holt, Billie Dove and Montagu Love. Director, Irvin Willat. Length, 6,034 feet.

Theme: Western melodrama, logging camp locale, hero defeating plans of villain to ruin financially girl who owns lumber land tract.

References: Reviewed issue Nov. 21, 1925, page 2459.

First run showings: Pages 2268, Nov. 14; 2452, Nov. 21; 2664, Dec. 5; 2823-4, Dec. 12; 3027-9, Dec. 19; 3161, Dec. 26, 1925; 48, Jan. 2; 295, Jan. 16, 1926.

Advertising: Two-page insert, May 16; 2485, May 23; 2589, May 30; 2870, June 13; 361, July 25; insert, Dec. 19, 1925.

Newspaper Displays: Pages 3160-1, Dec. 26, 1925.

ANCIENT MARINER, THE. Produced and distributed by Fox Film Corp. Released Dec. 20, 1925. With Leslie Fenton, Clara Bow, Earle Williams. Directors, Henry Otto and Chester Bennett. Length, 5,548 feet.

Theme: Poem-Fantasy and Modern Story. Visualization of Ancient Mariner's adventures induces wealthy roue to abandon designs on innocent girl, who returns to man who really loves her.

References: Reviewed issue Jan. 30, 1926, page 596.

First run showings: Pages 48-9, Jan. 2; 182-4, Jan. 9; 294-5, Jan. 16; 474, Jan. 23, 1926.

Advertising: Pages 3001, June 20;.3114, 3117, June 27; 1546-7, Oct. 3; 2101, Nov. 7; 2213, Nov. 14; 2402-4, Nov. 21; 2518, Nov. 28; 2618, 2620-1, Dec. 5; 2744-5, Dec. 12, 1925.

Exploitation: Pages 288, Jan. 16; 580g, 582, Jan. 30, 1926.

Newspaper Displays: Page 694, Feb. 6, 1926.

ARIZONA SWEEPSTAKES, THE. Produced and distributed by Universal Pictures Corp. Released Jan. 10, 1926. Star, Hoot Gibson. Director, Clifford Smith. Length, 5,418 feet.

Theme: Western comedy-drama. Hoot Gibson as cowboy who visits East, gets into amusing scrapes, returns West, wins Arizona Sweepstakes race and girl.

References: Reviewed issue Nov. 21, 1925, page 2463.

First run showings: Page 475, Jan. 23, 1926.

Advertising: Pages 1904, May 2; 2596, May 30; 2774, 2777, June 6, 1925; 123, Jan. 9; 639, Feb. 6, 1926.

AS NO MAN HAS LOVED. Produced and distributed by Fox Film Corp. Released Sept. 13, 1925. With Edward Hearn and Pauline Starke. Director, Rowland V. Lee. Length, 7,929 feet.

Theme: Historical drama adapted from famous classic showing the plight of an American officer who, in condemning his country, is made an exile.

References: Reviewed issue Feb. 28, 1925, page 926.

First run showings: Pages 903, Feb. 28; 1240, Mar. 21; 611, Aug. 1; 1389, Sept. 19; 1494-5, Sept. 26; 1601-2, Oct. 3; 1709, Oct. 10; 2453, Nov. 21; 2666, Dec. 5, 1925; 183, Jan. 9; 474, Jan. 23; 697, Feb. 6, 1926.

Advertising: Pages 966, Mar. 7; 1202-3, Mar. 21; 1570-1, April 11; 4-page insert, May 9; 2493, May 23; 2727, June 6; 2875, June 13; 3001, June 20; 3114-6, June 27; 251, July 18; 386, July 25; 658-9, Aug. 8; 1000, Aug. 29; 1546-7, Oct. 3, 1925.

Exploitation: Pages 1359, Sept. 19; 1926, 1929, Oct. 24; 2042, Oct. 31, 1925; 687, Feb. 6, 1926.

Newspaper Displays: Pages 2383, Nov. 8, 1924; 1816-7, Oct. 17; 2160, Nov. 7, 1925.

AUCTION BLOCK, THE. Produced and distributed by Metro-Goldwyn-Mayer. Released Feb. 1, 1926. With Charles Ray and Eleanor Boardman. Director, Hobart Henley. Length, 6,239 feet.

Theme: Comedy-drama. Millionaire's son weds beauty contest winner who leaves him at once, and doesn't return until he makes good in business.
References: Reviewed issue Feb. 27, 1926, page 1016.
First run showings: Page 806, Feb. 13, 1926.
Advertising: Insert, June 6; insert, June 13; insert, June 20; insert, June 27; insert, July 4; insert, July 18; insert, July 25; insert, Aug. 1, 1925; insert, Jan. 16; front cover, Mar. 20, 1926.

B

BASHFUL BUCCANEER, THE. Produced by Harry J. Brown. Distributed by Rayart Pictures. Released Jan., 1926. Star, Reed Howes. Director, Harry J. Brown. Length, 5,000 feet.

Theme: Comedy melodrama, a search for pirate treasure which doesn't exist, an author hero, who turns adventurer.
References: Reviewed issue Nov, 14, 1925, page 2361.

BATTLER, THE. Produced and distributed by Bud Barsky Corp. Released Oct., 1925. Star, Kenneth McDonald. Director, Robert N. Bradbury. Length, 5,000 feet.

BEAUTIFUL CHEAT, THE. Produced and distributed by Universal Pictures Corp. Released Feb. 21, 1926. Star, Laura LaPlante. Director, Edward Sloman. Length, 6,583 feet.

Theme: Producer and press agent combine to make movie star out of Mary Callahan. Her debut as Russian actress is put over successfully. She weds publicity man.
References: Reviewed issue Feb. 16, 1926, page 809.
Advertising: Pages 1904, May 2; 2596-7, May 30; 2774, 2777, June 6, 1925.

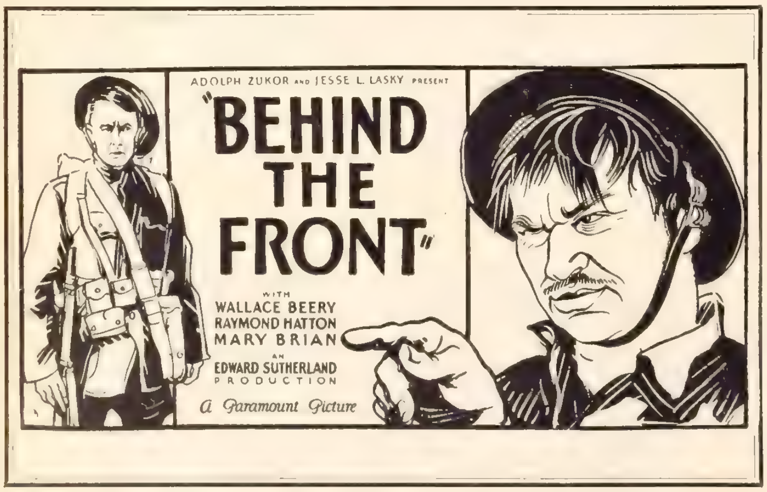
BEAUTIFUL CITY, THE. Produced by Inspiration Pictures, Inc. Distributed by First National. Released Oct. 25, 1925. With Richard Barthelmess and Dorothy Gish. Director, Kenneth Webb. Length, 6,466 feet.

Theme: Romantic melodrama of an Italian flower vendor who fights his weak brother's battle against a gangster, with love spurring him on.

References: Reviewed issue Nov. 14, 1925, page 2361.

First run showings: Pages 2269-70, Nov. 14; 2452-3, Nov. 21; 2663, Dec. 5; 2823, 2826, Dec. 12; 3161-2, Dec. 26, 1925; 47, Jan. 2; 182, Jan. 9; 294, Jan. 16; 475-6, Jan. 23; 696, Feb. 6; 804-6, Feb. 13, 1926.

Advertising: Pages 1780, Oct. 17; 2227, 2229, Nov. 14; insert, Dec. 19, 1925.
Prologues: Page 288, Jan. 16, 1926.
Newspaper Displays: Page 3162, Dec. 26, 1925.
Exploitation: Page 1203, Mar. 13, 1926.



BEHIND THE FRONT. Produced by Famous Players. Distributed by Paramount. Released Feb. 22, 1926. With Wallace Beery, Raymond Hatton and Mary Brian. Director, Edward Sutherland. Length, 5,555 feet.

Theme: Comedy dealing with adventures in France of a thick-witted cop and a pickpocket, vamped into the army by a girl.
References: Reviewed issue Feb. 20, 1926, page 910.
Advertising: Two-page insert, Dec. 19, 1925; 117, Jan. 9; 337, 339, Jan. 23; 515-6, Jan. 30; 645, Feb. 6; 738, Feb. 13; 845, 847, Feb. 20; 945, Feb. 27; 1043, Mar. 6; 1140, Mar. 13; 1335-7, Mar. 27, 1926.
Exploitation: Page 1413, Mar. 27, 1926.

BELOW THE LINE. Produced and distributed by Warner Bros. Released Sept. 26, 1925. Star, Rin-Tin-Tin with John Harron and June Marlowe. Director, Herman Raymaker. Length, 5,951 feet.

Theme: Melodrama, with the dog, Rin-Tin-Tin, as hero, saving his young master and girl from bloodhounds, tracking and killing villain and generally distinguishing himself.
References: Revewed issue Oct. 31, 1925, page 2056.
First run showings: Pages 1599, Oct. 3; 1708, Oct. 10; 1816, Oct. 17; 2160, Nov. 7; 2452, Nov. 21; 2663, Dec. 5; 3027, Dec. 19, 1925; 183, Jan. 9; 585, Jan. 30, 1926.
Advertising: Insert, Aug. 1; 1565, Oct. 3, 1925.
Newspaper Displays: Pages 2047, Oct. 31; 2826, Dec. 12, 1925.
Exploitation: Pages 580g, Jan. 30; 687, Feb. 6, 1926.

BEST BAD MAN, THE. Produced and distributed by Fox Film Corp. Released Nov. 29, 1925. Star, Tom Mix with Clara Bow. Director, J. G. Blystone. Length, 4,983 feet.

Theme: Western comedy-melodrama. Rich land-owner visits property in disguise, finds agent is cheating homesteaders and old man, whose daughter he covets. Hero exposes villain and wins girl for himself.
References: Reviewed issue Dec. 12, 1925, page 2842.
First run showings: Pages 2823-5, Dec. 12; 3027, Dec. 19; 3159, Dec. 26, 1925; 49, Jan. 2; 183, Jan. 9; 293-4, Jan. 16; 476, Jan. 23; 585-7, Jan. 30; 696-7, Feb. 6, 1926.
Advertising: Two page insert, May 9; 1546-7, Oct. 3; 2103, Nov. 7, 1925.
Exploitation: Page 687, Feb. 6, 1926.
Newspaper Displays: Pages 470, Jan. 23; 804, Feb. 13, 1926.

BEST PEOPLE, THE. Produced by Famous Players. Distributed by Paramount. Released Nov. 9, 1925. With Warner Baxter, Esther Ralston and Kathlyn Williams. Director, Sidney Olcott. Length, 5,700 feet.

Theme: Adventures in love-making of daughter and son of newly-rich family, one of whom insists on wedding their chauffeur, the other—a chorus girl.
References: Reviewed issue Nov. 7, 1925, page 2172.
First run showings: Pages 2045, 2047, Oct. 31; 2160, Nov. 7; 2452, Nov. 21; 2561, Nov. 28; 2665, Dec. 5; 2824-6, Dec. 12, 1925; 48, Jan. 2; 183, Jan. 9, 1926.
Advertising: Two-page insert, May 16; 2485, May 23; 2589, May 30; 2871, June 13; 360, July 25; 496, Aug. 1; 1-page insert, Nov. 7; insert, Dec. 19, 1925.

BEYOND THE ROCKIES. Produced by Independent Pictures. Distributed by Film Booking Offices. Released Feb. 21, 1926. Star, Bob Custer. Director, Jack Nelson. Length, 4,851 feet.

Theme: Con Benteen, detective for Stockman's Association, goes to border town, runs down outlaw gang, falls in love with and wins dance-hall girl.
References: Reviewed issue Feb. 20, 1926, page 911.
Advertising: Pages 2939, June 13, 1925; 537, Jan. 30; 1159, Mar. 13, 1926.

BIG PAL. Produced by Royal Pictures. Distributed by Ginsberg Dist. Corp. Released Sept., 1925. Star, William Russell. Director, John G. Adolfi. Length, 4,543 feet.

Theme: Melodrama. To force champion pugilist to "throw" a fight, crooks kidnap his little nephew. Boxer's sweetheart and child appear in time to save him.
References: Reviewed issue Feb. 20, 1926, page 913.
First run showings: Page 475, Jan. 23, 1926.
Advertising: Page 756, Aug. 15, 1925.

BLACK BIRD, THE. Produced and distributed by Metro-Goldwyn-Mayer. Released Jan. 18, 1926. Star, Lon Chaney. Director, Tod Browning. Length, 6,688 feet.

Theme: Melodrama. Deals with London crook who dodges police by posing as cripple, and loves music hall girl. He dies suddenly, girl weds another suitor.
References: Reviewed issue Feb. 13, 1926, page 809.
First run showings: Pages 474, Jan. 23; 804-6, Feb. 13, 1926.
Advertising: Pages 18-19, Jan. 2; front cover, Feb. 20; front cover, Mar. 20, 1926.
Lobby Displays: Page 1296, Mar. 20, 1926.

BLACK CYCLONE. Produced by Hal Roach. Distributed by Pathe. Released Sept. 27, 1925. Star, Rex (horse). Director, Fred Jackman. Length, 5,058 feet.

Theme: Animal picture in which Rex, the horse, being saved by a man, aids the latter in saving his sweetheart. He triumphs over The Killer, villain of the horse world, and rescues Lady, his mate.
References: Reviewed issue May 30, 1925, page 2687.
First run showings: Pages 2648, May 30; 3064, June 20; 3171, June 27; 93, July 4; 209, July 11; 314, July 18; 709, Aug. 8; 828-9, Aug. 15; 946, Aug. 22; 1038f-g, Aug. 29; 1602, Oct. 3; 1816, Oct. 17; 2269, Nov. 14; 2666, Dec. 5, 1925; 183, Jan. 9, 1926.

Advertising: Pages 2820-1, May 30; 3166-7, June 27; 316-7, July 18; 1040-1, Aug. 29; 1485, Sept. 26, 1925.
Exploitation: Pages 1148, Sept. 5; 1250g, Sept. 12; 2158, Nov. 7; 2829, Dec. 12, 1925; 176, Jan. 9; 1298, Mar. 20, 1926.
Newspaper Displays: Pages 943, Aug. 22; 1601, Oct. 3; 1934, Oct. 24, 1925.

BLACKGUARD, THE. Produced by Michael Balcon. Distributed by Lee-Bradford Corp. Released Oct., 1925. Star, Jane Novak. Director, Graham Cutts. Length, 6,200 feet.

Theme: Melodrama. Young violinist saves woman he loves in Russian revolution. Badly injured, he sacrifices his art but finds his reward in her affection.
References: Reviewed issue April 3, 1926, page 1525.
Advertising: Pages 1371, Sept. 16; inside front cover, Oct. 24, 1925.

BLIND TRAIL, THE. Produced by Maloford Prod. Distributed by Clarion Photoplays. Released Jan. 15, 1926. Star and director, Leo Maloney. Length, 5,000 feet.

Theme: Western melodrama. The easy-going and adventurous hero and his partner enter strange town and become involved in scheme of villainous money lender and henchmen to defraud young girl of property. After being suspected of robbery and murder, hero, aided by dog, defeats plot and wins girl.

BLUEBEARD'S SEVEN WIVES. Produced by Robert T. Kane. Distributed by First National. Released Dec. 20, 1925. With Blanche Sweet, Lois Wilson and Ben Lyon. Director, Alfred A. Santell. Length, 7,774 feet.

Theme: A comedy dealing with the efforts of a film producer to make a bank clerk into a great screen lover.
References: Reviewed issue Jan. 9, 1926, page 194.
First run showings: Pages 182, Jan. 9; 293-4, Jan. 16; 585-7, Jan. 30; 696, Feb. 6, 1926.
Advertising: Insert, Dec. 19; 2123, Dec. 26, 1925; 21, Jan. 2; 258, Jan. 16; 1 pg. insert, Jan. 23, 1926.

BLUE BLOOD. Produced and distributed by Chadwick Pictures Corp. Released Dec. 1, 1925. Star, George Walsh. Director, Scott Dunlap. Length, 5,600 feet.

Theme: Girl's father tries to marry her to supposed business man, who turns out to be rum-runner. She is won by young American who exposes bootlegger.
References: Reviewed issue Feb. 16, 1926, page 810.
Advertising: Pages 1364, Sept. 19; 3190, Dec. 26, 1925; 862, Feb. 20, 1926.

BLUE STREAK, THE. Produced by Carlos Prod. Distributed by Film Booking Offices. Released Jan. 31, 1926. Star, Richard Talmadge. Director, Noel Smith. Length, 4,954 feet.

Theme: Melodrama. Dick Manley visits Mexican mine in father's interests, checks operations of crooked superintendent, is kidnapped, escapes, foils foes, wins Spanish girl.
References: Reviewed issue Feb. 20, 1926, page 915.
Advertising: Pages 956-7, Feb. 27; 1159, Mar. 13; 1246, Mar. 20, 1926.

BOBBED HAIR. Produced and distributed by Warner Bros. Released Oct. 10, 1925. With Marie Prevost and Kenneth Harlan. Director, Alan Crosland. Length, 7,543 feet.

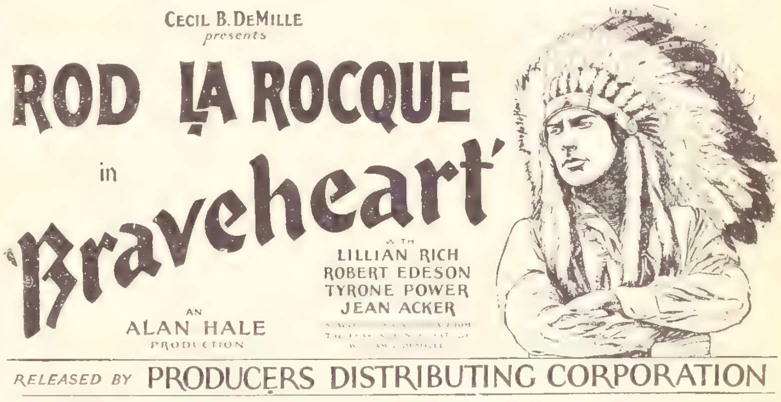
Theme: Crook mystery drama in which a society girl finds real love and much thrilling adventure in a chase for stolen booty.
References: Reviewed issue Oct. 31, 1925, page 2057.
First run showings: Pages 2047, Oct. 31; 2267, Nov. 14; 2560, Nov. 28; 2823, Dec. 12; 3161, Dec. 26, 1925; 184, Jan. 9; 294, Jan. 16; 805, Feb. 13, 1926.
Advertising: Insert, Aug. 1; 2 pg. insert, Nov. 21, 1925.
Exploitation: Pages 2829, Dec. 12, 1925; 84, Jan. 2; 796, Feb. 13, 1926.

BORROWED FINERY. Produced and distributed by Tiffany Prod. Released Nov., 1925. With Louise Lorraine, Ward Crane and Lou Tellegen. Director, Oscar Apfel. Length, 7,034 feet.

Theme: Melodrama, with innocent heroine fond of fine clothes, who becomes dupe of society crook, but is rescued by honest suitor.
References: Reviewed issue Dec. 5, 1925, page 2686.
First run showings: Page 2270, Nov. 14, 1925.

BRAVEHEART. Produced by Cecil B. DeMille. Distributed by Producers Dist. Corp. Released Jan. 17, 1926. Star, Rod La Rocque. Director, Alan Hale. Length, 7,225 feet.

Theme: Melodrama dealing with love affair between white girl and college-bred Indian, who makes sacrifice for her sake, but later weds one of his own race.
References: Reviewed issue Jan. 16, 1926, page 306.
First run showings: Pages 475, Jan. 23; 585, Jan. 30, 1926.
Advertising: Pages 877, Aug. 22; 2606-7, Dec. 5; 3081, Dec. 26, 1925.
Exploitation: Page 1412, Mar. 27, 1926.


CECIL B. DEMILLE
presents
ROD LA ROCQUE
in
'Braveheart'
WITH
LILLIAN RICH
ROBERT EDESON
TYRONE POWER
JEAN ACKER
AN
ALAN HALE
PRODUCTION
RELEASED BY PRODUCERS DISTRIBUTING CORPORATION

BRIDE OF THE STORM. Produced and distributed by Warner Bros. Released Feb. 20, 1926. Star, Dolores Costello. Director, J. Stuart Blackton. Length, 6,800 feet.

Theme: Melodrama. Youthful officer saves an American girl from villains who seek to gain her fortune by marrying her to idiot.
References: Reviewed issue April 3, 1926, page 1524.

BRIGHT LIGHTS. Produced and distributed by Metro-Goldwyn-Mayer. Released Nov. 29, 1925. With Charles Ray and Pauline Starke. Director, Robt. Z. Leonard. Length, 6,260 feet.

Theme: Comedy-drama. Country lad and Broadway actress fall in love. He almost loses her through acquiring "fake gentleman" veneer, but all comes right in end.
References: Reviewed issue Nov. 28, 1925, page 2570.
First run showings: Pages 2559, Nov. 28; 2823, Dec. 12; 3027, 3029, Dec. 19, 1925; 48-9, Jan. 2; 476, Jan. 23; 587, Jan. 30, 1926.
Advertising: Insert, June 6; insert, June 13; insert, June 27; insert, July 4; insert, July 18; insert, July 25; insert, Aug. 1; front cover, Nov. 21, 1925; insert, Jan. 16, 1926.

BROADWAY BOOB, THE. Produced by Oscar A. Price. Distributed by Asso. Exhibitors. Released Feb. 14, 1926. Star, Glenn Hunter. Director, Joseph Henabery. Length, 5,683 feet.

Theme: Comedy-drama of a small town boob who is turned out of his home, but returns a wise guy and in time to save the father who drove him away.
References: Reviewed issue Mar. 13, 1926, page 1209.
Advertising: Two page insert, Dec. 12, 1925; insert, Jan. 16; 952-3, Feb. 27, 1926.

BROADWAY LADY, A. Produced and distributed by Film Booking Offices. Released Dec. 13, 1925. Star, Evelyn Brent. Director, Wesley Ruggles. Length, 5,500 feet.

Theme: Melodrama. Chorus girl weds man whose family despise her, intervenes to save sister-in-law from designing villain, is accused of murdering latter, but proves innocence and finds happiness with husband.
References: Reviewed issue Dec. 12, 1925, page 2841.
First run showings: Page 47, Jan. 2, 1926.
Advertising: Pages 16-17, Jan. 2, 1926.

BROODING EYES. Produced by Banner Prod. Distributed by Ginsberg Dist. Corp. Released Feb., 1926. Star, Lionel Barrymore. Director, Edward Le Saint. Length, 5,763 feet.

Theme: Melodrama of titled nobleman who heads a band of crooks. He is reported dead, by his own plot, and foils attempt of former henchmen's plot to rob his daughter of inheritance. He is killed by a crook, but daughter is left in ignorance of her father's former occupation.
References: Advertising: Page 756, Aug. 15, 1925.

BUSTIN' THROUGH. Produced and distributed by Universal Pictures Corp. Released Oct. 18, 1925. Star, Jack Hoxie. Director, Clifford Smith. Length, 4,506 feet.

Theme: Western melodrama, young rancher hero, who defeats scheme of crooks to swindle father of girl he loves; and wins latter.
References: Reviewed issue Oct. 24, 1925, page 1941.
First run showings: Pages 2664, Dec. 5; 2826, Dec. 12, 1925.
Advertising: Pages 1906, May 2; 2596, May 30; 2774, 2785, June 6, 1925.
Newspaper Displays: Page 587, Jan. 30, 1926.

C

CACTUS TRAILS. Produced by Harry Webb Prod. Distributed by Madoc Sales Co. Released Dec., 1925. Star, Jack Perrin. Director, Harry Webb. Length, 5,000 feet.

Theme: Western melodrama in which hero returns from war to resume cow-punching, rescues beautiful unknown girl in runaway, is jailed for shooting of which he is innocent, rescued by girl's father, attends fiesta in girl's honor and saves her from kidnappers.

CALGARY STAMPEDE, THE. Produced and distributed by Universal Pictures Corp. Released Nov. 1, 1925. Star, Hoot Gibson. Director, Herbert Blache. Length, 5,924 feet.

Theme: Melodrama of the Northwest. Rodeo champion, accused of murder of fiancee's father, is forced into hiding. Reveals himself at rodeo when employer's ranch is at stake. Wins rodeo event, is cleared of murder charge and wins girl.

References: Reviewed issue Oct. 10, 1925, page 1717.

First run showings: Pages 943, Aug. 22; 1151, Sept. 5, 1256-7, Nov. 28, 1925; 182, Jan. 9, 1926.

Advertising: Pages 1905, May 2; 2596, May 30; 2774, 2779, June 6; 1448, Sept. 26; 1984, Oct. 31, 1925; 638, Feb, 6, 1926.

Exploitation: Pages 2832, Dec. 12, 1925; 898, Feb. 20, 1926.

Lobby Displays: Page 686, Feb. 6, 1926.

CALIFORNIA STRAIGHT AHEAD. Produced and distributed by Universal Pictures Corp. Released Sept. 13, 1925. Star, Reginald Denny. Director, Harry Pollard. Length, 7,238 feet.

Theme: Comedy-drama, with farcical situations and love affairs, ending in thrilling auto race.

References: Reviewed issue Sept. 12, 1925, page 1274.

First run showings: Pages 943, Aug. 22; 1151, Sept. 5; 2156-7, Sept. 12; 1390, Sept. 19; 1494-5, Sept. 26; 1602, Oct. 3; 1707, Oct. 10; 1813, Oct. 17; 1934, Oct. 24; 2046, Oct. 31; 2161, Nov. 7, 1925; 474, Jan. 23; 695, Feb. 6, 1926.

Advertising: Pages 2322, Nov. 8, 1924; 1904, May 2; 2597, May 30; 2775-6, June 6; 370-1, July 25; 986-7, Aug. 29; 1316, Sept. 19; 1984, Oct. 31, 1925; 121, Jan. 9; 639, Feb. 6; 741, Feb. 13, 1926.

Exploitation: Pages 1806, Oct. 17; 2451, Nov. 21, 1925; 176, Jan. 9; 795, Feb. 13, 1926.

CALL OF COURAGE, THE. Produced and distributed by Universal Pictures Corp. Released Nov. 22, 1925. Star, Art Acord. Director, Clifford Smith. Length, 4,661 feet.

Theme: Western melodrama, cowboy hero falsely accused of murder, proves innocence, wins pretty girl.

References: Reviewed issue Sept. 19, 1925, page 1397.

First run showings: Page 2666, Dec. 5, 1925.

Advertising: Pages 1907, May 2; 2785, June 6, 1925.

CAMILLE OF THE BARBARY COAST. Produced by Becton Pictures, Inc. Distributed by Associated Exhibitors. Released Nov. 1, 1925. With Mae Busch and Owen Moore. Director, Hugh Dierker. Length, 5,408 feet.

Theme: Romantic drama of youth cast out by his father because of a theft and who is encouraged and redeemed by a girl of easy virtue. Reconciliation follows.

References: Reviewed issue Aug. 1, 1925, page 621.

First run showings: Pages 2453, Nov. 21; 3029, Dec. 19, 1925; 184, Jan. 9; 474, Jan. 23; 806, Feb. 13, 1926.

Advertising: Two-page insert, Aug. 15; 1-page insert, Sept. 26, 1925.

CAVE MAN, THE. Produced and distributed by Warner Bros. Released Feb. 6, 1926. With Marie Prevost and Matt Moore. Director, Lewis Milestone. Length, 6,843 feet.

Theme: Comedy-drama. Coal heaver enters society, finds bride in girl who groomed him for new role.

References: Reviewed issue Feb. 27, 1926, page 1013.

Advertising: Insert, Aug. 1, 1925.

CHECKERED FLAG, THE. Produced by Banner Prod. Distributed by Ginsberg Dist. Corp. Released Jan. 1, 1926. Star, Elaine Hammerstein. Director, John Adolfi. Length, 6,132 feet.

Theme: Auto race melodrama. Hero invents new carburetor which villain steals, but he gets it back. Prevented from reaching track, girl wins race for him.

References: Reviewed issue Feb. 13, 1926, page 810.

Advertising: Page 756, Aug., 1925.

CIRCLE, THE. Produced and distributed by Metro-Goldwyn-Mayer. Released Oct. 25, 1925. With Eleanor Boardman and Malcolm McGregor. Director, Frank Borzage. Length, 5,511 feet.

Theme: Drama of young wife undecided whether she will follow example of husband's mother who ran away with lover, or remain true to her own hubby.

References: Reviewed issue Oct. 31, 1925, page 2062.

First run showings: Pages 1599-1600, Oct. 3; 2160, 2162, Nov. 7; 2453, Nov. 21; 2664, Dec. 5; 2825, Dec. 12, 1925; 587, Jan. 30, 1926.

Advertising: Insert, June 6; insert, June 13; insert, June 20; insert, June 27; front cover, also insert, July 4; insert, July 18; insert, July 25; insert, Aug. 1, 1925.

Newspaper Displays: Pages 2048, Oct. 31; 2561, Nov. 28, 1925.

CIRCUS CYCLONE, THE. Produced and distributed by Universal Pictures Corp. Released Oct. 4, 1925. Star, Art Acord. Director, Alfred Rogell. Length, 4,609 feet.

Theme: Melodrama, with circus and small Western town atmosphere, interpolated prize-fight and happy ending.

References: Reviewed issue Aug. 22, 1925, page 956.

First run showings: Pages 2048, Oct. 31, 1925.

Advertising: Pages 1906, May 2; 2597, May 30; 2775, 2785, June 6; 657, Aug. 8, 1925.

CLASH OF THE WOLVES. Produced and distributed by Warner Bros. Released Nov. 28, 1925. With Rin-Tin-Tin and June Marlowe. Director, Noel Smith. Length, 6,230 feet.

Theme: Western melodrama. Rin-Tin-Tin shown as Lobo, wolf that becomes domesticated, escapes attempts to kill him and saves master's life.

References: Reviewed issue Nov. 28, 1925, page 2572.

First run showings: Pages 2559, Nov. 28; 2624, Dec. 12, 1925; 183, Jan. 9; 295, Jan. 16, 1926.

Advertising: Insert, Aug. 1; 2224-5, Nov. 14, 1925.

Newspaper Displays: Page 586, Jan. 30, 1926.

CLASSIFIED. Produced by Corinne Griffith Prod. Distributed by First National. Released Oct. 11, 1925. Star, Corinne Griffith with Jack Mulhall and Chas. Murray. Director, Al Santell. Length, 6,927 feet.

Theme: Comedy of New York dealing with a girl who lives in a tenement and uses her wits to enjoy the pleasures and luxuries of those who reside on Fifth Avenue.

References: Reviewed issue Oct. 17, 1925, page 1827.

First run showings: Pages 1813, Oct. 17; 1933-5, Oct. 24; 2048, Oct. 31; 2162, Nov. 7; 2267-9, Nov. 14; 2452-4, Nov. 21; 2663-5, Dec. 5; 2826, Dec. 12, 1925.

Advertising: One-page insert, Apr. 4; 677, Aug. 8; 1011, Aug. 29; 1667, Oct. 10; 1780, Oct. 17; 2227-8, Nov. 14; insert, Dec. 19, 1925.

Newspaper Displays: Page 2266, Nov. 14, 1925.

Exploitation: Pages 2156, Nov. 7, 1925; 901, Feb. 20; 1097, Mar. 6; 1204, Mar. 13, 1926.

Lobby Displays: Page 1098, Mar. 6, 1926.

CLOTHES MAKE THE PIRATE. Produced by Sam E. Rork. Distributed by First National. Released Nov. 29, 1925. Star, Leon Errol with Dorothy Gish. Director, Maurice Tourneur. Length, 8,000 feet.

Theme: Comedy of character and situation, showing the evolution of a henpecked husband into a roaring pirate.

References: Reviewed issue Nov. 14, 1925, page 2363.

First run showings: Pages 2663, Dec. 5; 2823, 2825, Dec. 12; 3026, Dec. 19; 3160, Dec. 26, 1925; 182, Jan. 9; 294, Jan. 16; 474, Jan. 23; 584, Jan. 30; 804, Feb. 13, 1926.

Advertising: Pages 2227, 2231, Nov. 14; 2522-3, Nov. 28; 1 pg. insert, Dec. 12; 2976, 2978, Dec. 19; 3122, Dec. 26, 1925.

Exploitation: Pages 3031, Dec. 19, 1925; 289, Jan. 16; 796-7, Feb. 13; 899, Feb. 20, 1926.

Newspaper Displays: Pages 470, Jan. 23; 583, Jan. 30, 1926.

COAST OF FOLLY, THE. Produced by Famous Players-Lasky. Distributed by Paramount. Released Sept. 21, 1925. Star, Gloria Swanson. Director, Allan Dwan. Length, 6,840 feet.

Theme: Society drama, with Palm Beach and New York atmosphere, in which mother comes to rescue of daughter involved in scandal.

References: Reviewed issue Sept. 12, 1925, page 1273.

First run showings: Pages 1255-6, Sept. 12; 1389-92, Sept. 19; 1492, Sept. 26; 1599-1601, Oct. 3; 1707-8, Oct. 10; 1934-5, Oct. 24; 2269, Nov. 14, 1925.

Advertising: Page insert, May 10; 2262, May 17; 2396, May 24; 2543-4, May 31; 2715, June 7; 1 pg. insert, Nov. 8; 2437, Nov. 15; 2561, Nov. 22; 2992, Dec. 13; 3329, Dec. 27, 1924; 3, Jan. 3; 2-pg. insert, May 16; 2485, May 23; 244-5, July 18; 361-2, July 25; 497, Aug. 1; 649-50, Aug. 8; 750-1, Aug. 15; 1199, Sept. 12; 1641, Oct. 10; insert, Dec. 19, 1925.

Lobby Displays: Pages 1926, Oct. 24; 2035, Oct. 31, 1925.

Exploitation: Pages 2036, Oct. 31; 2154, Nov. 7; 2832, 2858, Dec. 12, 1925.

COBRA. Produced by Ritz-Carlton Pictures. Distributed by Paramount. Released Nov. 30, 1925. Star, Rudolph Valentino. Director, Jos. Henabery. Length, 6,875 feet.

Theme: Modern society drama in which an Italian nobleman finds himself helpless in the power of a feminine cobra and who sacrifices a true love to make his best friend happy.

References: Reviewed issue Nov. 21, 1925, page 2461.

First run showings: Page 2561, Nov. 28; 2663, Dec. 5; 2824, Dec. 12; 3027, Dec. 19; 3159-60, Dec. 26, 1925; 47, Jan. 2; 182, Jan. 9; 294, Jan. 16; 475, Jan. 23; 585, Jan. 30; 696, Feb. 6, 1926.

Advertising: 4-page insert, May 16; 2485, May 23; 360, July 25; 496, Aug. 1; 2561, Nov. 28; 2663, Dec. 5; 2824, Dec. 12, 1925.

Newspaper Displays: Page 696, Feb. 6, 1926.

COHENS AND THE KELLYS, THE. Produced and distributed by Universal Pictures Corp. Released Feb. 28, 1926. With Geo. Sidney, Charles Murray and Vera Gordon. Director, Harry Pollard. Length, 7,774 feet.

Theme: Comedy-drama. Treats of the fortunes of the Cohens and the Kellys, East Side families and neighbors, one of which falls heir to a million dollars.

References: Reviewed issue Mar. 6, 1926, page 1113.

Advertising: Pages 1905, May 2; 2596, May 30; 2774, 2778, June 6, 1925; 123, Jan. 9; 638, Feb. 6; 1058, Mar. 6, 1926.

Exploitation: Page 1412, Mar. 27, 1926.

COMING OF AMOS, THE. Produced by Cecil B. DeMille. Distributed by Producers Dist. Corp. Released Sept. 6, 1925. Star, Rod La Rocque. Director, Paul Sloane. Length, 5,714 feet.

Theme: Romantic melodrama. Australian hero wooing and winning Russian princess on the Riviera, after many adventures.

References: Reviewed issue Sept. 19, 1925, page 1399.

First run showings: Pages 1389, Sept. 19; 1600, Oct. 3; 1710, Oct. 10; 1813, Oct. 17; 1935, Oct. 24; 2270, Nov. 14; 2560, Nov. 28; 2826, Dec. 12; 3027, Dec. 19; 3160, Dec. 26, 1925.

Advertising: Pages 364, July 25; 876-7, Aug. 22; 2948, Dec. 19; 3081, Dec. 26, 1925.

Newspaper Displays: Pages 1816, Oct. 17; 2666, Dec. 5, 1925.

COMPROMISE. Produced and distributed by Warner Bros. Released Oct. 24, 1925. Star, Irene Rich. Director, Alan Crosland. Length, 6,530 feet.

Theme: Drama in which husband, newly-wedded, is successfully vamped by bride's younger sister, but married pair are finally reconciled.

References: Reviewed issue Nov. 7, 1925, page 2170.

First run showings: Pages 2159, Nov. 7; 2267, Nov. 14; 2452, 2454, Nov. 21; 2825, Dec. 12, 1925; 48, Jan. 2; 587, Jan. 30, 1926.

Advertising: Insert, Aug. 1; 2006-7, Oct. 31, 1925.

COUNSEL FOR THE DEFENSE. Produced by Burton King. Distributed by Asso. Exhibitors. Released Dec. 6, 1925. Star, House Peters. Director, Burton King. Length, 6,022 feet.

Theme: A dramatic romance in which a modern Portia rounds up a gang of crooks and clears the name of her father.

References: Reviewed issue Nov. 21, 1925, page 2463.

First run showings: Pages 3029, Dec. 19, 1925; 805, Feb. 13, 1926.

Advertising: Two-page insert, Dec. 12, 1925; 534-5, Jan. 30, 1926.

COUNT OF LUXEMBOURG, THE. Produced and distributed by Chadwick Pictures Corp. Released Feb. 1, 1926. Star, George Walsh. Director, Arthur Gregor. Length, 6,300 feet.

Theme: Melodrama. Actress weds impoverished Count, for title's sake, so that she can marry a duke. But she falls in love with husband and becomes wife in reality.

References: Reviewed issue Dec. 26, 1925, page 3209.

Advertising: Page 862, Feb. 20, 1926.

COWBOY AND THE COUNTESS, THE. Produced and distributed by Fox Film Corp. Released Jan. 31, 1926. Star, Buck Jones. Director, R. William Neill. Length, 5,000 feet.

Theme: Modern romantic drama in which a cowboy goes to the rescue of his royal lady love and saves her from a scheming duke.

References: Reviewed issue Jan. 9, 1926, page 194.

COWBOY MUSKETEER, THE. Produced and distributed by Film Booking Offices. Released Dec. 13, 1925. Star, Tom Tyler. Director, Robert De Lacy. Length, 4,500 feet.

Theme: Western melodrama. Cowboy hero foils plot of villains to wrest secret of gold deposit from helpless girl, and wins her love.

References: Reviewed issue Dec. 26, 1925, page 3208.

Advertising: Page 349, Jan. 23, 1926.

CYCLONE CAVALIER. Produced by Harry J. Brown. Distributed by Rayart Pictures Corp. Released Sept., 1925. Star, Reed Howes. Director, Albert Rogell. Length, 4,928 feet.

Theme: Comedy-melodrama, with young American foiling Central-American revolutionists and winning President's daughter.

References: Reviewed issue Sept. 26, 1925, page 1516.

D

DANCE MADNESS. Produced and distributed by Metro-Goldwyn-Mayer. Released Jan. 11, 1926. With Claire Windsor and Conrad Nagel. Director, Robert Z. Leonard. Length, 6,393 feet.

Theme: Wife gets even with flirtatious husband by successfully substituting for masked dancer with whom he is infatuated. They are finally reconciled.

References: Reviewed issue Feb. 6, 1926, page 702.

First run showings: Pages 585, 587, Jan. 30; 695, Feb. 6; 804, Feb. 13, 1926.

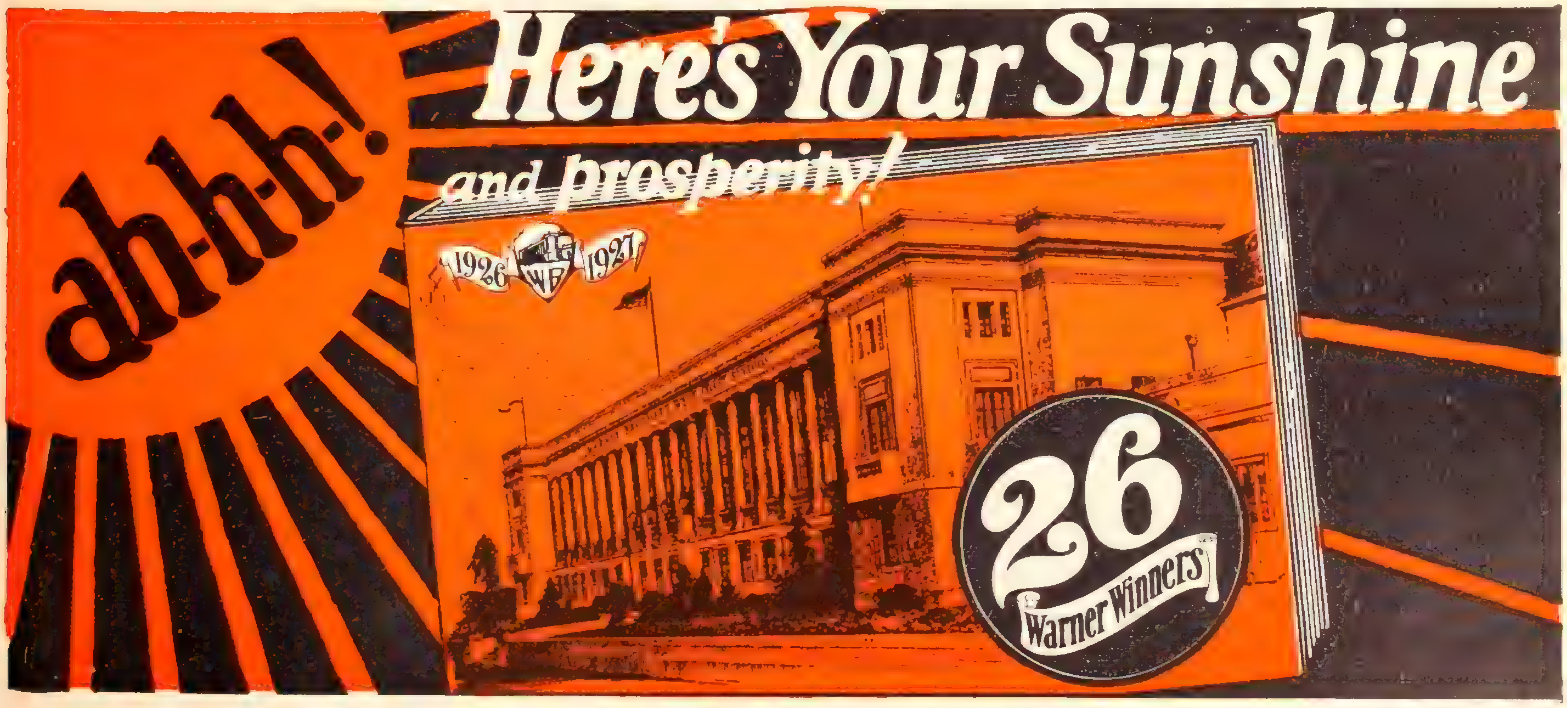
Advertising: Insert, June 6; insert, June 13; insert, June 27; insert, July 4; insert, July 18; insert, July 25; insert, Aug. 1, 1925; insert, Jan. 16, 1926.

DANCER OF PARIS, THE. Produced by Robert T. Kane. Distributed by First National. Released Feb. 28, 1926. With Dorothy Mackaill and Conway Tearle. Director, Alfred A. Santell. Length, 6,220 feet.

Theme: Romantic society drama of Florida and Paris life; flapper, sought for base purposes by nobleman, punishes him for playing her false.

References: Reviewed issue Mar. 13, 1926, page 1211.

Advertising: One-page insert, Jan. 23; 1166, Mar. 13; 2-page insert, Mar. 20, 1926.



JOHN C. FLINN PRESENTS
PRISCILLA DEAN
in
The Danger Girl
A METROPOLITAN PRODUCTION
WITH JOHN BOWERS
ADAPTED BY FINIS FOX FROM "THE BRIDE" BY GEORGE MIDDLETON AND STUART OLIVIER
DIRECTED BY EDWARD DILLON
PRODUCERS DISTRIBUTING CORPORATION

DANGER GIRL, THE. Produced by Metropolitan Pictures. Distributed by Producers Dist. Corp. Released Jan. 31, 1926. Star, Priscilla Dean. Director, Edward Dillon. Length, 5,647 feet.

Theme: Crook comedy melodrama. Thieves' plot to obtain jewels is foiled by girl who aids police and is finally won by owner of gems.

References: Reviewed issue Feb. 6, 1926, page 703.

Advertising: Insert, Dec. 12; 3081, Dec. 26, 1925.

DANGER ZONE, THE. Produced and distributed by Budd Barsky Corp. Released Nov., 1925. Star, Kenneth McDonald. Director, Robert N. Bradbury. Length, 5,000 feet.

DARING DAYS. Produced and distributed by Universal Pictures Corp. Released Nov. 8, 1925. Star, Josie Sedgwick with Edward Hearne. Director, John B. O'Brien. Length, 4,622 feet.

Theme: Western. Girl elected mayor of little tough Western town, makes good, cleans up the place, is wooed and won by fighting mayor of rival town.

References: Reviewed issue Mar. 6, 1926, page 1114.

Advertising: Pages 1907, May 2; 2785, June 6, 1925.

DARK ANGEL, THE. Produced by Samuel Goldwyn. Distributed by First National. Released Sept. 27, 1925. With Ronald Colman and Vilma Banky. Director, George Fitzmaurice. Length, 7,311 feet.

Theme: Heart drama in which soldier hero goes blind and is willing to sacrifice future happiness by dissuading sweetheart from marrying him, but girl remains faithful.

References: Reviewed issue Sept. 26, 1925, page 1516.

First run showings: Pages 1707-8, Oct. 10; 1814, 1817, Oct. 17; 1933, 1935, Oct. 24; 2045-6, Oct 31; 2162, Nov. 7; 2267, 2270, Nov. 14; 2453-4, Nov. 21; 2665, Dec. 5; 3026, Dec. 19; 3159, Dec. 26, 1925; 858, Jan. 30; 697, Feb. 6, 1926.

Advertising: Pages 677, Aug. 8; 1011, Aug. 29; 1668, Oct. 10; 1778-9, Oct. 17; 1894-5, Oct. 24; 2118-9, Nov. 7; insert, Dec. 19, 1925.

Newspaper Displays: Pages 2664, Dec. 5, 1925; 325, Jan. 16, 1926.

Exploitation: Page 795, Feb. 13, 1926.

DEMON, THE. Produced and distributed by Universal Pictures Corp. Released Jan. 31, 1926. Star, Jack Hoxie. Director, Clifford Smith. Length, 4,539 feet.

Theme: Western. Dane Gordon poses as ex-jailbird, joins bandit gang, is discovered, escapes, later rounds up outlaws and gets girl he wants.

References: Reviewed issue Mar. 27, 1926, page 1422.

Advertising: Pages 1906, May 2; 2596, May 30; 2774, 2785, June 6, 1925.

DESERT DEMON, THE. Produced by Action Pictures, Inc. Distributed by Weiss Bros. Artclass Pictures Corp. Released Oct. 4, 1925. Star, Buffalo Bill, Jr. Director, Richard Thorpe. Length, 5,000 feet.

Theme: Western melodrama. Girl saves Buffalo Bill, Jr., from perishing in desert. In gratitude he defends her from foes, and later wins her love.

References: Reviewed issue Feb. 27, 1926, page 1012.

DESERT'S PRICE. THE. Produced and distributed by Fox Film Corp. Released Dec. 13, 1925. Star, Buck Jones with Florence Gilbert. Director, W. S. Van Dyke. Length, 5,709 feet.

Theme: Western melodrama. Treats of two girls left alone on ranch, befriended by hero, whom they first view as foe, but learn to appreciate at his true worth.

References: Reviewed issue Dec. 19, 1925, page 3041.

First run showings: Page 294, Jan. 16, 1926.

DESPERATE GAME, THE. Produced and distributed by Universal Pictures Corp. Released Feb. 14, 1926. Star, Pete Morrison. Director, Joseph Franz. Length, 4,400 feet.

Theme: Western melo with comedy touches. Rival ranch owners have dispute over claims to water-rights which is finally settled satisfactorily by marriage between son and daughter of opposing bosses.

References: Reviewed issue Dec. 12, 1925, page 2846.

Advertising: Pages 1907, May 2; 2785, June 6, 1925.

DESPERATE MOMENT, A. Produced by Royal Pictures. Distributed by Ginsberg Dist. Corp. Released Jan. 15, 1926. Featuring Wanda Hawley and Theodore von Eltz. Director, Jack Dawn. Length, 5,751 feet.

Theme: Melodrama, marine settings. Stowaway thugs gain possession of yacht, which burns, survivors reach tropical island, are rescued by passing steamer.

References: Reviewed issue Jan. 9, 1926, page 192.

Advertising: Page 756, Aug. 15, 1925.

DEVIL'S CIRCUS, THE. Produced and Distributed by Metro-Goldwyn-Mayer. Released Feb. 15, 1926. Star, Norma Shearer. Director, Benjamin Christianson. Length, 6,750 feet.

Theme: Drama with circus life background, laid in Germany. Plot concerns orphaned girl whose attractions for lion tamer stir jealousy of his mistress. Carlstop, girl's protector, is jailed for crooked deal. War intervenes and after armistice Carlstop finds girl crippled through accident caused by jealous mistress. He loves and marries girl.

References: Advertising: Front cover, Mar. 20, 1926.

DIXIE MERCHANT, THE. Produced and distributed by Fox Film Corp. Released Feb. 28, 1926. With Madge Bellamy, J. Farrel MacDonald, Jack Mulhall. Director, Frank Borzage. Length, 5,126 feet.

Theme: Comedy-drama. Deals with shiftless old horse-owner, trials of his family, his driving favorite filly to victory in race; happy marriage of daughter to lover.

References: Reviewed issue Mar. 20, 1926, page 1305.

Advertising: Two page insert, May 9; 2727, June 6; 2875, June 13; 3001, June 20; 3115-6, June 27, 1925; 764, Feb. 13, 1926.

DOLLAR DOWN. Produced and distributed by Truart Film Corp. Released Sept. 1925. With Ruth Roland and Henry B. Walthall. Director, Tod Browning. Length, 6,318 feet.

Theme: A domestic drama in which the "dollar down" methods of one family almost bring on ruin when the thrift methods of relatives prove a saving factor and keep the heroine from jail.

References: Reviewed issue Aug. 29, 1925, page 1052.

Advertising: Page 1072, Mar. 14, 1925.

DON Q, SON OF ZORRO. Produced by Douglas Fairbanks Prod. Distributed by United Artists. Released Sept. 20, 1925. Star, Douglas Fairbanks. Director, Donald Crisp. Length, 10,264 feet.

Theme: Romantic melodrama of Spanish Don whose taste for romance and adventure gets him into all kinds of trouble before he wins the girl and saves his head.

References: Reviewed issue June 27, 1925, page 3179.

First run showings: Pages 209, July 11; 943, Aug. 22; 1038f, Aug. 29; 1150-2, Sept. 5; 1599, Oct. 3; 1708, Oct 10, 1813-4, Oct. 17; 1933, Oct. 24; 2046, Oct. 31; 2161, Nov. 7; 2267, Nov. 14; 2452, Nov. 21; 2561, Nov. 28; 2665, Dec. 5; 2826, Dec. 12; 3028-30, Dec. 19; 3161-2, Dec. 26, 1925; 47, Jan. 2; 183-4, Jan. 9; 804, Feb. 13, 1926.

Advertising: Pages 2003, 2006, May 2; 3171, June 27; 996, Aug. 29; 1096, Sept. 5; 1220, Sept. 12; 1328, Sept. 19; 1443, Sept. 26, 1925.

Prologues: Page 2859, Dec. 12, 1925.

Lobby Displays: Pages 1926, 1930, Oct. 24, 1925.

Exploitation: Pages 1254, Sept. 12; 1490, Sept. 26; 1703, Oct. 10; 1926, Oct. 24; 2036, Oct. 31, 1925; 84, Jan. 2; 179, Jan. 9; 1413, Mar. 27, 1926.

Newspaper Displays: Pages 1038h, 1039, Aug. 29; 1707, Oct. 10; 2269, Nov. 14, 1925.

Window Displays: Page 1808, Oct. 17, 1925.

DON'T. Produced and distributed by Metro-Goldwyn-Mayer. Released Dec. 20, 1925. With Sally O'Neil and Bert Roach. Director, Alf Goulding. Length, 6,000 feet.

Theme: Comedy. Deals with flapper who resents parental control, doesn't want husband father picks, goes out and gets man she selects herself.

References: Reviewed issue Mar. 6, 1926, page 1113.

First run showings: Page 806, Feb. 13, 1926.

Advertising: Pages 1915, May 2; 2488, May 23; 2609, May 30; 3103, Dec. 26, 1925.

DON X. Produced by B. A. Goodman Prod. Distributed by A. G. Steen. Released Oct., 1925. Star, Bruce Gordon. Director, Forrest Sheldon. Length, 5 reels.

Theme: Western melodrama. Blair of Cattlemen's Association, disguises himself as Spanish Don, runs down cattle-rustlers, incidentally winning ranchman's daughter.

References: Reviewed issue Feb. 13, 1926, page 808.

DRIFTIN' THRU. Produced by Chas. R. Rogers. Distributed by Pathe. Released Feb. 21, 1926. Star, Harry Carey. Director, Scott R. Dunlap. Length, 4,823 feet.

Theme: Western melodrama in which "drifter" saves the ranch of a beautiful girl from plotters, after girl saves drifter from the noose.

References: Reviewed issue Jan. 30, 1926, page 601.

Advertising: Pages 468-9, Jan. 23; 1 page insert, Jan. 30, 1926.

DURAND OF THE BAD LANDS. Produced and distributed by Fox Film Corp. Released Nov. 1, 1925. Star, Buck Jones with Marian Nixon. Director, Lynn Reynolds. Length, 5,844 feet.

Theme: A Western melodrama in which the alleged "bad man" is ultimately revealed as the real hero and the sheriff is proven the real bad man.

References: Reviewed issue Oct. 24, 1925, page 1946.

First run showings: Page 586, Jan. 30, 1926.

E

EAGLE, THE. Produced by John W. Considine, Jr. Distributed by United Artists Corp. Released Nov. 8, 1925. Star, Rudolph Valentino. Director, Clarence Brown. Length, 6,756 feet.

Theme: Russian drama of young Cossack who sets out to avenge father's wrongs and death, but finds himself in love with wrongdoer's lovely daughter, with love triumphant.

References: Reviewed issue Nov. 21, 1925, page 2466.

First run showings: Pages 2452, Nov. 21; 2559-60, Nov. 28; 2663, Dec. 5; 2825, Dec. 12; 3027-9, Dec. 19, 1925; 294, Jan. 16; 474-6, Jan. 23; 586-7, Jan. 30; 695, Feb. 6; 805-6, Feb. 13, 1926.

Advertising: Pages 2415, Nov. 21; 2507, Nov. 28; 2629, Dec. 5; 2735, Dec. 12; 2973, Dec. 19, 1925.

Newspaper Displays: Pages 3028, Dec. 19, 1925; 940, Feb. 20, 1926.

Lobby Displays: Page 1005, Feb. 27, 1926.

Exploitation: Page 1096, Mar. 6, 1926.

EAST LYNNE. Produced and distributed by Fox Film Corp. Released Nov. 22, 1925. With Alma Rubens, Edmund Lowe, Marjorie Daw. Director, Emmett Flynn. Length, 8,653 feet.

Theme: A melodrama dealing with the eternal triangle in English life of yesteryear.

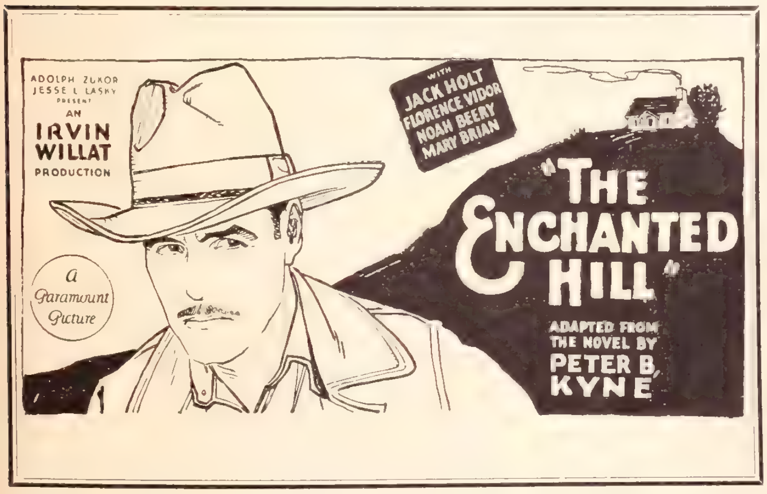
References: Reviewed issue Oct. 10, 1925, page 1719.

First run showings: Pages 1038g, Aug. 29; 1492, Sept. 26; 1708, Oct. 10; 1934, Oct. 24; 2665, Dec. 5; 2826, Dec. 12; 3161, Dec. 26, 1925; 47, Jan. 2; 182, Jan. 9; 475, Jan. 23, 1926.

Advertising: Two page insert, May 9; 2493, May 23; 2727, June 6; 2875, June 13; 3001, June 20; 3116, June 27; 251, July 18; 386, July 25; 1546-7, Oct. 3; 1994-5, Oct. 31; 2102, Nov. 7; 2402-3, Nov. 21, 1925.

Exploitation: Pages 1706, Oct. 10; 1929, Oct. 24, 1925.

Newspaper Displays: Pages 1708, Oct. 10, 1925; 697, Feb. 6, 1926.



ENCHANTED HILL, THE. Produced by Famous Players. Distributed by Paramount. Released Jan. 18, 1926. With Jack Holt, Florence Vidor and Noah Beery. Director, Irvin Willat. Length, 6,326 feet.

Theme: Westerner. Hero falls in love with girl-owner of adjoining ranch, foils enemies of both and wins her.

References: Reviewed issue Jan. 9, 1926, page 193.

First run showings: Pages 182, Jan. 9; 475-6, Jan. 23; 584, 587, Jan. 30; 695, Feb. 6; 804, Feb. 13, 1926.

Advertising: Two page insert, May 16; 2485, May 23; 2589, May 30; 2870, June 13; 361, July 25; 2489, Nov. 28; insert, Dec. 19, 1925; 116, Jan. 9, 1926.

ERMINE AND RHINESTONES. Produced and distributed by Jans. Prod., Inc. Released Oct. 1, 1925. Star, Edna Murphy. Director, Burton King. Length, 5,800 feet.

Theme: Society melodrama concerning wealthy chap who falls in love with beautiful girl, interested in his money. She persuades him to buy her wrap of ermine trimmed with rhinestones. At modiste's he meets young model to whom he turns when he discovers attitude of his erstwhile fiancee.

EVERLASTING WHISPER, THE. Produced and distributed by Fox Film Corp. Released Oct. 11, 1925. Star, Tom Mix. Director, J. G. Blystone. Length, 5,611 feet.

Theme: Western melodrama, with hero defeating swindlers who endeavor to steal secret of gold mine.

References: Reviewed issue Oct. 24, 1925, page 1945.

First run showings: Pages 1933-4, Oct. 24; 2267-70, Nov. 14; 2452, 2454, Nov. 21; 2560-1, Nov. 28; 2665, Dec. 5; 2823, Dec. 12, 1925.

Advertising: One page insert, May 9; 1650-1, Oct. 10; 1873, Oct. 24, 1925.

Newspaper Displays: Page 2823, Dec. 12, 1925.

EXCHANGE OF WIVES. Produced and distributed by Metro-Goldwyn-Mayer. Released Oct. 4, 1925. With Lew Cody, Eleanor Boardman, Renee Adoree and Creighton Hale. Director, Hobart Henley. Length, 6,300 feet.

Theme: Domestic comedy in which two wives are temporarily attracted by each other's husbands.

References: Reviewed issue Oct. 17, 1925, page 1825.

First run showings: Pages 1813, Oct. 17; 1934, Oct. 24; 2045, Oct. 31; 2159, 2162, Nov. 7; 2267, Nov. 14; 2452-4, Nov. 21, 1925; 295, Jan. 16, 1926.

Advertising: Insert, June 6; insert, June 13; insert, June 20; insert, June 27; front cover, also insert, July 4; insert, July 18; insert, July 25; insert, Aug. 1; 1646-7, Oct. 10; front cover, also 1773, Oct. 17, 1925; insert, Jan. 16, 1926.

F

FANGS OF FATE. Produced by H. B. Carpenter. Distributed by Chesterfield M. P. Corp. Released Sept. 1, 1925. Star, Bill Patton. Director, H. B. Carpenter. Length, 5 reels.

Theme: Western melodrama. Outlaw captain turns straight for girl's sake. When gang refuses to quit he becomes deputy sheriff and rounds them up.

References: Reviewed issue Feb. 13, 1926, page 807.

FAR CRY, THE. Produced by June Mathis. Distributed by First National. Released Feb. 14, 1926. With Blanche Sweet and Jack Mulhall. Director, Balboni. Length, 6,868 feet.

Theme: Society drama in which a frivolous flapper and a young artist laugh at the conventions and flee to Venice to be alone.

References: Reviewed issue Mar. 6, 1926, page 1111.

Advertising: Insert, Nov. 29, 1924; 1 page insert, Jan. 23; 1164-5, Mar. 13, 1926.

FATE OF A FLIRT, THE. Produced and distributed by Columbia Pictures Corp. Released Dec. 1, 1925. With Dorothy Revier and Forrest Stanley. Director, Frank R. Strayer. Length, 5,823 feet.

Theme: Comedy-drama. Sir Gilbert, British peer, wagers that he can win a certain American girl, while in chauffeur guise, and succeeds after various adventures.

References: Reviewed issue Jan. 23, 1926, page 483.

Advertising: Page 1664, Oct. 10, 1925.

FIFTH AVENUE. Produced by A. H. Sebastian. Distributed by Producers Dist. Corp. Released Jan. 24, 1926. With Marguerite De La Motte and Allan Forrest. Director, Robert G. Vignola. Length, 5,503 feet.

Theme: Drama. Southern girl is inveigled into New York house of questionable character, weds happily after resort-owner clears her reputation.

References: Reviewed issue Feb. 6, 1926, page 706.

First run showings: Page 805, Feb. 13, 1926.

Advertising: Pages 1562-3, Oct. 3; 3081, Dec. 26, 1925; 1060-1, Mar. 6, 1926.

FIFTY-FIFTY. Produced by Henri D. Berger. Distributed by Associated Exhibitors. Released Nov. 15, 1925. Star, Hope Hampton. Director, Henri D. Berger. Length, 5,531 feet.

Theme: A society drama in which a wife finding her husband falling for the other woman gets him back on his feet by stepping out with another man.

References: Reviewed issue June 20, 1925, page 3071.

First run showings: Pages 293, 295, Jan. 16, 1926.

Advertising: Two page insert, Aug. 15; one page insert, Sept. 26, 1925.

FIGHTING CHEAT, THE. Produced by Action Pictures. Distributed by Weiss Bros. Artclass Pictures Corp. Released Feb. 11, 1926. Star, Wally Wales. Director, Richard Thorpe. Length, 5,000 feet.

Theme: Cowboy Kenyon aids a wounded bandit, falls in love with latter's sister, passes through a medley of adventures, wins girl, whose brother reforms.

References: Reviewed issue April 3, 1926, page 1525.

FIGHTING EDGE, THE. Produced and distributed by Warner Bros. Released Jan. 8, 1926. With Kenneth Harlan and Patsy Ruth Miller. Director, Henry Lehrman. Length, 6,369 feet.

Theme: A melodramatic romance of smuggling activities on the border with the gang being captured and a federal agent rescued by the hero.

References: Reviewed issue Feb. 20, 1926, page 912.

First run showings: Page 696, Feb. 6, 1926.

Advertising: Insert, Aug. 1, 1925.

FIGHTING HEART, THE. Produced and distributed by Fox Film Corp. Released Oct. 18, 1925. With George O'Brien, Billie Dove, J. Farrel MacDonald. Director, John Ford. Length, 7,032 feet.

Theme: Melodrama with hero who overcomes drink heredity handicap, is whipped in glove contest, but beats conqueror in street fight, achieves success and wins girl he loves.

References: Reviewed issue Oct. 3, 1925, page 1610.

First run showings: Pages 1813, Oct. 17; 1933, Oct. 24; 2048, Oct. 31; 2267, 2269, Nov. 14, 1925; 48, Jan. 2; 696, Feb. 6, 1926.

Advertising: Pages 1546-7, Oct. 3; 1758-9, Oct. 17, 1925.

Exploitation: Page 582, Jan. 30, 1926.

FIGHT TO THE FINISH, A. Produced and distributed by Columbia Pictures Corp. Released Nov. 15, 1925. With William Fairbanks and Phyllis Haver. Director, Reeves Eason. Length, 4,603 feet.

Theme: Fight melodrama. Hero cast off by wealthy father, whips boxing champion in street fight when latter insults girl. He meets champion in ring, is doped, defeated; but thrashes victor in dressing-room, wins girl.

References: Reviewed issue Dec. 5, 1925, page 2684.

Advertising: Page 1664, Oct. 10, 1925.

FIRST YEAR, THE. Produced and distributed by Fox Film Corp. Released Jan. 24, 1926. With Matt Moore and Kathryn Perry. Director, Frank Borzage. Length, 5,038 feet.

Theme: Comedy. Treats of young married pair's troubles. Wife accidentally comes near wrecking hubby's big business deal, goes to mother, but they are reconciled.

References: Reviewed issue Feb. 6, 1926, page 707.

First run showings: Pages 695, Feb. 6; 806, Feb. 13, 1926.

Advertising: Two page insert, May 9; 2493, May 23; 2727, June 6; 2875, July 13; 3001, June 20; 3114, 3116, June 27; insert, Sept. 5; 1546-7, Oct. 3; 1652, Oct. 10; 1994, Oct. 31; 2402-3, Nov. 21; 2517, Nov. 28; 2742, Dec. 12; 2968, Dec. 19; 3099, Dec. 26, 1925; 11, Jan. 2; 137, Jan. 9; 241, Jan. 16, 1926.

FLAMING WATERS. Produced by Associated Arts Prod. Distributed by Film Booking Offices. Released Jan. 3, 1926. With Mary Carr and Pauline Garon. Director, F. Harmon Weight. Length, 6591 feet.

Theme: Melodrama. Danny O'Neil bests swindling promoter, makes fortune in oil fields, saves his mother and sweetheart from burning oil flood.

References: Reviewed issue Jan. 30, 1926, page 598.

First run showings: Page 696, Feb. 6, 1926.

Advertising: Pages 2434, May 16; 2894, June 13; 3111, June 27; 139, July 11; 400, July 25; 499, Aug. 1; 667, Aug. 8; 762, Aug. 15; 901, Aug. 22; 993, Aug. 29; 1108, Sept. 5; 1458, Sept. 26; 2000, Oct. 31, 1925; 146-7, Jan. 9; 586, Jan. 30; 1157, Mar. 13, 1926.

FLASHING STEEDS. Produced by H. B. Carpenter. Distributed by Chesterfield M. P. Corp. Released Nov. 1, 1925. Star, Bill Patton. Director, H. B. Carpenter. Length, 5 reels.

Theme: Westerner. Government agent, disguised as cow hand, thwarts plot of international crooks to steal valuable black pearl and wins rancher's daughter.

References: Reviewed issue Feb. 27, 1926, page 1015.

FLOWER OF NIGHT. Produced by Famous Players. Distributed by Paramount. Released Nov., 1925. Star, Pola Negri. Director, Paul Bern. Length, 6,374 feet.

Theme: Melodrama of California in year 1856. Heroine, daughter of impoverished Spanish Don, falls in love with young American and wins him after numerous adventures with Vigilantes.

References: Reviewed issue Oct. 31, 1925, page 2059.

First run showings: Pages 2045, 2047, Oct. 31; 2268, Nov. 14; 2452-4, Nov. 21; 2560-1, Nov. 28; 2665, Dec. 5; 2824, Dec. 12, 1925; 49, Jan. 2, 1926.

Advertising: Two page insert, May 16; 2485, May 23; 362, July 25; 497, Aug. 1; 649, Aug. 8; 1865, Oct. 24; one page insert, Nov. 7; one page insert, Nov. 14; insert, Dec. 19, 1925.

Newspaper Displays: Page 3029, Dec. 19, 1925.

Exploitation: Page 904, Feb. 20, 1926.

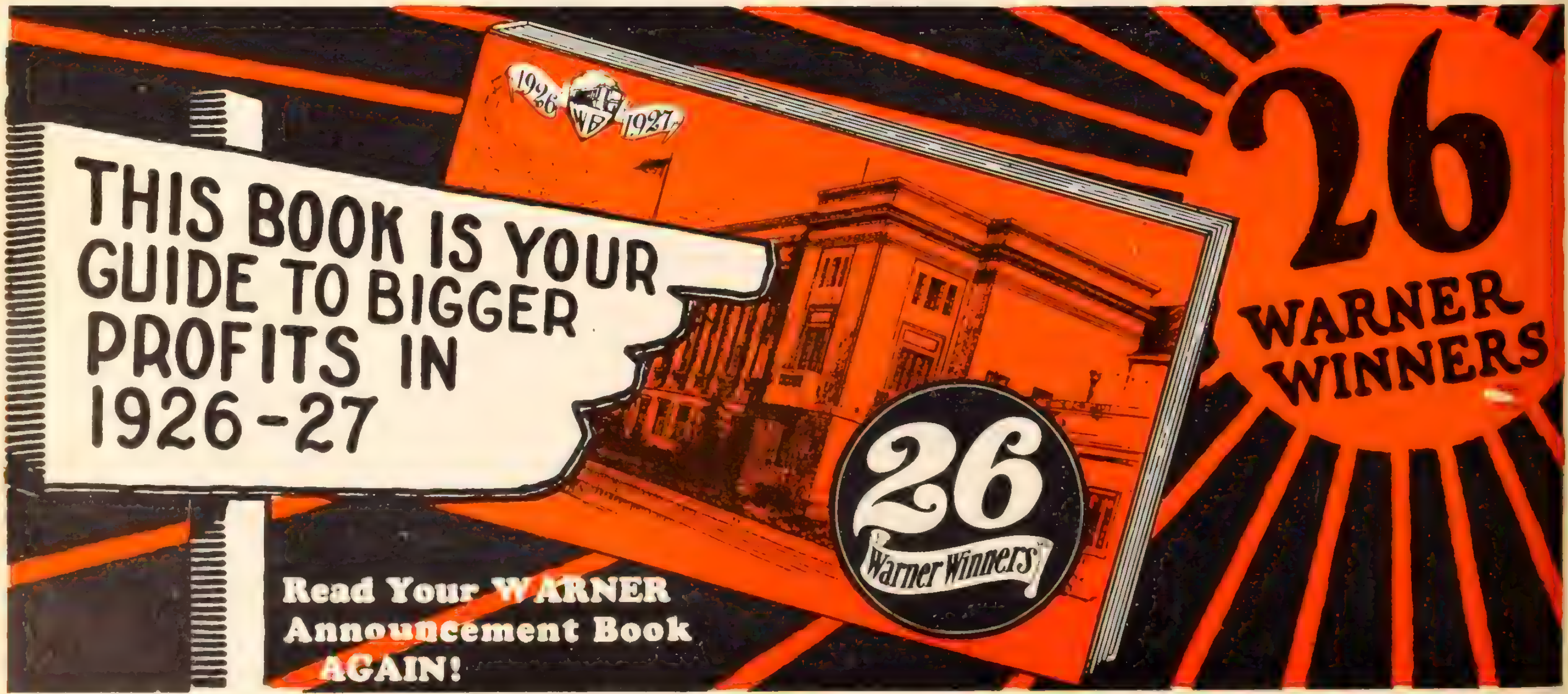
FOOL, THE. Produced and distributed by Fox Film Corp. Released Nov. 15, 1925. Star, Edmund Lowe. Director, Harry Millarde. Length, 9,844 feet.

Theme: Drama of rector who, trying to preach doctrines of Christ and live as He would, encounters hate, greed and intolerance on every side. He finds peace in doing good.

References: Reviewed issue April 25, 1925, page 1869.

First run showings: Pages 1852, April 25; 441, July 25; 711, Aug. 8; 1153, Sept. 5; 1255, Sept. 12; 1814, Oct. 17; 2267, Nov. 14; 2663, Dec. 5; 3161, Dec. 26, 1925; 48, Jan. 2; 295, Jan. 16; 695, Feb. 6; 805, Feb. 13, 1926.

Advertising: Pages 1348, Mar. 24, 1923; 2 page insert, Aug. 2; 869, Aug. 16, 1924; 4 page insert, May 9; 2211, May 16; 2492-3, May 23; 2727, June 6; 2875, June 13; 3001, June 20; 3114-5, 3117,



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June 27; 251, July 18; 387, July 25; 1546-7, Oct. 3; 1993, Oct. 31, 1925.
Lobby Displays: Page 704e, Aug. 8, 1925.
Exploitation: Pages 704g, Aug. 8; 828, Aug. 15; 939, Aug. 22; 2658, Dec. 5, 1925; 180, Jan. 9, 1926.
Newspaper Displays: Pages 2384, Nov. 8, 1924; 3029, Dec. 19, 1925; 183, Jan. 9, 1926.
Window Displays: Page 704, Aug. 8, 1925.

FRESHMAN, THE. Produced by Harold Lloyd Prod. Distributed by Pathe Exchanges, Inc. Released Sept. 20, 1925. Star, Harold Lloyd. Directors, Sam Taylor and Fred Newmeyer. Length, 6,883 feet.

Theme: Romantic comedy of freshman in college who strives to be a popular hero. Is a joke on the campus, but makes good and wins respect.

References: Reviewed issue July 25, 1925, page 462.
First run showings: Pages 1255, Sept. 12; 1389, Sept. 19; 1494, Sept. 26; 1599-1600, Oct. 3; 1707, Oct. 10; 1814, Oct. 17; 1933-5, Oct. 24; 2046, Oct. 31; 2159-62, Nov. 7; 2267, Nov. 14; 2453-4, Nov. 21; 2560-1, Nov. 28; 2664-6, Dec. 5; 2823-5, Dec. 12; 3027-8, Dec. 19; 3160, Dec. 26, 1925.
Advertising: Four page insert, Aug. 1; 4 page insert, Aug. 22; 3176-7, Dec. 26, 1925.
Prologues: Page 2859, Dec. 12, 1925.
Lobby Displays: Pages 1925, Oct. 24; 3218, Dec. 26, 1925; 898, Feb. 20, 1926.
Exploitation: Pages 1597, Oct. 3; 2036-7, Oct. 31; 2157, Nov. 7, 1925; 80-2, Jan. 2; 289, Jan. 23; 687, Feb. 6; 1097, Mar. 6, 1926.
Newspaper Displays: Pages 1714, Oct. 10; 1935, Oct. 24; 2046-7, Oct. 31; 2161, Nov. 7; 2665, Dec. 5, 1925.
Window Displays: Page 2262, Nov. 14, 1925.

G

GALLOPING JINX. Produced by Action Pictures, Inc. Distributed by Weiss Bros. Artclass Pictures Corp. Released Sept. 24, 1925. Star, Buddy Roosevelt. Director, Robert Eddy. Length, 5,000 feet.

Theme: Melodrama. Hero, wounded by bandits and believed dying, is forced to marry girl to fulfill terms of her father's will. Bandits' scheme is foiled as Buddy recovers and beats them, discovering that he loves the girl, his wife.

GALLOPING ON. Produced by Action Pictures, Inc. Distributed by Weiss Bros. Artclass Pictures Corp. Released Nov. 23, 1925. Star, Wally Wales. Director, Richard Thorpe. Length, 5,000 feet.

Theme: Western melodrama. Wally Moore serves jail sentence, returns home, pursues bank robbers, recovers loot, clears his name, gets reward, weds girl who loves him.

References: Reviewed issue Feb. 27, 1926, page 1016.

GENTLEMAN ROUGHNECK, A. Produced and distributed by Hercules Film Prod., Inc. Released Nov., 1925. Star, Frank Merrill. Director, Grover Jones. Length, 4,767 feet.

Theme: Melodrama of fight between big lumber interests and small owners, engineered by crooked boss. Hero, son of big owner, through a fake murder traps crooked boss and ousts him, ends fight and wins daughter of small owner.

GILDED BUTTERFLY, THE. Produced and distributed by Fox Film Corp. Released Jan. 3, 1926. With Alma Rubens and Bert Lytell. Director, John Griffith Wray. Length, 6,202 feet.

Theme: Drama, society atmosphere. Left penniless, girl is advanced money by designing suitor, goes abroad, gets broke, weds American officer.

References: Reviewed issue Jan. 16, 1926, page 302.
First run showings: Pages 475-6, Jan. 23; 585, Jan. 30, 1926.
Advertising: Pages 2402-3, Nov. 21; 2970-1, Dec. 19, 1925.
Newspaper Displays: Page 902, Feb. 20, 1926.

GIRL FROM MONTMARTRE, THE. Produced by Sawyer-Lubin Prod. Distributed by First National. Released Jan. 31, 1926. With Barbara LaMarr and Lewis Stone. Director, Alfred E. Green. Length, 6,700 feet.

Theme: Romantic drama laid in Paris and Spain. Love story of aristocratic Englishman and Spanish dancer.

References: Reviewed issue Feb. 13, 1926, page 813.
First run showings: Pages 696, Feb. 6; 806, Feb. 13, 1926.
Advertising: One page insert, Nov. 28; insert, Dec. 12; insert, Dec. 19, 1925; 150, Jan. 9, 1926.

GIRL OF THE WEST. Produced by H. T. Henderson. Distributed by Chesterfield M. P. Corp. Released Dec. 1, 1925. Star, Eileen Sedgwick. Director, Alvin J. Neitz. Length, 5 reels.

Theme: Melodrama. Girl, educated in East, returns to ranch inherited from father, finding it apparently mortgaged to limit. She and her sweetheart suspect holder of mortgage, their suspicions being confirmed when he resorts to violence in effort to obtain property. Girl and sweetheart triumph.

GOLDEN COCOON, THE. Produced and distributed by Warner Bros. Released Jan. 30, 1926. With Huntly Gordon and Helene Chadwick. Director, Millard Webb. Length, 6,963 feet.

Theme: Melodrama. Girl deserted by lover, weds happily, is later threatened with exposure by former swain, who is killed, but exonerates her before dying.

References: Reviewed issue Dec. 26, 1925, page 3206.
First run showings: Pages 3159, Dec. 26, 1925; 805, Feb. 13, 1926.
Advertising: Insert, Aug. 1, 1925.

GOLDEN PRINCESS, THE. Produced by Famous Players-Lasky. Distributed by Paramount. Released Oct. 5, 1925. Star, Betty Bronson. Director, Clarence Badger. Length, 6,395 feet.

Theme: Western melodrama of California gold rush period, romance, thrills and happy finish.

References: Reviewed issue Sept. 19, 1925, page 1400.
First run showings: Pages 1389, Sept. 19; 1602, Oct. 3; 1813, Oct. 17; 2270, Nov. 14; 2452, Nov. 21; 2665-6, Dec. 5; 2825, Dec. 12; 3028, Dec. 19; 3162, Dec. 26, 1925.
Advertising: Two page insert, May 16; 2485, May 23; 497, Aug. 1; 649, Aug. 8; 1541, Oct. 3; insert, Dec. 19, 1925.
Newspaper Displays: Pages 2268, 2270, Nov. 14, 1925.

GOLDEN STRAIN, THE. Produced and distributed by Fox Film Corp. Released Dec. 27, 1925. With Madge Bellamy and Kenneth Harlan. Director, Victor Schertzinger. Length, 5,989 feet.

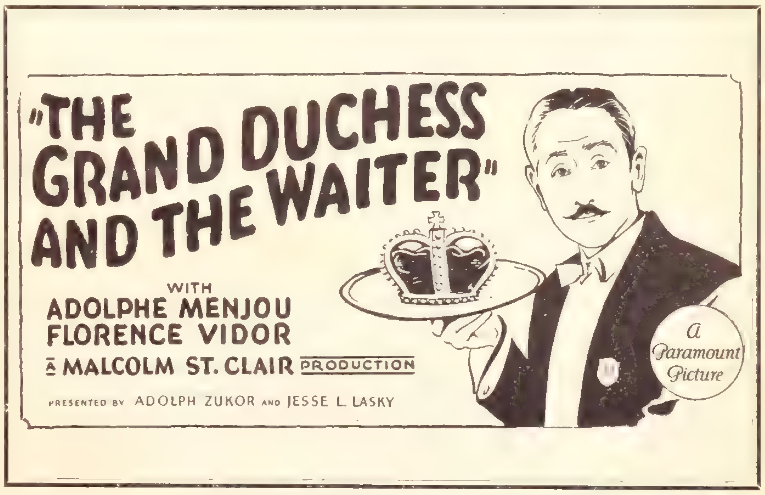
Theme: Western melodrama. Hero, U. S. lieutenant, shows fear in first skirmish with Indians, later redeems himself, helps repulse attack, wins girl he loves.

References: Reviewed issue Jan. 2, 1926, page 85.
First run showings: Pages 295, Jan. 16; 587, Jan. 30; 696, Feb. 6; 804, 806, Feb. 13, 1926.
Advertising: Pages 2402-3, Nov. 21; 2516-7, Nov. 28; 2618, Dec. 5, 1925.

GOOSE WOMAN, THE. Produced and distributed by Universal Pictures Corp. Released Dec. 13, 1925. With Jack Pickford, Louise Dresser, Constance Bennett. Director, Clarence Brown. Length, 7,500 feet.

Theme: Murder mystery drama, mother's unnatural dislike of only son turning to anxious love, when he is accused of crime.

References: Reviewed issue Aug. 22, 1925, page 957.
First run showings: Pages 828, Aug. 15; 945, Aug. 22; 1492-3, Sept. 26; 1599-01, Oct. 3; 1813, Oct. 17; 1935, Oct. 24; 2046, Oct. 31; 2559, Nov. 28; 2663, Dec. 5; 2826, Dec. 12; 3027, Dec. 19, 1925.
Advertising: Pages 1904, May 2; 2596, May 30; 2774, 2776, June 6; 1201, Sept. 12; 1316, Sept. 19; 1984, Oct. 31, 1925.
Exploitation: Pages 2043, Oct. 31; 2658, Dec. 5, 1925.
Newspaper Displays: Pages 1813, Oct. 17; 1935, Oct. 24, 1925; 295, Jan. 16, 1926.
Window Displays: Page 580f, Jan. 30, 1926.



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GRAND DUCHESS AND THE WAITER, THE. Produced by Famous Players. Distributed by Paramount. Released Feb. 8, 1926. With Adolphe Menjou and Florence Vidor. Director, Malcolm St. Clair. Length, 6,314 feet.

Theme: French farce in which a wealthy philanderer assumes the rôle of a waiter so that he can woo and win a haughty, but warm-hearted duchess.

References: Reviewed issue Feb. 6, 1926, page 705.
First run showings: Pages 2824, Dec. 12, 1925; 184, Jan. 9; 587, Jan. 30; 805-6, Feb. 13, 1926.
Advertising: Two and third page insert, Dec. 19, 1925; 3-4, Jan. 2; 115, 117, Jan. 9; 337, 339, Jan. 23; 644, Feb. 6; 847, Feb. 20; 945, Feb. 27; 1140, Mar. 13; 1335, Mar. 27, 1926.

GO WEST. Produced by Jos. M. Schenck. Distributed by Metro-Goldwyn-Mayer. Released Nov. 1, 1925. Star and director, Buster Keaton. Length, 6,256 feet.

Theme: Farce-comedy, burlesquing the regulation Westerns. Tenderfoot hero goes out to "open spaces" and gets tangled in maze of adventure.

References: Reviewed issue Nov. 7, 1925, page 2171.

First run showings: Pages 2159, Nov. 7; 2453-4, Nov. 21; 2561, Nov. 28; 2664, Dec. 5; 2823, Dec. 12; 3029, Dec. 19; 3159-60, Dec. 26, 1925; 49, Jan. 2; 184, Jan. 9; 294, Jan. 16, 1926.

Advertising: Two page insert, Oct. 31; front cover, also 2496-7, Nov. 28; 2732, Dec. 12, 1925; insert, Jan. 16, 1926.

Newspaper Displays: Pages 2561, Nov. 28, 1925; 293, Jan. 16; 585, Jan. 30, 1926.

Lobby Displays: Pages 292, Jan. 16; 1096, Mar. 6, 1926.

Exploitation: Pages 580g, Jan. 30; 797, Feb. 13; 1097, Mar. 6, 1926.

GREAT JEWEL ROBBERY, THE. Produced by John Ince Prod. Distributed by A. G. Steen. Released Nov., 1925. Star, Herbert Rawlinson. Director, John Ince. Length, 5 reels.

Theme: Crook melodrama. Girl detective searches for stolen jewels, is finally captured by bandits with man she loves, but both are rescued at crucial moment.

References: Reviewed issue Jan. 9, 1926, page 190.

GREAT LOVE, THE. Produced and distributed by Metro-Goldwyn-Mayer. Released Dec. 27, 1925. With Viola Dana and Robert Agnew. Director, Marshall Neilan. Length, 6,000 feet.

Theme: Comedy. Elephant's affection for doctor who cured her makes trouble for him, but she finally aids him in rescuing his girl from clutches of villain.

References: Reviewed issue Mar. 20, 1926, page 1303.

First run showings: Pages 584, 587, Jan. 30, 1926.

Advertising: Insert, Jan. 16, 1926.

GREAT SENSATION, THE. Produced and distributed by Columbia Pictures Corp. Released Sept. 15, 1925. With Wm. Fairbanks and Pauline Garon. Director, Jay Marchant. Length, 4,560 feet.

Theme: Melodrama, with comedy relief and hero who poses as chauffeur for girl he loves, defeats crooks and regains proceeds of jewel robbery.

References: Reviewed issue Sept. 26, 1925, page 1512.

Advertising: Page 1664, Oct. 10, 1925.

H

HANDSOME BRUTE, THE. Produced and distributed by Columbia Pictures Corp. Released Dec. 15, 1925. With William Fairbanks and Virginia Lee Corbin. Director, Robert Eddy. Length, 4,865 feet.

Theme: Comedy-melodrama. Policeman Larry O'Day loves Nelly Eagan, jeweller's daughter, loses job, but gets back through crook capture, wins promotion and girl.

References: Reviewed issue Feb. 20, 1926, page 910.

Advertising: Page 1665, Oct. 10, 1925.

HANDS UP. Produced by Famous Players. Distributed by Paramount. Released Jan., 1926. Star, Raymond Griffith. Director, Clarence Badger. Length, 5,883 feet.

Theme: Comedy. Struggle for gold mine by North and South in Civil War. Hero about to get it when the war ends, but it continues for him as he weds two girls.

References: Reviewed issue Jan. 16, 1926, page 300.

First run showings: Pages 49, Jan. 2; 184, Jan. 9; 293, Jan. 16; 475, Jan. 23; 586-7, Jan. 30; 696, Feb. 6; 805-6, Feb. 13, 1926.

Advertising: Pages 2488, Nov. 28, 1925; 116, Jan. 9; 517, Jan. 30, 1926.

Exploitation: Page 904, Feb. 20; 1298, Mar. 20, 1926.

HAVOC. Produced and distributed by Fox Film Corp. Released Sept. 27, 1925. With George O'Brien, Madge Bellamy, Margaret Livingston. Director, Rowland V. Lee. Length, 9,293 feet.

Theme: A drama of social life in London during the war with some fine sequences shot along the battle line in France. Depicting the havoc wrought in the lives of two men by an unscrupulous woman who played with love.

References: Reviewed issue Aug. 29, 1925, page 1052.

First run showings: Pages 829, Aug. 15; 1256, Sept. 12; 1493, 1495, Sept. 26; 1933, Oct. 24; 2453, Nov. 21; 2666, Dec. 5; 3159, Dec. 26, 1925; 585, Jan. 30, 1926.

Advertising: Two page insert, May 9; 2727, June 6; 2875, June 13; 3001, June 20; 3116, June 27; 251, July 18; 386, July 25; 520, 523, Aug. 1; 661, Aug. 8; 888-9, Aug. 22; 1001, Aug. 29; 1546-7, Oct. 3; 2616-7, Dec. 5, 1925.

Exploitation: Pages 1360, Sept. 19; 1490, Sept. 26; 1930, Oct. 24; 2451, Nov. 21, 1925; 1100, Mar. 6, 1926.

Newspaper Displays: Pages 1039, Aug. 29; 1493, Sept. 26, 1925; 295, Jan. 16, 1926.

HEADS UP. Produced by Harry Garson. Distributed by Film Booking Offices. Released Oct. 25, 1925. Star, Maurice "Lefty" Flynn. Director, Harry Garson. Length, 5,482 feet.

Theme: Comedy-drama. Action takes place in South American Republic, American hero foiling rebel plot against Government and marrying President's daughter.

References: Reviewed issue Nov. 21, 1925, page 2460.

First run showings: Page 3160, Dec. 26, 1925.

Advertising: Page 2615, Dec. 5, 1925.

HEARTLESS HUSBANDS. Produced by Sun Motion Pictures. Distributed by Madoc Sales Co. Released Nov., 1925. Star, Gloria Grey. Director, Bertram Bracken. Length, 5,200 feet.

Theme: Melodrama. Orphan son of divorced mother falls in love with girl whom he is later told is his sister. Villain, under influence of drug, confesses he lied and lovers are united.

References: Reviewed issue Dec. 26, 1925, page 3209.

HEARTS AND FISTS. Produced by H. C. Weaver. Distributed by Associated Exhibitors. Released Jan. 3, 1926. With John Bowers and Marguerite de la Motte. Director, Lloyd Ingraham. Length, 5,393 feet.

Theme: Melodramatic romance of lumber country. Youth puts his father's rundown business on its feet, beats enemies and wins girl.

References: Reviewed issue Jan. 23, 1926, page 486.

Advertising: Pages 2276-77, 2303, Nov. 14; 2 page insert, Dec. 12, 1925.

HELL'S HIGHROAD. Produced by Cecil B. DeMille. Distributed by Producers Dist. Corp. Released Oct. 18, 1925. Star, Leatrice Joy. Director, Rupert Julian. Length, 6,143 feet.

Theme: Heart interest drama, showing how poor girl with lover in humble circumstances makes use of wealthy admirer to make the young chap wealthy, ruins him later when she thinks he is false; but begins life all over again with him.

References: Reviewed issue Sept. 5, 1925, page 1165.

First run showings: Pages 1150, Sept. 5; 1256-7, Sept. 12; 1392, Sept. 19; 1493, Sept. 26; 1602, Oct. 3; 1708-10, Oct. 10; 1814, 1816-7, Oct. 17; 2561, Nov. 28; 3161, Dec. 26, 1925.

Advertising: Pages 364, July 25; 1092, Sept. 5; 3081, Dec. 25, 1925.

Newspaper Displays: Pages 1709, Oct. 10, 1925; 49, Jan. 2, 1926.

HER BIG ADVENTURE. Produced by John Ince Prod. Distributed by A. G. Steen. Released Jan., 1926. Star, Herbert Rawlinson. Director, John Ince. Length, 5 reels.

Theme: Society comedy-drama. Hero quarrels with wealthy father, becomes bellhop, wins stenographer posing as Countess at hotel, is reconciled to dad.

References: Reviewed issue Jan. 16, 1926, page 305.

HIGH AND HANDSOME. Produced by Harry Garson. Distributed by Film Booking Offices. Released Sept. 13, 1925. Star, Maurice "Lefty" Flynn. Director, Harry Garson. Length, 5,669 feet.

Theme: Melodrama. Patrolman Joe Hanrahan is suspended on account of a quarrel with pugilist Kennedy over a girl. Later he whips Kennedy, gets job and girl back.

References: Reviewed issue Feb. 20, 1926, page 909.

Advertising: Pages 1870, Oct. 24; 2615, Dec. 5, 1925.

HIS BUDDY'S WIFE. Produced by Tom Terriss. Distributed by Associated Exhibitors. Released Oct. 4, 1925. With Glenn Hunter and Edna Murphy. Director, Tom Terriss. Length, 5,218 feet.

Theme: Heart interest drama of war buddies—one married, the other single. The latter returns with news of his friend's death and has romance with the young widow. The buddy turns up and the youth sacrifices his happiness.

References: Reviewed issue July 25, 1925, page 459.

First run showings: Pages 2452, Nov. 21; 2561, Nov. 28, 1925.

Advertising: Two page insert, Aug. 15; 1 page insert, Sept. 26, 1925.

HIS JAZZ BRIDE. Produced and distributed by Warner Bros. Released Jan. 15, 1926. With Marie Prevost and Matt Moore. Director, Herman Raymaker. Length, 6,420 feet.

Theme: Society drama. Young wife spends her time in cabarets, neglecting her husband and indulging in flirtations with wealthy idlers. Her follies lead to serious complications from which she escapes. She shuns jazz for her home and husband.

References—First run showings: Pages 695, 697, Feb. 6; 804, Feb. 13, 1926.

Prologues: Page 1317, Mar. 20, 1926.

HIS MAJESTY BUNKER BEAN. Produced and distributed by Warner Bros. Released Sept. 19, 1925. With Matt Moore and Dorothy Devore. Director, Harry Beaumont. Length, 7,015 feet.

Theme: Farce-comedy, dealing with love adventures of male stenographer who thinks he is the reincarnation of an Egyptian king.

References: Reviewed issue Sept. 26, 1925, page 1514.

First run showings: Pages 1389, Sept. 19; 1492, Sept. 26; 1599-1600, Oct. 3; 2162, Nov. 7, 1925; 806, Feb. 13, 1926.

Advertising: Insert, Aug. 1; 1565, Oct. 3, 1925.

Newspaper Displays: Page 1813, Oct. 17, 1925.

HIS MASTER'S VOICE. Produced by Gotham Prod. Distributed by Lumas Film Corp. Released Sept., 1925. Star, Thunder (dog). Director, Renaud Hoffman. Length, 5,700 feet.

Theme: War melodrama, with dog star and timid master who goes to the front and finds his manhood on battlefield.

References: Reviewed issue Nov. 14, 1925, page 2360.

First run showings: Pages 2267, Nov. 14; 2561, Nov. 28; 2664, Dec. 5; 2825, Dec. 12; 3160, Dec. 26, 1925.

Advertising: Pages 2932, June 13, 1925; 1250, Mar. 20, 1926.

HIS PEOPLE. Produced and distributed by Universal Pictures Corp. Released Dec. 27, 1925. Star, Rudolph Schildkraut. Director, Edward Sloman. Length, 8,983 feet.

Theme: Depicts life of Hebrew family on East Side, sacrifices of old father for two sons, one of whom turns boxer, the other seeking fame as lawyer.

References: Reviewed issue Nov. 14, 1925, page 2356.

First run showings: Pages 3027, Dec. 19, 1925; 123, Jan. 9; 474, 476, Jan. 23; 587, Jan. 30; 696, Feb. 6, 1926.

Advertising: Pages 1905, May 2; 2596, May 30; 2774, 2779, June 6; 2208-9, Nov. 14, 1925; 638, Feb. 6; 1058, Mar. 6; 1147, Mar. 13, 1926.

Newspaper Displays: Page 1034, Feb. 27, 1926.

HIS SECRETARY. Produced and distributed by Metro-Goldwyn-Mayer. Released Dec. 13, 1925. Star, Norma Shearer with Lew Cody. Director, Hobart Henley. Length, 6,433 feet.

Theme: Comedy. Stenographer who dresses plainly and doesn't use makeup, achieves triumph by transforming herself at beauty parlor and winning employer.

References: Reviewed issue Jan. 2, 1926, page 87.

First run showings: Pages 2664, Dec. 5; 3027, Dec. 19, 1925; 47, Jan. 2; 182, Jan. 9; 295, Jan. 16; 475, Jan. 23; 587, Jan. 30; 695, Feb. 6; 804-5, Feb. 13, 1926.

Advertising: Front cover, Dec. 12; 3103, Dec. 26, 1925; insert, Jan. 16; 550-1, Jan. 30, 1926.

Newspaper Displays: Page 585, Jan. 30, 1926.

Exploitation: Pages 1204, Mar. 13; 1382, Mar. 27, 1926.

HOGAN'S ALLEY. Produced and distributed by Warner Bros. Released Dec. 12, 1925. With Monte Blue and Patsy Ruth Miller. Director, Roy Del Ruth. Length, 6,062 feet.

Theme: East Side melo with comedy twists. Hero a pugilist, in trouble through injuring ring opponent, has lurid adventures, saves sweetheart from designing rascal.

References: Reviewed issue Dec. 5, 1925, page 2686.

First run showings: Pages 2663, Dec. 5; 2823, Dec. 12; 3028, Dec. 19, 1925; 49, Jan. 2; 295, Jan. 16; 697, Feb. 6, 1926.

Advertising: Insert, Aug. 1; 2508-9, Nov. 28; 2736-7, Dec. 12, 1925; 756, Feb. 13, 1926.

HOLLYWOOD REPORTER, THE. Produced and distributed by Hercules Film Prod., Inc. Released Jan., 1926. Star, Frank Merrill. Director, Bruce Mitchell. Length, 4,755 feet.

Theme: Newspaper melodrama, hero of which obtains photo that swings election against crooked political boss, lifts stigma of false prison sentence from newspaper owner, compels political boss to marry woman he wronged, and wins newspaper owner's daughter.

HOME MAKER, THE. Produced and distributed by Universal Pictures Corp. Released Nov. 22, 1925. With Alice Joyce and Clive Brook. Director, King Baggot. Length, 7,755 feet.

Theme: Domestic problem, involving unhappiness of husband and wife, each dissatisfied with his or her labors in life, until their positions are reversed.

References: Reviewed issue Aug. 8, 1925, page 720.

First run showings: Pages 943, Aug. 22; 1707, Oct. 10; 2454, Nov. 21; 2560, Nov. 28, 1925; 697, Feb. 6, 1926.

Advertising. Pages 1904, May 2; 2596, May 30; 2774, 2777, June 6; 378-9, July 25; 752-3, Aug. 15; 1090-1, Sept. 5; 1317, Sept. 19; 1985, Oct. 31, 1925.

Newspaper Displays: Page 586, Jan. 30, 1926.

HOODOO RANCH. Produced by Action Pictures, Inc. Distributed by Weiss Bros. Artclass Pictures Corp. Released Jan. 22, 1926. Star, Buddy Roosevelt. Director, Wm. Bertram. Length, 5,000 feet.

Theme: Western melodrama centering about hidden gold and a haunted ranch house which blows up. Hero defeats villain in various nefarious schemes, finds the gold and wins the girl.

HURRICANE HORSEMAN. Produced by Action Pictures. Distributed by Weiss Bros. Artclass Pictures Corp. Released Oct. 14, 1925. Star, Wally Wales. Director, Robert Eddy. Length, 5,000 feet.

Theme: Westerner. Wally Marden starts to clear his brother of murder charge and suspects man who is also his rival. Ultimately he proves latter guilty.

References: Reviewed issue Mar. 20, 1926, page 1308.

I

IBANEZ' TORRENT. Produced by Cosmopolitan Prod. Distributed by Metro-Goldwyn-Mayer. Released Feb. 8, 1926. With Ricardo Cortez and Greta Garbo. Director, Monta Bell. Length, 6,769 feet.

Theme: Melodrama. Spanish youth's mother prevents his marriage to girl he loves. She becomes famous singer, returns to find him married, resumes career.

References: Reviewed issue Mar. 6, 1926, page 1111.

Advertising: Insert, June 6; insert, June 13; insert, June 20; insert, June 27; front cover and insert, July 4; insert, July 11; insert, July 18; insert, July 25; 1 page insert, Aug. 1, 1925; insert, Jan. 16; front cover, 1260-61, Mar. 20, 1926.

IF MARRIAGE FAILS? Produced by C. Gardner Sullivan. Distributed by Film Booking Offices. Released Sept. 6, 1925. With Jacqueline Logan and Clive Brook. Director, John Ince. Length, 6,006 feet.

Theme: A modern society drama that discusses the evils of wedded life in the "400." Deserted by his butterfly wife, Joe Woodbury finds a new interest in Nadia, a fortune teller, while the wife comes to grief following a roadhouse raid.

References: Reviewed issue May 23, 1925, page 2559.

First run showings: Pages 2958, June 13; 708, Aug. 8; 1816-7, Oct. 17; 2560, Nov. 28; 2826, Dec. 12, 1925; 1156, Mar. 13, 1926.

Advertising: Pages 2434, May 16; 2894, June 13; 3110, July 27; 139, July 11; 400, July 25; 498, Aug. 1; 667, Aug. 8; 762, Aug. 22; 993, Aug. 29; 1108, Sept. 5; 1458, Sept. 26; 1893, Oct. 24; 1992, 2000, Oct. 31, 1925.

IN BORROWED PLUMES. Produced by Welcome Pictures. Distributed by Arrow Film Corp. Released Feb. 10, 1926. With Marjorie Daw and Niles Welch. Director, Victor Hugo Halperin. Length, 5,662 feet.

Theme: Romantic melodrama concerning girl who masquerades as famous actress, wins the love of the hero and an opportunity on the stage. Plot complications include the scheming of two international crooks, eventually exposed.

INFATUATION. Produced by Corinne Griffith Prod. Distributed by First National. Released Dec. 27, 1925. Star, Corinne Griffith. Director, Irving Cummings. Length, 5,794 feet.

Theme: Society romantic drama. Young wife, neglected by husband, seeks secretary's attentions, finds in the end she loves husband.

References: Reviewed issue Jan. 16, 1926, page 301.

First run showings: Pages 183, Jan. 9; 293, Jan. 16; 475-6, Jan. 23; 584-6, Jan. 30; 804, Feb. 13, 1926.

Advertising: Insert, Dec. 12; insert, Dec. 19, 1925; 256-7, Jan. 16; 2 page insert, Jan. 30, 1926.

Newspaper Displays: Page 934, Feb. 20, 1926.

IRENE. Produced by John McCormick. Distributed by First National. Released Feb. 21, 1926. Star, Colleen Moore. Director, Alfred E. Green. Length, 8,400 feet.

Theme: Comedy. Little Irish hoyden graduates from demonstrator in store window to mannikin job. Captures wealthy husband.

References: Reviewed issue Feb. 27, 1926, page 1014.

Advertising: Two page insert, April 4, 1925; 2 page insert, Jan. 23; 552, Jan. 30; 886, Feb. 20; 968-9, Feb. 27; 6 page insert, Mar. 6, 1926.

Exploitation: Page 897, Feb. 20, 1926.

Lobby Displays: Page 1382, Mar. 27, 1926.

IRISH LUCK. Produced by Famous Players-Lasky. Distributed by Paramount. Released Dec., 1925. Star, Thos. Meighan with Lois Wilson. Director, Victor Heerman. Length, 7,008 feet.

Theme: A romantic drama that opens in New York and switches to Ireland, where a traffic cop, because of his resemblance to a nobleman, is able to save that gentleman from plotters after his estate, and to win a pretty Irish colleen.

References: Reviewed issue Nov. 28, 1925, page 2568.

First run showings: Pages 2561, Nov. 28; 2663-4, Dec. 5; 2826, Dec. 12; 3027-9, Dec. 19; 3159-61, Dec. 26, 1925; 47-9, Jan. 2; 294, Jan. 16; 474, Jan. 23; 697, Feb. 6, 1926.

Advertising: One page insert, Nov. 8; 2436, Nov. 15; 2561, Nov. 22; 2992, Dec. 13, 1924; 3, Jan. 3; 4 page insert, May 16; 2485, May 23; 3109, June 27; 649, Aug. 8; 1 page insert, Nov. 21; 2489, Nov. 28; 2600, Dec. 5; insert, Dec. 19, 1925.

IRON HORSE, THE. Produced and distributed by Fox Film Corp. Released Oct. 4, 1925. With Geo. O'Brien, Madge Bellamy, J. Farrel MacDonald. Director, John Ford. Length, 10,424 feet.

Theme: Historical romance based upon linking of the East and West through the building of Union Pacific and Central Pacific railroads.

References: Reviewed issue Sept. 13, 1924, page 1415.

First run showings: Pages 1278, Sept. 6; 3071, Dec. 13, 1924; 1014, Mar. 7; 2162, May 9; 944, Aug. 22; 1153, Sept. 5; 1256-7, Sept. 12; 1389, Sept. 19; 1599, Oct. 3; 1709-10, Oct. 10; 1814, Oct. 17; 1934-5, Oct. 24; 2045-6, Oct. 31; 2161-2, Nov. 7; 2267, Nov. 14; 2561, Nov. 28; 2664-5, Dec. 5; 3027-8, Dec. 19; 3162, Dec. 26, 1925; 184, Jan. 9; 475-6, Jan. 23; 584, Jan. 30; 695, Feb. 6; 806, Feb. 13, 1926.

Advertising: Pages 3004-5, Dec. 13, 1924; 114-5, Jan. 10; 522-3, Feb. 7; 964-5, Mar. 7; 1682-3, April 18; 1917, May 2; 4 page insert, May 9; 2493, May 23; 2727-30, June 6; 2875, June 13; 3001, June 20; 3114-6, June 27; 251, July 11; 387, July 25; 1000, Aug. 29; 1546-7, Oct. 3; 1649, Oct. 10; 1872, Oct. 24, 1925.

Lobby Displays: Pages 1361, Sept. 19; 1706, Oct. 10; 1805, Oct. 17; 1929, Oct. 24; 2043, Oct. 31, 1925; 1297, Mar. 20, 1926.

Exploitation: Pages 1500, Sept. 20; 2620, Nov. 22, 1924; 1230g, Mar. 21; 62, July 4; 826, Aug. 15; 1149, Sept. 5; 1487, Sept. 26; 1594, 1597, Oct. 3; 1807-8, Oct. 17; 2038-40, Oct. 31; 2153-4, 2157, Nov. 7; 2261, 2264, Nov. 14; 2450, Nov. 21; 2658, Dec. 5, 1925; 79-80, Jan. 2; 176, 179, 181, Jan. 9; 1100, Mar. 6, 1926.

Newspaper Displays: Pages 3178, Dec. 20, 1924; 1239, Mar. 21; 2553, May 23; 2190, Nov. 7, 1925; 903, Feb. 20, 1926.

Window Displays: Pages 2723, Nov. 29; 3304, Dec. 27, 1924; 177, Jan. 9; 1382, Mar. 27, 1926.

J

JOANNA. Produced by Edwin Carewe. Distributed by First National. Released Dec. 13, 1925. With Dorothy Mackaill and Jack Mulhall. Director, Edwin Carewe. Length, 7,900 feet.

Theme: A syncopated drama of a modern girl against whose chastity a million dollars was bet, but the girl proved that she wouldn't sell her soul.

References: Reviewed issue Dec. 26, 1925, page 3207.

First run showings: Pages 3159, Dec. 26, 1925; 182, Jan. 9; 293, Jan. 16; 475-6, Jan. 23; 586-7, Jan. 30; 804, 806, Feb. 13, 1926.

Advertising: Insert, Dec. 12; 3 page insert, Dec. 19; 3124, Dec. 26, 1925; 1 page insert, Jan. 23, 1926.

Exploitation: Page 581, Jan. 30, 1926.

Newspaper Displays: Page 1232, Mar. 13, 1926.

JOHNSTOWN FLOOD, THE. Produced and distributed by Fox Film Corp. Released Feb. 14, 1926. Star, George O'Brien. Director, Irving Cummings. Length, 6,357 feet.

Theme: Melodrama. Engineer O'Day vainly warns Hamilton that dam is unsafe. It finally breaks and flood scatters destruction. O'Day and his sweetheart are saved.

References: Reviewed issue Mar. 13, 1926, page 1211.

Advertising: Two page insert, May 9; 2727, June 6; 2875, June 13; 3001, June 20; 3114-5, 3117, June 27; 1546-7, Oct. 3, 1925; 12-13, Jan. 2; 136, Jan. 9; 240, Jan. 16; 2 page insert, Jan. 23; 764-5, Feb. 13, 1926.

JUST PLAIN FOLKS. Produced and distributed by Bud Barsky Corp. Released Dec., 1925. Star, Kenneth McDonald. Director, Robert N. Bradbury. Length, 5,000 feet.

JUST SUPPOSE. Produced by Inspiration Pictures. Distributed by First National. Released Jan. 10, 1926. Star, Richard Barthelmess. Director, Kenneth Webb. Length, 6,270 feet.

Theme: Modern romantic drama of a prince who falls in love with an American girl whom he wins after surmounting many obstacles in this and his native land.

References: Reviewed issue Jan. 30, 1926, page 601.

First run showings: Pages 584-6, Jan. 30; 697, Feb. 6; 804, Feb. 13, 1926.

Advertising: Insert, Dec. 19, 1925; 150, Jan. 9; 2 page insert, Jan. 23, 1926.

Newspaper Displays: Page 1446, Mar. 27, 1926.

K

KEEPER OF THE BEES, THE. Produced by Gene Stratton-Porter Prod. Distributed by Film Booking Offices. Released Oct. 18, 1925. With Robert Frazer, Clara Bow, Alyce Mills. Director, James Leo Meehan. Length, 6,712 feet.

Theme: Restoration to health of a disabled war veteran through his contact with nature, and his romance with a fair neighbor.

References: Reviewed issue Oct. 17, 1925, page 1825.

First run showings: Pages 1601, Oct. 3; 2159-60, Nov. 7; 2559, Nov. 28; 2666, Dec. 5; 3028, Dec. 19; 3159, Dec. 26, 1925; 48, Jan. 2; 183-4, Jan. 9; 474, Jan. 23; 587, Jan. 30, 1926.

Advertising: Pages 2434, May 16; 2894, June 13; 3110, June 27; 139, July 11; 400, July 25; 498, Aug. 1; 667, Aug. 8; 762-3, Aug. 15; 901, Aug. 22; 993, Aug. 29; 1108, Sept. 5; 1457, 1459, Sept. 26; 1544-5, Oct. 3; 1648, Oct. 10; 1755, Oct. 17; 1866, Oct 24; 2000, Oct. 31; 2117, Nov. 7; 2203, Nov. 14; 2412-3, Nov. 21; 2630, Dec. 5; 2954, Dec. 19, 1925; 1156, Mar. 13, 1926.

Window Displays: Page 1251, Sept. 12, 1925.

Lobby Displays: Pages 2158, Nov. 7, 1925; 1204, Mar. 13, 1926.

Newspaper Displays; Pages 2560, Nov. 28; 3159, Dec. 26, 1925; 48, Jan. 2; 585, Jan. 30; 696, Feb. 6, 1926.

Exploitation: Page 180, Jan. 9, 1926.

KEEP SMILING. Produced by Howard Estabrook. Distributed by Associated Exhibitors. Released Sept. 6, 1925. Star, Monty Banks. Directors, Albert Austin and Gilbert W. Pratt. Length, 5,456 feet.

Theme: Farce-melodrama of youth afraid of water. He invents life-belt, saves beautiful girl from drowning, enters himself in boat race—and wins the prize and the girl.

References: Reviewed issue Aug. 1, 1925, page 621.

First run showings: Pages 2664, Dec. 5, 1925; 183, Jan. 9, 1926.

Advertising: Two page insert, Aug. 15; 1 page insert, Sept. 5, 1925; insert, Jan. 16, 1926.

KENTUCKY PRIDE. Produced and distributed by Fox Film Corp. Released Sept. 6, 1925. With J. F. MacDonald, Gertrude Astor and Henry B. Walthall. Director, John Ford. Length, 6,652 feet.

Theme: A melodrama of the turf, in which a broken-down racehorse tells its life story.

References: Reviewed issue Sept. 19, 1925, page 1401.

First run showings: Pages 1391, Sept. 19; 1493, Sept. 26; 1602, Oct. 3; 1707-9, Oct. 10; 1813, Oct. 17; 2270, Nov. 14; 2453, Nov. 21; 2824, Dec. 12; 3027, Dec. 19, 1925; 585, Jan. 30, 1926.

Advertising: Two page insert, May 9; 2493, May 23; 2727, June 6; 2875, June 13; 3001, June 20; 3114-6, June 27; 252-3, July 18; 387-8, July 25; 1001, Aug. 29; 1546-7, Oct. 3, 1925.

Newspaper Displays: Page 1599, Oct. 3, 1925.

Exploitation: Page 582, Jan. 30, 1926.

KING OF THE TURF. Produced and distributed by Film Booking Offices. Released Feb. 28, 1926. With Patsy Ruth Miller and Kenneth Harlan. Director, James Hogan. Length, 6,210 feet.

Theme: Melodrama. Kentucky Colonel, unjustly sent to jail, has his name cleared by prison associates. Hero rides Colonel's horse to victory, wins daughter.

References: Reviewed issue Mar. 6, 1926, page 1112.

Advertising: Pages 2434, May 16; 2894, June 13; 3111, June 27; 139, July 11; 400, July 25; 499, Aug. 1; 667, Aug. 8; 762, Aug. 15; 901, Aug. 22; 993, Aug. 29; 1108, Sept. 5; 1458, Sept. 26; 2000, Oct. 31, 1925; 1158, Mar. 13; 1254-5, Mar. 20, 1926.

KING ON MAIN STREET, THE. Produced by Famous Players Distributed by Paramount. Released Nov. 9, 1925. Star, Adolphe Menjou. Director, Monta Bell. Length, 6,229 feet.

Theme: King of mythical country visits U. S., has short-lived romance with American girl, and a real democratic time, finally returning to assume duties as monarch.

References: Reviewed issue Nov. 7, 1925, page 2168.

First run showings: Pages 2046, Oct. 31; 2159-61, Nov. 7; 2453, Nov. 21; 2559, Nov. 29; 2663, Dec. 5; 2825-6, Dec. 12; 3028-9, Dec. 19; 3160-1, Dec. 26, 1925; 475, Jan. 23; 805, Feb. 13, 1926.

Advertising: Two page insert, May 16; 2485, May 23; 361, July 25; 496, Aug. 1; 1 page insert, Nov. 14; 1 page insert, Nov. 21; insert, Dec. 19, 1925.

Exploitation: Page 289, Jan. 16, 1926.

Newspaper Displays: Page 3028, Dec. 19, 1925.

KISS FOR CINDERELLA, A. Produced by Famous Players. Distributed by Paramount. Released Dec., 1925. With Betty Bronson, Tom Moore and Esther Ralston. Director, Herbert Brenon. Length, 9,686 feet.

Theme: Modern romance of a little slavey who is called

Cinderella because of her tiny feet and belief that one day she will find a prince for herself.
References: Reviewed issue Dec. 26, 1925, page 3208.
First run showings: Pages 47, 49, Jan. 2; 182-4, Jan. 9; 294, Jan. 16; 475, Jan. 23, 1926.
Advertising: Two-page insert, May 16; 2485, May 23; 2589, May 30; 2871, June 13; 360-1, July 25; 496-7, Aug. 1; 983, Aug. 29; 2489, Nov. 28; 2599, 2667-74, Dec. 5; insert, Dec. 19; 3073, Dec. 26, 1925; 3, Jan. 2; 115-6, Jan. 9; 338, Jan. 23, 1926.
Exploitation: Pages 580f, Jan. 30; 687, Feb. 6, 1926.
Newspaper Displays: Page 470, Jan. 23, 1926.

KNOCKOUT KID, THE. Produced by Harry Webb Prod. Distributed by Rayart Pictures Corp. Released Sept. 1, 1925. Star, Jack Perrin. Director, Albert Rogell. Length, 4,901 feet.
Theme: Western comedy-melodrama. Hero disowned by wealthy father because of pugilistic propensities, is nearly lynched as cattle-rustling suspect in Texas, has variety of adventures, evades widow's love advances, wins her niece.
References: Reviewed issue Jan. 9, 1926, page 192.

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LADIES OF LEISURE. Produced and distributed by Columbia Pictures Corp. Released Feb. 1, 1926. Star, Elaine Hammerstein. Director, Tom Buckingham. Length, 5,257 feet.
Theme: Drama. Girl in love with man whose sister she acts as companion to, disappears when her shady past threatens. Is eventually cleared and weds him.
References: Reviewed issue April 3, 1926, page 1526.
Advertising: Page 1665, Oct. 10, 1925.

LADY FROM HELL. Produced by Stuart Paton. Distributed by Asso. Exhibitors. Released Jan. 17, 1926. With Roy Stewart and Blanche Sweet. Director, Stuart Paton. Length, 5,337 feet.
Theme: Romantic melodrama laid in the West and Scotland and dealing with the adventures of a "Lady from Hell," in winning a bride, and estate.
References: Reviewed issue Feb. 6, 1926, page 704.
First run showings: Page 697, Feb. 6, 1926.
Advertising: Insert, Aug 15; 2-pg. insert, Dec. 12, 1925.

LADY WINDERMERE'S FAN. Produced and distributed by Warner Bros. Released Dec. 26, 1925. With Ronald Colman, Irene Rich, May McAvoy and Bert Lytell. Director, Ernst Lubitsch. Length, 7,612 feet.
Theme: Society drama. Lady Windermere believes her mother to be dead. Latter returns, is banned by society for past indiscretions, attends daughter's party, later sacrifices herself to save Lady Windermere's reputation, but weds happily.
References: Reviewed issue Dec. 16, 1925, page 3043.
First run showings: Pages 182-3, Jan. 9; 475-6, Jan. 23; 586-7, Jan. 30; 804, Feb. 13, 1926.
Advertising: Insert, Aug. 1, 1925; 252-3, Jan. 16; 354-5, Jan. 23; 864, Feb. 20, 1926.
Prologues: Page 1123, Mar. 6, 1926.

LAST EDITION, THE. Produced by Emory Johnson. Distributed by Film Booking Offices. Released Nov. 8, 1925. Star, Ralph Lewis. Director, Emory Johnson. Length, 6,400 feet.
Theme: A melodrama of newspaper life in which a bootlegger and a crooked assistant district attorney seek to frame a bribery charge against the son of the assistant foreman of a newspaper composing room.
References: Reviewed issue Oct. 17, 1925, page 1829.
First run showings: Pages 2452, Nov. 21; 2560, Nov. 28; 2663, Dec. 5; 2823, 2825-6, Dec. 12; 3028-9, Dec. 19; 3162, Dec. 26, 1925. 474, Jan. 23; 804, Feb. 13, 1926.
Advertising: Pages 2434, May 16; 3110, June 27; 139, July 11 400, July 25; 498, Aug. 1; 667, Aug. 8; 762, Aug. 15; 901, Aug 22; 993, Aug. 29; 1108, Sept. 5; 1458, Sept. 26; 2000, Oct. 31; 2109, 2111, Nov. 7; 2754, Dec. 12; 3105, Dec. 26, 1925; 128, Jan. 9; 1157, Mar. 13, 1926.
Exploitation: Page 580f, Jan. 30, 1926.

LAWLESS TRAILS. Produced by B. A. Goodman Prod. Distributed by A. G. Steen. Released Oct., 1925. Star, Bruce Gordon. Director, Forrest Sheldon. Length, 5 reels.
Theme: Western melodrama. Crook blackmails and threatens daughter of rancher, her lover shields her at risk of own reputation; eventually clears everything up.
References: Reviewed issue Feb. 20, 1926, page 912.

LAZYBONES. Produced and distributed by Fox Film Corp. Released Nov. 8, 1925. With Buck Jones and Madge Bellamy. Director, Frank Borzage. Length, 7,236 feet.
Theme: Dramatic romance, small-town atmosphere, hero easygoing youth, who adopts a motherless baby girl, loses his sweetheart, fights in France, returns to find girl grown, hopes to wed her, but fails.
References: Reviewed issue Oct. 31, 1925, page 2059.
First run showings: Pages 2453-4, Nov. 21; 2561, Nov. 28; 2824, Dec. 12; 3160, Dec. 26, 1925; 294, Jan. 16, 1926.
Advertising: Two-page insert, May 9; 2493, May 23; 2727, June 6; 2875, June 13; 3001, June 20; 3116, June 27; 1546-7, Oct. 3; 1874-5, Oct. 24; 2100, Nov. 7, 1925.

LET'S GO GALLAGHER. Produced and distributed by Film Booking Offices. Released Sept. 20, 1925. Star, Tom Tyler. Directors, Robert De Lacey and James Gruen. Length, 5,182 feet.
Theme: Western melodrama. Cowboy hero becomes foreman of girl's ranch, defeats schemes of cattle-rustlers and wins her for wife.
References: Reviewed issue Oct. 3, 1925, page 1611.
First run showings: Page 2666, Dec. 5, 1925.
Advertising: Pages 1098, Sept. 5; 1867, Oct. 24, 1925; 348-9, Jan. 23, 1926.

LIGHTS OF OLD BROADWAY. Produced by Cosmopolitan. Distributed by Metro-Goldwyn-Mayer. Released Nov. 8, 1925. Star, Marion Davies with Conrad Nagel. Director, Monta Bell. Length, 6,437 feet.
Theme: A romantic drama of old New York in which a daughter of lowly Irish folk rises to a place with the aristocrats and saves her father-in-law from ruin by coming to the rescue of his bank with tremendous profits from seemingly worthless electric stock.
References: Reviewed issue Nov. 14, 1925, page 2357.

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First run showings: Pages 2045, Oct. 31; 2159-60, Nov. 7; 2267, 2270, Nov. 14; 2453-4, Nov. 21; 2560-1, Nov. 28; 2664, Dec. 5; 2825-6, Dec. 12; 3162, Dec. 26, 1925; 47, Jan. 2; 294, Jan. 16; 695-6, Feb. 6; 804-5, Feb. 13, 1926.

Advertising: Insert, June 6; insert, June 13; insert, June 20; insert, June 27; front cover, also insert, July 4; insert, July 11; insert, July 18; insert, July 25; one page insert, Aug. 1; insert, Sept. 19; front cover, Oct. 3; front cover, Oct. 17; 1868-9, Oct. 24; 2612-3, Dec. 5, 1925; insert, Jan. 16, 1926.

Exploitation: Page 2450, Nov. 21, 1925.

Newspaper Displays: Page 3160, Dec. 26, 1925.

LITTLE ANNIE ROONEY. Produced by Mary Pickford Corp. Distributed by United Artists Corp. Released Oct. 18, 1925. Star, Mary Pickford. Director, William Beaudine. Length, 8,850 feet.

Theme: Comedy-melodrama, East Side atmosphere, gangster stuff, humorous episodes, Mary Pickford as twelve-year-old heroine.

References: Reviewed issue Oct. 31, 1925, page 2057.

First run showings: Pages 1038h, Aug. 29; 1151, Sept. 5; 1709-10, Oct. 10; 1934, Oct. 24; 2045, Oct. 31; 2160, Nov. 7; 2267, Nov. 14; 2452-3, Nov. 21; 2663, Dec. 5; 2824-5, Dec. 12, 1925; 47, Jan. 2; 183, Jan. 9; 294, Jan. 16; 476, Jan. 23; 697, Feb. 6, 1926.

Advertising: Pages 2003-4, May 9; 2414, Nov. 21; 2506, Nov. 28; 2628, Dec. 5; 2734, Dec. 12; 2972, Dec. 19, 1925.

Lobby Displays: Pages 178, Jan. 9; 1004, Feb. 27, 1926.

Exploitation: Page 2261, Nov. 14, 1925.

Newspaper Displays: Pages 1392, Sept. 19; 1814, Oct. 17; 1934, Oct. 24; 3198, Dec. 26, 1925.

Prologues: Page 1317, Mar. 20, 1926.

LITTLE GIANT, THE. Produced and distributed by Universal Pictures Corp. Released Jan. 3, 1926. Star, Glenn Hunter. Director, William Nigh. Length, 6,929 feet.

Theme: Youth appointed sales manager of big firm is failure at first, but redeems himself and makes good with aid of old uncle.

References: Reviewed issue Jan. 30, 1926, page 597.

Advertising: Pages 1904, May 2; 2597, May 30; 2775, 2777, June 6, 1925.

LIVE WIRE, THE. Produced by C. C. Burr. Distributed by First National. Released Sept. 20, 1925. Star, Johnny Hines. Director, Charles Hines. Length, 7,000 feet.

Theme: Comedy melodrama of adventures of circus performer, out of work, whose athletic ability and sense of humor win him wealth and a girl.

References: Reviewed issue Sept. 12, 1925, page 1273.

First run showings: Pages 1709, Oct. 10, 1813, Oct. 17; 1934, Oct. 24; 2048, Oct. 31; 2159, Nov. 7; 2268-9, Nov. 14; 2453, Nov. 21; 2664, Dec. 5; 3027, Dec. 19, 1925; 47, Jan. 2; 474, Jan. 23; 584, Jan. 30; 806, Feb. 13, 1926.

Advertising: Pages 2010, Oct. 31; insert, Dec. 19; 3123, 3185, Dec. 26, 1925.

Newspaper Displays: Pages 2047, Oct. 31, 1925; 584, Jan. 30, 1926.

Lobby Displays: Pages 181, Jan. 9; 1098, Mar. 6, 1926.

Exploitation: Pages 901, Feb. 20; 1100, Mar. 6, 1926.

LORD JIM. Produced by Famous Players-Lasky. Distributed by Paramount. Released Dec., 1925. With Percy Marmont, Shirley Mason and Noah Beery. Director, Victor Fleming. Length, 6,702 feet.

Theme: A romantic drama of the East Indian seas and the jungle country, in which a sailor, ruled an outcast by a high seas' court, becomes a power among the natives, finding real love and at last peace eternal.

References: Reviewed issue Nov. 21, 1925, page 2461.

First run showings: Pages 2559-60, Nov. 28; 2664, Dec. 5; 3028-9, Dec. 19; 3160, Dec. 26, 1925; 47, Jan. 2; 474, Jan. 23, 1926.

Advertising: Two-page insert, May 16; 2485, May 23; 2589, May 30; 2870, June 13; 361-2, July 25; 1303, Sept. 19; 2488, Nov. 28; 2599, Dec. 5; insert, Dec. 19, 1925.

LORRAINE OF THE LIONS. Produced and distributed by Universal Pictures Corp. Released Oct. 11, 1925. Featuring Norman Kerry and Patsy Ruth Miller. Director, Edward Sedgwick. Length, 6,750 feet.

Theme: Jungle melodrama, with gorilla as one of central figures and romantic love interest.

References: Reviewed issue Aug. 15, 1925, page 845.

First run showings: Pages 1257, Sept. 12; 1710, Oct. 10; 2162, Nov. 7; 2664, Dec. 5, 1925; 49, Jan. 2; 295, Jan. 16; 804, Feb. 13, 1926.

Advertising: Pages 1904, May 2; 2596-7, May 30; 2774-6, June 6; 374-5, July 25, 1925; 639, Feb. 6, 1926.

Newspaper Displays: Page 1602, Oct. 3, 1925.

LOST WORLD, THE. Produced by First National-Watterson R. Rothacker. Distributed by First National. Released Sept., 1925. With Bessie Love, Lewis Stone, Wallace Beery, Lloyd Hughes. Director, Harry O. Hoyt. Length, 9,700 feet.

Theme: Fanciful drama showing group of daring explorers brought in contact with prehistoric animals, culminating in one of the beasts being brought to London and which escapes to wreak havoc before he drowns in the Thames.

References: Reviewed issue Feb. 21, 1925, page 817.

First run showings: Pages 903, Feb. 28; 2650, May 30; 2826, June 6; 2958, June 13; 3065, June 20; 3172-4, June 27; 93, July 4; 209, July 11; 313, July 18; 442, July 25; 829, Aug. 15; 946, Aug. 22; 1038g, Aug. 29; 1150, Sept. 5; 1255-6, Sept. 12; 1390-1, Sept. 19; 1492-3, Sept. 26; 1600, Oct. 3; 1708-9, Oct. 10; 1813, Oct. 17; 1933, Oct. 24; 2046, Oct. 31; 2269, Nov. 14; 2452, Nov. 21; 2561, Nov. 28; 2663, Dec. 5; 2824, Dec. 12; 3162, Dec. 26, 1925.

Advertising: Pages 2974, Dec. 29, 1923; insert, May 31; 147, July 12; 2 page insert, Nov. 29, 1924; insert, April 4; 29, July 4; 1122, Sept. 5; 1568-9, Oct. 3; 2008-9, Oct. 31, 1925; 1 page insert, Jan. 23, 1926.

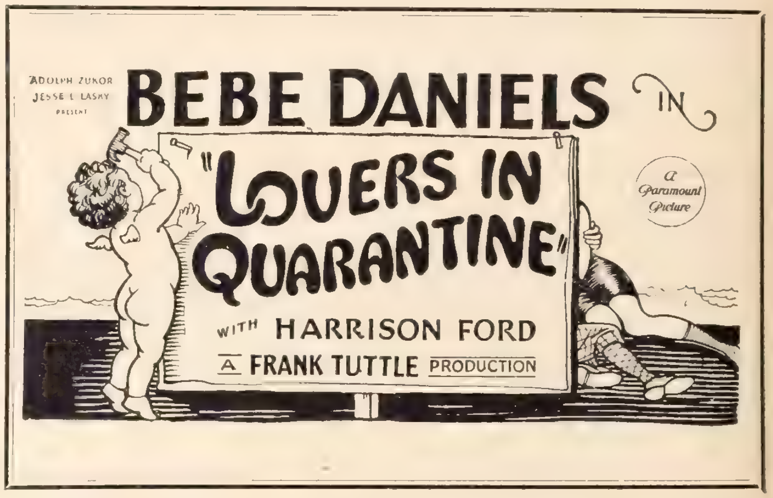
Prologues: Page 1328b, Mar. 28, 1925.

Lobby Displays: Pages 1928, Oct. 24, 1925; 178, Jan. 9; 897, Feb. 20, 1926.

Exploitation: Pages 1742g, April 18; 2254, May 16; 2546, 2552a, May 23; 305, July 18; 431, July 25; 705, Aug. 8; 1148, Sept. 5; 1253, Sept. 12; 1360, Sept. 19; 1487, Sept. 26; 1806, Oct. 17; 1929, Oct. 24; 2037, 2039, Oct. 31; 2265, Nov. 14; 2832, Dec. 12, 1925; 81, Jan. 2; 176, 179-80, Jan. 9; 580g, Jan. 30; 795, Feb. 13; 1005, Feb. 20, 1926.

Newspaper Displays: Pages 2964, June 13; 1039, Aug. 29; 1390, Sept. 19; 1494, Sept. 26; 1814, Oct. 17; 2048, Oct. 31, 1925.

Window Displays: Pages 3059, June 20; 432, July 25; 608, Aug. 1; 2038, Oct. 31, 1925. -



LOVERS IN QUARANTINE. Produced by Famous Players-Lasky. Distributed by Paramount. Released Oct. 12, 1925. Star, Bebe Daniels with Harrison Ford. Director, Frank Tuttle. Length, 6,570 feet.

Theme: Comedy, with heroine getting mixed up in elder sister's love affairs, and finally flirting herself into a match with desirable fiance.

References: Reviewed issue Oct. 24, 1925, page 1947.

First run showings: Pages 1933-5, Oct. 24; 2159, 2161-2, Nov. 7; 2454, Nov. 21; 2664, Dec. 5, 1925; 49, Jan. 2; 295, Jan. 16; 475, Jan. 23, 1926.

Advertising: Two page insert, May 16; 2485, May 23; 496, Aug. 1; 649, Aug. 8; 1541, Oct. 3; 1754, Oct. 17; 1 page insert, Oct. 31; insert, Dec. 19, 1925.

Newspaper Displays: Page 2160, Nov. 7, 1925.

LOVER'S ISLAND. Produced by Henri D. Berger. Distributed by Associated Exhibitors. Released Dec. 27, 1925. Star, Hope Hampton. Director, Henri D. Berger. Length, 4,624 feet.

Theme: Romantic drama. Waif of fishing village wins member of "400" as husband.

References: Reviewed issue Jan. 23, 1926, page 484.

Advertising: Insert, Aug. 15; two page insert, Dec. 12, 1925; 746-7, Feb. 13, 1926.

LOVE TOY, THE. Produced and distributed by Warner Bros. Released Feb. 13, 1926. Star, Lowell Sherman. Director, Erle C. Kenton. Length, 5,118 feet.

Theme: Comedy, dealing with the rise to power of American youth disappointed in love, who finds new sweetheart and happiness in mythical kingdom.

References: Reviewed issue Mar. 13, 1926, page 1212.

Advertising: Insert, Aug. 1, 1925.

LUCK AND SAND. Produced by Maloford Prod. Distributed by Clarion Photoplays, Inc. Released Oct. 24, 1925. Star and director, Leo Maloney. Length, 5,000 feet.

Theme: Western. Jim Blake intervenes to save brother of girl he loves, when former is unjustly suspected of murder. He also clears his own name and gets his reward.

References: Reviewed issue Feb. 27, 1926, page 1010.

LUCKY SPURS. Produced by H. B. Carpenter. Distributed by Chesterfield M. P. Corp. Released Feb. 1, 1926. Star, Bill Patton. Director, H. B. Carpenter. Length, 5 reels.

Theme: Western melodrama. Foundling is brought up in ignorance of parents. Later youth falls in love with a ranch owner's daughter and it develops that he is son of rancher's former partner and rightfully half-owner of wealthy establishment.

LURE OF THE TRACK. Produced by Chas. Makranzy. Distributed by Lee-Bradford Corp. Released Dec., 1925. With Maclyn Arbuckle and Sheldon Lewis. Length, 5,000 feet.

Theme: Race-track melodrama with climax enacted during running of the Derby, on which hero, a jockey, has staked all. Though object of plots, he pilots mount to victory, his winnings enabling him to save sweetheart and her father from ruin.

LURE OF THE WILD, THE. Produced and distributed by Columbia Pictures Corp. Released Jan. 1, 1926. With Jane Novak and Alan Roscoe. Director, Frank R. Strayer. Length, 5,684 feet.

Theme: Melodrama. Treats of young wife whose husband is killed by enemy and dog that rescues lost child. Dog forces villain over cliff. Trapper weds widow.

References: Reviewed issue Feb. 13, 1926, page 811.
First run showings: Page 587, Jan. 30, 1926.
Advertising: Pages 545, July 29; 1636-7, Sept. 30, 1922; 1664. Oct. 10, 1925.

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MADAM BEHAVE. Produced by Al Christie. Distributed by Prod. Dist. Corp. Released Dec. 6, 1925. With Julian Eltinge and Ann Pennington. Director, Scott Sidney. Length, 5,415 feet.

Theme: Farce comedy. Plot hinging on attempts of law-suit principals to locate missing unknown woman witness, impersonated by hero with comic results.

References: Reviewed issue Nov. 14, 1925, page 2363.
First run showings: Pages 2664, Dec. 5; 3162, Dec. 26, 1925; 183, Jan. 9; 293, Jan. 16; 474, Jan. 23, 1926.
Advertising: Pages 2098-99, Nov. 7; 2603, Dec. 5; 3081, 3091, Dec. 25, 1925; 640-1, Feb. 6; 850-1, Feb. 20, 1926.
Window Displays: Page 1382, Mar. 27, 1926.

CECIL B. DEMILLE PRESENTS
Leatrice Joy
IN
"MADE for LOVE"
WITH EDMUND BURNS, BERTRAM GRASSBY & ETHEL WALES
STORY AND ADAPTATION BY GARRETT FORT
RELEASED BY PRODUCERS DISTRIBUTING CORPORATION
A PAUL SLOANE PRODUCTION

MADE FOR LOVE. Produced by Cecil B. DeMille. Distributed by Producers Dist. Corp. Released Feb. 14, 1926. Star, Leatrice Joy. Director, Paul Sloane. Length, 6,703 feet.

Theme: Drama. Absorbed in his work, American archaeologist neglects his wife. They are trapped in an ancient tomb by an Egyptian Prince, rescued and reunited.

References: Reviewed issue Feb. 13, 1926, page 812.
First run showings: Pages 474, Jan. 23; 585, Jan. 30, 1926.
Advertising: Pages 1092, Sept. 5; 3081, Dec. 26, 1925; 118, Jan. 9, 1926.
Lobby Displays: Page 1203, Mar. 13, 1926.

MAN FROM RED GULCH, THE. Produced by Hunt Stromberg. Distributed by Prod. Dist. Corp. Released Dec. 13, 1925. Star, Harry Carey. Director, Edmund Mortimer. Length, 5,437 feet.

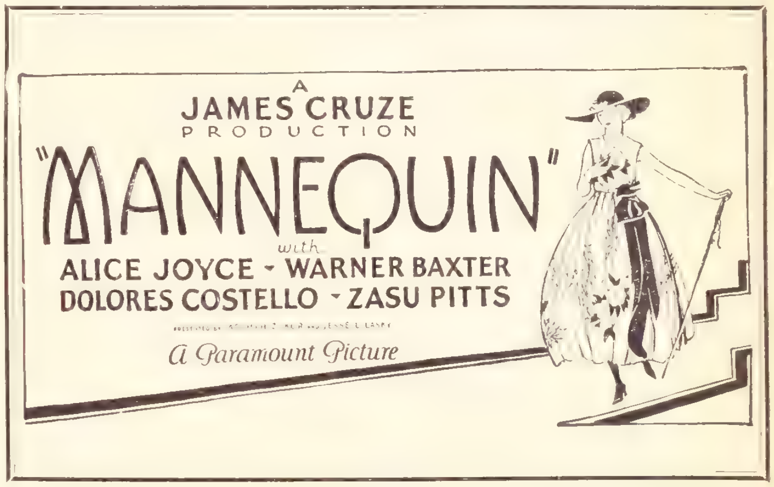
Theme: Melodrama of California, '49 period. Hero befriends children of slain partner, wins love of their aunt and avenges pal's death at the finish.

References: Reviewed issue Dec. 5, 1925, page 2691.
First run showings: Page 3027, Dec. 19, 1925.
Advertising: Pages 7, July 4; 1991, Oct. 31; 3081, Dec. 26, 1925.
Exploitation: Page 896, Feb. 20, 1926.

MANHATTAN MADNESS. Produced by Fine Arts Pictures, Inc. Distributed by Associated Exhibitors. Released Sept. 20, 1925. Baxter, Dolores Costello and Zazu Pitts. Director, James Cruze. Length, 6,981 feet.

Theme: Adventure romance of westerner who comes to New York and belittles the city. His friends surprise him with plenty of excitement.

References: Reviewed issue July 25, 1925, page 463.
First run showings: Pages 94, July 4; 828, Aug. 15; 3028, Dec. 19, 1925; 584, Jan. 30, 1926.
Advertising: Two page insert, Aug. 15; 1 page insert, Sept. 5, 1925.



MANNEQUIN. Produced by Famous Players. Distributed by Paramount. Released Jan., 1926. With Alice Joyce, Warner Baxter and Dolores Costello. Director, James Cruze. Length, 6,981 feet.

Theme: Society drama. Spans years developing cloak model's life history.

References: Reviewed issue Jan. 2, 1926, page 86.
First run showings: Pages 48-49, Jan. 2; 293, Jan. 16; 474, Jan. 23; 586-7, Jan. 30; 695, Feb. 6, 1926.
Advertising: Pages 2488, Nov. 28; 2599, Dec. 5; 2720-1, Dec. 12; 3073, Dec. 26, 1925; 3, Jan. 2; 115-6, Jan. 9; 229, Jan. 16; 339, Jan. 23, 1926.
Prologues: Page 1005, Feb. 27, 1926.

MAN OF NERVE, A. Produced by Independent Pict. Corp. Distributed by Film Booking Offices. Released Sept. 20, 1925. Star, Bob Custer. Director, Louis W. Chaudet. Length, 4,452 feet.

Theme: Western melodrama. Cowboy is unjustly suspected of murdering employer, nearly lynched, saved by sweetheart, proves innocence, gets real criminal.

References: Reviewed issue Nov. 28, 1925, page 2571.
Advertising: Page 3086, Dec. 26, 1925.

MAN ON THE BOX, THE. Produced and distributed by Warner Bros. Released Oct. 17, 1925. Star, Syd Chaplin. Director, Chuck Reisner. Length, 7,239 feet.

Theme: Comedy of mistaken identity in which hero, a wealthy young man, masquerades as the groom, and later the maid, of the girl he has fallen in love with, ultimately foiling the villainous spies and winning the girl.

References: Reviewed issue Oct. 10, 1925, page 1718.
First run showings: Pages 1707, Oct. 10; 1813, Oct. 17; 1933, Oct. 24; 2160. Nov. 7; 2270, Nov. 14; 2454, Nov. 21; 2663, 2665, Dec. 5; 2824-5, Dec. 12; 3027, Dec. 19; 3160-1, Dec. 26, 1925; 47, Jan. 2; 184, Jan. 9; 293-4, Jan. 16; 587, Jan. 30; 697, Feb. 6, 1926.
Advertising: Insert, Aug. 1; 1330-1, Sept. 19; 1662-3, Oct. 10; 1775, Oct. 17, 1925.
Newspaper Displays: Pages 2664, Dec. 5; 3033, Dec. 19, 1925; 182, Jan. 9; 293, Jan. 16, 1926.
Exploitation: Page 580g, Jan. 30, 1926.

MAN RUSTLIN'. Produced by Independent Pict. Corp. Distributed by Film Booking Offices. Released Jan. 10, 1926. Star, Bob Custer. Director, Del Andrews. Length, 4,666 feet.

Theme: Western comedy melodrama. Hero cowboy turns reporter to please girl, succeeds by digging up sensational stories, becomes syndicate writer and weds her.

References: Reviewed issue Jan. 16, 1926, page 306.
Advertising: Page 537, Jan. 30, 1926.

MAN UPSTAIRS, THE. Produced and distributed by Warner Bros. Released Jan. 22, 1926. Star, Monte Blue. Director, Roy Del Ruth. Length, 6,251 feet.

Theme: Mystery drama. Hero making joke out of murder story has tables turned on him by girl he meets through personal in Agony Column.

References: Reviewed issue Feb. 13, 1926, page 813.

First run showings: Page 586, Jan. 30, 1926.

MAN WHO FOUND HIMSELF, THE. Produced by Famous Players-Lasky. Distributed by Paramount. Released Sept. 28, 1925. Star, Thomas Meighan with Virginia Valli. Director, Alfred E. Green. Length, 7,168 feet.

Theme: Heart interest drama, in which loyal hero goes to jail to cover up guilt of weak brother, temporarily loses his sweetheart, but regains her, and decides not to carry out intended scheme of revenge.

References: Reviewed issue Sept. 5, 1925, page 1163.

First run showings: Pages 1150, Sept. 5; 1389-90, Sept. 19; 1493-4, Sept. 26; 1708-10, Oct. 10; 1813, 1816, Oct. 17; 2162, Nov. 7; 2269, Nov. 14; 2454, Nov. 21; 2663, Dec. 5, 1925.

Advertising: Two-page insert, May 16; 2485, May 23; 3109, June 27; 362, July 25; 497, Aug. 1; 649, 651, Aug. 8; 1200, Sept. 12; 1643, Oct. 10; insert, Dec. 19, 1925.

Newspaper Displays: Pages 1814, Oct. 17; 2665, Dec. 5, 1925.

Lobby Displays: Page 3196, Dec. 26, 1925.

MASKED BRIDE, THE. Produced and distributed by Metro-Goldwyn-Mayer. Released Dec. 6, 1925. Star, Mae Murray. Director, Wm. Christy Cabanne. Length, 5,699 feet.

Theme: Crook and society melodrama. Apache dancer plots with confederate to rob American millionaire, weds him, experiences remorse, reforms and is forgiven.

References: Reviewed issue Dec. 12, 1925, page 2844.

First run showings: Pages 2823, Dec. 12, 1925; 48, Jan. 2; 183, Jan. 9; 294, Jan. 16; 474, Jan. 23; 585, Jan. 30; 697, Feb. 6; 804, Feb. 13, 1926.

Advertising: Pages 3103, Dec. 26, 1925; insert, Jan. 16, 1926.

Newspaper Displays: Page 940, Feb. 20, 1926.

MEMORY LANE. Produced by Louis B. Mayer. Distributed by First National. Released Jan. 17, 1926. With Eleanor Boardman and Conrad Nagel. Director, John M. Stahl. Length, 6,825 feet.

Theme: Society drama, in which wife retains love for childhood sweetheart. Latter dispels illusion and brings her happiness with husband.

References: Reviewed issue Jan. 23, 1926, page 485.

First run showings: Pages 696, Feb. 6; 804, Feb. 13, 1926.

Advertising: Insert, Dec. 19, 1925; 150, Jan. 9; 1-page insert, Jan. 23; 868, Feb. 20, 1926.

Newspaper Displays: Page 696, Feb. 6, 1926.

Prologues: Page 1316, Mar. 20, 1926.

MERRY WIDOW, THE. Produced and distributed by Metro-Goldwyn-Mayer. Released Nov. 15, 1925. With Mae Murray and John Gilbert. Director, Erich Von Stroheim. Length, 10,027 feet.

Theme: Mythical kingdom story, with the hero, a prince, eventually marrying the heroine, an American chorus girl.

References: Reviewed issue Sept. 12, 1925, page 1272.

First run showings: Pages 1150, Sept. 5; 2159-61, Nov. 7; 2267-9, Nov. 14; 2453-4, Nov. 21; 2559-60, Nov. 28; 2665-66, Dec. 5; 2825-6, Dec. 12; 3028-9, Dec. 19; 3159-60, Dec. 26, 1925; 47, Jan. 2; 183, Jan. 9; 294-5, Jan. 16; 475-6, Jan. 23; 587, Jan. 30; 697, Feb. 6; 804, Feb. 13, 1926.

Advertising: Pages 661, Feb. 10; 884, Feb. 24; 1-page insert, Aug. 4, 1923; insert, July 19; 492, Aug. 2; front cover and insert, Nov. 8; front cover and insert, Dec. 6; front cover, Dec. 27, 1924; front cover, 2490, May 23; insert, June 13; insert, June 20; 3-page insert, June 27; front cover and insert, July 4; insert, July 11; insert, July 18; insert, July 25; insert, Aug. 1; front cover, Sept. 12; front cover and insert, Sept. 19; front cover, Sept. 26; front cover, Oct. 10; front cover, Oct. 31; front cover, Nov. 7; 2214-5, Nov. 14; 2732, Dec. 12; front cover, Dec. 19, 1925; insert, Jan. 16; front cover, also 4-page insert, Mar. 6; front cover, Mar. 20, 1926.

Lobby Displays: Pages 287, Jan. 16; 816, Feb. 13; 1202, Mar. 13, 1926.

Exploitation: Pages 3196, Dec. 26, 1925; 180-1, Jan. 9; 582, Jan. 30; 900, Feb. 20; 1005, Feb. 27; 1097, 1101, Mar. 6, 1926.

Newspaper Displays: Pages 2823, Dec. 12; 3014, Dec. 19, 1925; 1204, Mar. 13, 1926.

Window Displays: Pages 292, Jan. 16; 1101, Mar. 6, 1926.

MIDNIGHT FLYER, THE. Produced and distributed by Film Booking Offices. Released Dec. 6, 1925. With Cullen Landis and Dorothy Devore. Director, Tom Forman. Length, 6,200 feet.

Theme: Melodrama. Engineer dismissed on cowardice charge redeems himself by saving Midnight Flyer from collision, is reinstated and wins girl he loves.

References: Reviewed issue Jan. 9, 1926, page 190.

First run showings: Pages 474, 476, Jan. 23; 585, Jan. 30; 806, Feb. 13, 1926.

Advertising: Pages 2434, May 16; 2894, June 13; 3111, June 27; 139, July 11; 400, July 25; 499, Aug. 1; 667, Aug. 8; 762, Aug. 15; 901, Aug. 22; 993, Aug. 29; 1108, Sept. 5; 1458, Sept. 26; 2000, Oct. 31, 1925; 144-5, Jan. 9; 656, Feb. 6; 1157, Mar. 13, 1926.

MIDNIGHT LIMITED. Produced by Gerson Pictures Corp. Distributed by Rayart Pictures. Released Feb. 1, 1926. With Gaston Glass and Wanda Hawley. Director, Oscar Apfel. Length, 5,855 feet.

Theme: Railroad melodrama. Crook attempts to rob station, falls in love with girl and reforms. Foils bandit friends and wins out by preventing a wreck.

References: Reviewed issue Jan. 2, 1926, page 85.

MIDSHIPMAN, THE. Produced and distributed by Metro-Goldwyn-Mayer. Released Oct. 18, 1925. Star, Ramon Novarro. Director, Wm. Christy Cabanne. Length, 7,498 feet.

Theme: Navy melodrama with genuine backgrounds, as exemplified by Annapolis scenes taken on the spot, with hero defeating enemies' schemes and winning girl he loves.

References: Reviewed issue Oct. 24, 1925, page 1943.

First run showings: Pages 1707, Oct. 10; 1813-4, Oct. 17; 1933, Oct. 24; 2046-8, Oct. 31; 2267-8, Nov. 14; 2560, Nov. 28; 2666, Dec. 5; 2824, Dec. 12; 3027, Dec. 19; 3159, 3161, Dec. 26, 1925; 48, Jan. 2; 184, Jan. 9; 295, Jan. 16, 1926.

Advertising: Insert, July 18; insert, July 25; insert, Aug. 1; 1008, Aug. 29; insert, Sept. 19; front cover, Oct. 17; 2214, Nov. 14; 2732, Dec. 12, 1925; front cover, Jan. 2; insert, Jan. 16, 1926.

Exploitation: Pages 2830, Dec. 12, 1925; 82, Jan. 2; 181, Jan. 9; 1414, Mar. 27, 1926.

Newspaper Displays: Page 2469, Nov. 21, 1925.

Prologues: Pages 181, Jan. 9; 1297, Mar. 20, 1926.

MILLION DOLLAR HANDICAP, THE. Produced by Metropolitan Pictures. Distributed by Producers Dist. Corp. Released Feb. 7, 1926. With Vera Reynolds, Edmund Burns and Ralph Lewis. Director, Scott Sidney. Length, 6,095 feet.

Theme: Turfman buys supposedly worthless horse which is ridden to victory by his daughter in a big race. She also clears reputation of unjustly accused lover.

References: Reviewed issue Jan. 30, 1926, page 597.

Advertising: Insert, Dec. 12, 1925, pages 954-55, Feb. 27; 1338-9, Mar. 27, 1926.

MIRACLE OF LIFE, THE. Produced by S. E. V. Taylor. Distributed by Asso. Exhibitors. Released Feb. 28, 1926. With Percy Marmont and Mae Busch. Director, S. E. V. Taylor. Length, 4,757 feet.

Theme: Modern society drama, dealing with marital conflict between husband who wants a family and wife who prefers freedom to pursue gay social existence. A realistic dream in which she sees herself old and lonely changes her viewpoint.

References: Advertising: Insert, Aug. 15; 2-page insert, Dec. 12, 1925.

MOANA. Produced by Robert Flaherty. Distributed by Paramount. Released Feb. 22, 1926. Director, Robert Flaherty. Length, 6,133 feet.

Theme: A true story of the love and life of a native man of Savaii in British Samoa and his betrothed.

References: Reviewed issue Jan. 30, 1926, page 595.

Advertising: One-page insert, Nov. 8, 1924; 2-page insert, May 16; 2-page insert, Dec. 19, 1925; 846, Feb. 20; 945, Feb. 27; 1042, Mar. 6, 1926.

Exploitation: Page 1382, Mar. 27, 1926.

MORALS FOR MEN. Produced and distributed by Tiffany Prod. Released Dec., 1925. With Conway Tearle and Agnes Ayres. Director, Bernie Hyman. Length, 7,443 feet.

Theme: Regeneration drama. Girl bootlegger and her "man" reform. He weds society girl and finds happiness. She is constantly blackmailed and commits suicide.

References: Reviewed issue Dec. 5, 1925, page 2690.

First run showings: Pages 3029, Dec. 19, 1925; 805, Feb. 13, 1926.

Advertising: Pages 1911, May 2; insert, June 6; 2411, Nov. 21, 1925.

MY LADY OF WHIMS. Produced by Dallas M. Fitzgerald. Distributed by Arrow Film Corp. Released Jan. 15, 1926. With Clara Bow and Donald Keith. Director, Dallas M. Fitzgerald. Length, 6,689 feet.

Theme: Comedy. Hero hired by wealthy father to chaperon wild daughter is led a merry chase by girl, whom he wins at the finish.

References: Reviewed issue Jan. 23, 1926, page 488.

MY OWN PAL. Produced and distributed by Fox Film Corp. Released Feb. 28, 1926. Star, Tom Mix with Olive Borden. Director, J. G. Blystone. Length, 6,658 feet.

Theme: Cowboy turns policeman, is successful in running down and eliminating crook gang, also saves girl he loves from kidnappers.

References: Reviewed issue Mar. 27, 1926, page 1421.

Advertising: Page 858, Feb. 20, 1926.

MYSTIC, THE. Produced and distributed by Metro-Goldwyn-Mayer. Released Sept. 27, 1925. With Aileen Pringle and Conway Tearle. Director, Tod Browning. Length, 6,239 feet.

Theme: Crook melodrama, with fake spiritualists doing their stuff, numerous thrills and romantic interest.

References: Reviewed issue Sept. 12, 1925, page 1269.

First run showings: Pages 1255-6, Sept. 12; 1392, Sept. 19; 1493, Sept. 26; 1599, Oct. 3; 1707, Oct. 10; 1814, Oct. 17; 2046-7, Oct. 31; 2162, Nov. 7; 2268, Nov. 14; 2454, Nov. 21; 2559, Nov. 28, 1925.

Advertising: Insert, June 6; insert, June 13; insert, June 27; insert, July 4; insert, July 18; insert, July 25; insert, Aug. 1; 1008, Aug. 29; insert, Sept. 19; 1773, Oct. 17; 2732, Dec. 12, 1925; insert, Jan. 16, 1926.

Exploitation: Page 2043, Oct. 31, 1925.

Newspaper Displays: Pages 1708, Oct. 10; 2270, Nov. 14, 1925.

N

NEVER THE TWAIN SHALL MEET. Produced by Cosmopolitan. Distributed by Metro-Goldwyn-Mayer. Released Sept. 13, 1925. With Anita Stewart, Bert Lytell and Huntly Gordon. Director, Maurice Tourneur. Length, 8,143 feet.

Theme: Treats of American who yields to South Seas lure, lives with native girl, deteriorates under tropical spell but is finally regenerated.

References: Reviewed issue Aug. 8, 1925, page 719.

First run showings: Pages 708, 711, Aug. 8; 828, Aug. 15; 945, Aug. 22; 1038g-h, 1039, Aug. 29; 1151, Sept. 5; 1257, Sept. 12; 1389, Sept 19; 1599, Oct. 3; 1709, Oct. 10; 1814, Oct 17; 1933, Oct. 24; 2268, Nov. 14; 2452-3, Nov. 21; 2561, Nov. 28, 1925.

Advertising: Insert, July 19; 492, Aug. 2, 1924; 310, Jan. 24; 526, Feb. 7; front cover, Feb. 14; insert, June 13; insert, June 20; insert, June 27; front cover, also insert, July 4; insert, July 18; insert, July 25; 766, Aug. 15; front cover, Aug. 22; 1008, Aug. 29; insert, Sept. 19; 1550, Oct. 3; 1773, Oct. 17; 2116-7, Nov. 7; 2214-5, Nov. 14; 2732, Dec. 12, 1925; insert, Jan. 16, 1926.

Exploitation: Pages 1702, 1706, Oct. 10, 1925.

Newspaper Displays: Page 2664, Dec. 5, 1925.

NEW BROOMS. Produced by Famous Players-Lasky. Distributed by Paramount. Released Oct. 12, 1925. With Bessie Love, Neil Hamilton and Phyllis Haver. Director, Wm. de Mille. Length, 5,443 feet.

Theme: A comedy of American home life in which a father comes close to wrecking his business, but makes a man out of his son in doing it.

References: Reviewed issue Oct. 24, 1925, page 1946.

First run showings: Pages 2046, Oct. 31; 2162, Nov. 7; 2267-8, Nov. 14; 2453-4, Nov. 21; 2561, Nov. 28; 2664, Dec. 5; 2826, Dec. 12, 1925; 586, Jan. 30, 1926.

Advertising: Two page insert, May 16; 2485, May 23; 2589, May 30; 2871, June 13; 360, July 25; 496, Aug. 1; 649, Aug. 8; 1541, Oct. 3; 1642, Oct. 10; 1 page insert, Oct. 31; insert, Dec. 19, 1925.

Exploitation: Pages 2351, Nov. 14; 2451, Nov. 21, 1925.

Lobby Displays: Page 2827, Dec. 12, 1925.

NEW CHAMPION, THE. Produced and distributed by Columbia Pictures Corp. Released Sept. 1, 1925. With Wm. Fairbanks and Edith Roberts. Director, Reeves Eason. Length, 4,547 feet

Theme: Prizefight melodrama. Hero substitutes for pugilist pal in match, beats champion and wins pretty girl.

References: Reviewed issue Dec. 19, 1925, page 3047.

NEW COMMANDMENT, THE. Produced by Robert T. Kane. Distributed by First National. Released Nov. 1, 1925. With Blanche Sweet and Ben Lyon. Director, Howard Higgin. Length, 6,980 feet.

Theme: Romantic drama of a youth of wealth who finds his true love in a French girl, forced to work as a model. The new commandment, "thou shalt not doubt," brings him back to her after misunderstandings and war.

References: Reviewed issue Nov. 14, 1925, page 2359.

First run showings: Pages 2162, Nov. 7; 2452, Nov. 21; 2561, Nov 28; 2664-5, Dec. 5; 2823-4, Dec. 12; 3027, Dec. 19; 3160, Dec. 26, 1925; 49, Jan. 2; 184, Jan. 9; 294-5, Jan. 16; 474, Jan. 23; 584, Jan. 30; 695, Feb. 6, 1926.

Advertising: Pages 2227, 2230, Nov. 14; 2524, Nov. 28; insert, Dec. 19, 1925.

Newspaper Displays: Pages 294, Jan. 16; 587, Jan. 30, 1926.

NIGHT CRY, THE. Produced and distributed by Warner Bros. Released Feb. 27, 1926. With Rin-Tin-Tin, June Marlowe and John Harron. Director, Herman Raymaker. Length, 6,300 feet.

Theme: Melodrama. Dog, declared to be a "killer," is proven innocent, gets the real culprit, a giant condor; saves his master's baby.

References: Reviewed issue Mar. 20, 1926, page 1304.

Advertising: Insert, Aug. 1, 1925.

Sunshine and Prosperity
1926
WB
1927
26
Warner Winners
Here are the "Makins" of your box office records for 1926-27

Read Your WARNER BROS. Announcement Again!

NO MAN'S LAW. Produced by Independent Pict. Corp. Distributed by Film Booking Offices. Released Nov. 1, 1925. Star, Bob Custer. Director, Del Andrews. Length, 4,042 feet.

Theme: Western melodrama, with comedy effects, hero rescuing girl and weakling brother from gambling crooks and winning her.

References: Reviewed issue Nov. 21, 1925, page 2462.

Advertising: Pages 3086, Dec. 26, 1925; 537, Jan. 30, 1926.

NORTHERN CODE, THE. Produced by Gotham Prod. Distributed by Lumas Film Corp. Released Dec., 1925. With Eva Novak and Robert Ellis. Director, Leon De La Mothe. Length, 5,920 feet.

Theme: Melodrama. Canadian North settings. Wife thinks she has slain brutal husband, weds another, husband reappears but meets death in fight with successor.

References: Reviewed issue Jan. 9, 1926, page 191.

NORTH STAR. Produced by Howard Estabrook. Distributed by Associated Exhibitors. Released Dec. 20, 1925. Star, Strongheart. Director, Paul Powell. Length, 4,692 feet.

Theme: Melodrama. Dog causes downfall of blackmailer who makes youth believe he has murdered a friend.

References: Reviewed issue Jan. 16, 1926, page 304.

First run showings: Page 805, Feb. 13, 1926.

Advertising: Insert, Aug. 15; 2 page insert, Dec. 12, 1925; 744-5, Feb. 13, 1926.

NOT SO LONG AGO. Produced by Famous Players-Lasky. Distributed by Paramount. Released Sept. 7, 1925. With Betty Bronson and Ricardo Cortez. Director, Sidney Olcott. Length, 6,949 feet.

Theme: Heart interest drama, interpolated with comedy. New York locale. Period 1850. Depicts struggle of poor old inventor to construct horseless carriage and daughter's romance with wealthy lover.

References: Reviewed issue Aug. 8, 1925, page 718.

First run showings: Pages 708, Aug. 8; 828, Aug. 15; 943, Aug. 22; 1150-52, Sept. 5; 1257, Sept. 12; 1494, Sept. 26; 1710, Oct. 10; 1813, Oct. 17; 3160, Dec. 26, 1925; 474, Jan. 23, 1926.

Advertising: Two page insert, May 16; 2485, May 23; 2589, May 30; 2871, June 13; 360-2, July 25; 496, Aug. 1; 649-50, Aug. 8; 749, Aug. 15; 872-3, Aug. 22, 1925.

Lobby Displays: Page 2157, Nov. 7, 1925.

Exploitation: Pages 1704, Oct. 10; 1929, Oct. 24; 2155-6, Nov. 7, 1925.

O

OLD CLOTHES. Produced and distributed by Metro-Goldwyn-Mayer. Released Nov. 22, 1925. Star, Jackie Coogan. Director, Eddie Cline. Length, 5,915 feet.

Theme: Comedy-drama. Tim Kelly, little Irish lad, and Max Ginsberg, elderly Hebrew, lose their money, go into the junk business and finally win out.

References: Reviewed issue Nov. 21, 1925, page 2464.

First run showings: Pages 2452, Nov. 21; 2663-5, Dec. 5; 3162, Dec. 26, 1925; 47-9, Jan. 2; 182, Jan. 9; 294, Jan. 16; 476, Jan. 23, 1926.

Advertising: Insert, June 13; insert, June 27; insert, July 4; insert, July 18; insert, July 25; insert, Aug. 1; 2416-7, Nov. 21, 1925; insert, Jan. 16, 1926.

Exploitation: Page 292, Jan. 16, 1926.

Window Displays: Page 1101, Mar. 6, 1926.

ONE OF THE BRAVEST. Produced by Gotham Prod. Distributed by Lumas Film Corp. Released Oct., 1925. Star, Ralph Lewis. Director, Frank O'Connor. Length, 5,675 feet.

Theme: Melodrama, in which the young hero with an inborn dread of fire rises to the supreme occasion, proves himself one of the bravest, recovers the fire department funds, which have been foolishly invested by his mother, and wins the girl of his choice.

References: Reviewed issue Dec. 5, 1925, page 2685.

Advertising: Pages 2932, June 13; 2651, Dec. 5, 1925; 1250, Mar. 20, 1926.

ONLY THING, THE. Produced by Elinor Glyn. Distributed by Metro-Goldwyn-Mayer. Released Nov. 22, 1925. With Eleanor Boardman and Conrad Nagel. Director, Jack Conway. Length, 5,284 feet.

Theme: Romantic drama. English Duke visits mythical kingdom of Chekia, woos princess betrothed to reigning monarch, wins and carries her off triumphantly.

References: Reviewed issue Dec. 5, 1925, page 2688.

First run showings: Pages 2663, Dec. 5; 2825, Dec. 12; 3028, Dec. 19; 3161, Dec. 26, 1925: 48-9, Jan. 2; 182, Jan. 9; 293, 295, Jan. 16; 474-5, Jan. 23; 804, Feb. 13, 1926.

Advertising: Insert, Jan. 16, 1926.

Newspaper Displays: Page 584, Jan. 30, 1926.

Exploitation: Page 1298, Mar. 20, 1926.

OUTLAW'S DAUGHTER, THE. Produced and distributed by Universal Pictures Corp. Released Sept. 20, 1925. Star, Josie Sedgwick with Edward Hearne. Director, Jack O'Brien. Length, 4,375 feet.

Theme: Western melodrama. Heroine, outlaw's daughter, finds protector in Jim King, when she gets into tangle trying to avenge father's death. She turns upon bandit confederates, fights against them, saves Jim's life and agrees to wed him.

References: Reviewed issue Dec. 19, 1925, page 3044.

OUTSIDER, THE. Produced and distributed by Fox Film Corp. Released Jan. 17, 1926. With Jacqueline Logan and Lou Tellegen. Director, Rowland V. Lee. Length, 5,424 feet.

Theme: Drama. Crippled girl dancer pronounced incurable by surgeons is restored to health by will-power and love of Hungarian gypsy mystic.

References: Reviewed issue Jan. 30, 1926, page 600.

First run showings: Page 806, Feb. 13, 1926.

Advertising: Pages 2402-3, Nov. 21; 2516, Nov. 28; 3098, Dec. 26, 1925; 10, Jan. 2; 136, Jan. 9, 1926.

P

PACE THAT THRILLS, THE. Produced and distributed by First National Pictures. Released Oct. 4, 1925. With Ben Lyon, Mary Astor and Tully Marshall. Director, Webster Campbell. Length, 6,911 feet.

Theme: Comedy-drama of a youthful movie star who has to bear the brand of cowardice because he cannot afford to take chances as his mother needs him to aid in obtaining a pardon from jail.

References: Reviewed issue Oct. 17, 1925, page 1826.

First run showings: Pages 1933, 1935, Oct. 24; 2047, Oct. 31; 2162, Nov. 7; 2452, Nov. 21; 2560, Nov. 28, 1925.

Advertising: Pages 1780, Oct. 17; 1896, Oct. 24, 1925.

PALACE OF PLEASURE. Produced and distributed by Fox Film Corp. Released Jan. 10, 1926. With Betty Compson and Edmund Lowe. Director, Emmett Flynn. Length, 5,467 feet.

Theme: Melodrama. Royalist leader sought by Portuguese Government, abducts and weds actress who afterwards saves his life and escapes across border with him.

References: Reviewed issue Jan. 23, 1926, page 485.

First run showings: Page 695, Feb. 6, 1926.

Advertising: Pages 2402-3, Nov. 21; 3099, Dec. 26, 1925.

PALS. Produced and distributed by Truart Film Corp. Released Nov., 1925. With Louise Lorraine, Rex (dog) and Black Beauty (horse). Director, John P. McCarthy. Length, 4,613 feet.

Theme: Comedy-drama. Bruce Taylor finds deserted baby, takes care of it, is accused by jealous love-rival of abduction, is cleared, wins girl he loves.

References: Reviewed issue Mar. 13, 1926, page 1213.

Advertising: Insert, June 6, 1925.

PARISIAN NIGHTS. Produced by Gothic Prod. Distributed by Film Booking Offices. Released Sept. 27, 1925. With Elaine Hammerstein and Lou Tellegen. Director, Al Santell. Length, 6,278 feet.

Theme: Melodrama of American sculptress in Paris who saves Apache robber from police by compelling him to be her model. The romance effects his redemption.

References: Reviewed issue June 20, 1925, page 3073.

First run showings: Pages 2958, June 13; 441, July 25; 612, Aug. 1; 1038f, Aug. 29; 1392, Sept. 19; 1493, Sept. 26; 1599-1600, Oct. 3; 1814, Oct. 17; 1934, Oct. 24; 2162, Nov. 7; 2268, Nov. 14; 2452, Nov. 21, 1925; 585, Jan. 30, 1926.

Advertising: Pages 2434, May 16; 2894, June 13; 3110, June 27; 139, July 11; 400, July 25; 498, Aug. 1; 667, Aug. 8; 762, Aug. 15; 901, Aug. 22; 993, Aug. 29; 1108-9, Sept. 5; 1458, Sept. 26; 2000, Oct. 31, 1925; 1157, Mar. 13, 1926.

Newspaper Displays: Page 442, July 25, 1925.

PARTNERS AGAIN. Produced by Samuel Goldwyn. Distributed by United Artists Corp. Released Feb. 15, 1926. With George Sidney and Alexander Carr. Director, Henry King. Length, 5,562 feet

Theme: Comedy. Potash and Perlmutter embark in auto business, are nearly killed demonstrating car, get caught in swindling game, but come out O. K. at finish.

References: Reviewed issue Feb. 27, 1926, page 1011.

Advertising: Pages 3084-5, Dec. 26, 1925; 7, Jan. 2; 127, Jan. 9: 251, Jan. 16, 1926.

PART TIME WIFE, THE. Produced by Gotham Productions. Distributed by Lumas Film Corp. Released Sept., 1925. Star, Alice Calhoun. Director, Henry McCarty. Length, 6,100 feet.

Theme: Heart drama. Married life of film star and poor newspaper man almost wrecked by wife's preoccupation with her work, but both find happiness at last.

References: Reviewed issue Dec. 5, 1925, page 2686.

Advertising: Page 2932, June 13, 1925; 1250, Mar. 20, 1926.

PASSIONATE YOUTH. Produced and distributed by Truart Pictures Corp. Released Nov., 1925. With Beverly Bayne, Frank Mayo and Pauline Garon. Director, Dallas Fitzgerald. Length, 6,571 feet.

Theme: Domestic drama of parents who separate in order that daughter may be benefited. Latter leads hectic career as flapper, but in saving her from jail conviction parents are reconciled.

References: Reviewed issue July 11, 1925, page 215.

First run showings: Pages 209, July 11; 3159, Dec. 26, 1925; 294, Jan. 16, 1926.

PEACOCK FEATHERS. Produced and distributed by Universal Pictures Corp. Released Oct. 18, 1925. Featuring Jacqueline Logan and Cullen Landis. Director, Svend Gade. Length, 6,802 feet.

Theme: Comedy-drama of luxury-loving young girl who marries poor man and suffers the consequences for a time, but trouble is straightened out and they live happily ever after.

References: Reviewed issue Aug. 29, 1925, page 1051.

First run showings: Pages 1816, Oct. 17; 2045, Oct. 31; 2268, Nov. 14; 2453-4, Nov. 21; 3027, Dec. 19, 1925; 184, Jan. 9, 1926.

Advertising: Pages 1905, May 2; 2597, May 30; 2775, 2778, June 6; 376-7, July 25, 1925.

Exploitation: Page 2037, Oct. 31, 1925.

Lobby Displays: Page 467, Jan. 23, 1926.

HUNT STROMBERG presents

"The People vs. Nancy Preston"

with MARGUERITE De La MOTTE and JOHN BOWERS

Adapted by Marion Orth from the novel by John A. Moroso

Directed by Tom Forman

RELEASED BY PRODUCERS DISTRIBUTING CORPORATION

PEOPLE VS. NANCY PRESTON, THE. Produced by Hunt Stromberg. Distributed by Prod. Dist. Corp. Released Nov. 1, 1925. With Marguerite de la Motte and John Bowers. Director, Tom Forman. Length, 6,143 feet.

Theme: Underworld melodrama, dealing with regeneration of man and woman crooks, handicapped in effort to forget past by detective who watches them.

References: Reviewed issue Nov. 7, 1925, page 2173.

First run showings: Pages 2452, Nov. 21; 2559, Nov. 28, 1925; 697, Feb. 6, 1926.

Advertising: Pages 2494-5, Nov. 28; 3081, Dec. 26, 1925.

PERFECT CLOWN, THE. Produced and distributed by Chadwick Pictures Corp. Released Dec. 15, 1925. Star, Larry Semon. Director, Fred Newmeyer. Length, 5,700 feet.

Theme: Farce comedy. Broker's clerk, given satchel of money to deposit in bank, is kept out all night, has awful time in company with negro porter guarding treasure, but finally lands back at office with it.

References: Reviewed issue Dec. 26, 1925, page 3204.

Advertising: Pages 1562, April 11; 1364, Sept. 19, 1925; 862, Feb. 20, 1926.

PHANTOM EXPRESS, THE. Produced by Royal Pictures. Distributed by Ginsberg Dist. Corp. Released Nov., 1925. Featuring Ethel Shannon and David Butler. Director, John Adolphi. Length, 4,614 feet.

Theme: Railroad melodrama. Revengeful towerman wrecks Phantom Express by throwing wrong switch. Extra engineer takes the run and makes good. Second attempt to wreck train is foiled and villain exposed.

References: Reviewed issue Dec. 12, 1925, page 2841.

Advertising: Page 756, Aug. 15, 1925.

PHANTOM OF THE FOREST, THE. Produced by Gotham Prod. Distributed by Lumas Film Corp. Released Jan., 1926. Star, Thunder (dog). Director, Henry McCarty. Length, 5,700 feet.

Theme: Melodrama, with dog star. Treats of conspirators' attempts to cheat girl out of land, and how they are foiled by her lover and dog Thunder.

References: Reviewed issue Feb. 6, 1926, page 704.

First run showings: Pages 49, Jan. 2; 806, Feb. 13, 1926.

Advertising: Page 1250, Mar. 20, 1926.

PHANTOM OF THE OPERA, THE. Produced and distributed by Universal Pictures Corp. Released Nov. 15, 1925. Star, Lon Chaney. Director, Rupert Julian. Length, 8,464 feet.

Theme: Melodramatic spectacle, in which insane criminal hides in underground passages of Paris Opera, from where he brings malignant influence to bear on life of heroine and events at the Opera.

References: Reviewed issue Sept 19, 1925, page 1401.

First run showings: Pages 1389, Sept. 19; 1933, Oct. 24; 2046-7, Oct. 31; 2160-62, Nov. 7; 2269-70, Nov. 14; 2452, Nov. 21; 2559-61, Nov. 28; 2666, Dec. 5; 2823-6, Dec. 12; 3027-8, Dec. 19; 3159, Dec. 26, 1925; 184, Jan. 9; 474-6, Jan. 23; 584-5, Jan. 30; 696, Feb. 6; 804-6, Feb. 13, 1926.

Advertising: Pages 3117, Dec. 20, 1924; 5, Jan. 3; 410-11, Jan. 31; 628-9, Feb. 14; 748-9, Feb. 21; 970, Mar. 7; 1187, Mar. 21; 1391, April 11; 2496-7, May 23; 2781, June 6; 517, Aug. 1; 655, Aug. 8; 1086-7, Sept. 5; 1314-15, Sept. 19; 1445, Sept. 26; 1656-7, Oct. 10; 1770-71, Oct. 17; 1986-7, Oct. 31; 2504-5, Nov. 28; 3056-7, Dec. 26, 1925; 638, Feb. 6, 1926.

Lobby Displays: Pages 180, Jan. 9; 795, Feb. 13; 1099, 1100, Mar. 6, 1926.

Exploitation: Pages 437, July 25; 1486, Sept. 26; 2043, Oct. 31; 2155, Nov. 7; 2351, Nov. 14; 2658, Dec. 5; 2829, Dec. 12; 3195, Dec. 26, 1925; 177, 179, Jan. 9; 288, Jan. 16; 580f, Jan. 30; 688, Feb. 6; 898, 901, Feb. 20; 1098, 1100, Mar. 6; 1203, Mar. 13, 1926.

Newspaper Displays: Pages 2648, May 30; 2683, Dec. 5, 1925; 294, Jan. 16, 1926.

Window Displays: Pages 1490, Sept. 26; 2698, Dec. 5. 1925.

PINCH HITTER, THE. Produced by Oscar A. Price. Distributed by Associated Exhibitors. Released Dec. 13, 1925. Star, Glenn Hunter. Director, Joseph Henabery. Length, 6,259 feet.

Theme: A comedy romance of college life in which the boob becomes the hero when he grabs victory for his Alma Mater in the big ball game of the year. He also wins a girl.

References: Reviewed issue Dec. 12, 1925, page 2843.

Advertising: Insert, Aug. 15; 2 page insert, Dec. 12, 1925; insert, Jan. 16; 644-5, Feb. 6, 1926.

PLEASURE BUYERS, THE. Produced and distributed by Warner Bros. Released Dec. 19, 1925. With Irene Rich and Clive Brook. Director, Chet Withey. Length, 7,131 feet.

Theme: Mystery drama. Former police commissioner seeks to find who killed a wealthy gambler and clear his sweetheart.

References: Reviewed issue Feb. 13, 1926, page 807.

First run showings: Pages 3159, Dec. 26, 1925; 47, Jan. 2; 476, Jan. 23; 695, Feb. 6; 805, Feb. 13, 1926.

Advertising: Insert, Aug. 1, 1925.

PLEASURES OF THE RICH. Produced and distributed by Tiffany Prod. Released Feb., 1926. With Helene Chadwick, Mary Carr and Jack Mulhall. Director, Louis Gasnier. Length, 6,471 feet.

Theme: Modern society comedy-drama dealing with the adventures of a "nouveau riche" butter-and-egg man and his daughter in the realms of the "400."

References: Reviewed issue Mar. 20, 1926, page 1307.

Advertising: Pages 1011, May 2; insert, June 6, 1925.

"THE PONY EXPRESS"

with BETTY COMPSON RICARDO CORTEZ ERNEST TORRENCE WALLACE BEERY

A JAMES CRUZE PRODUCTION

PRESENTED BY ADOLPH ZUKOR JESSE L LASKY

a Paramount Picture

PONY EXPRESS, THE. Produced by Famous Players-Lasky. Distributed by Paramount. Released Oct. 12, 1925. With Betty Compson, Wallace Beery and Ricardo Cortez. Director, James Cruze. Length, 9,801 feet.

Theme: Melodrama, with American historical background, staged during days of pony express riders.

References: Reviewed issue Sept. 26, 1925, page 1515.

First run showings: Pages 1392, Sept. 19; 1492, Sept. 26; 1599, Oct. 3; 1709, Oct. 10; 1816, Oct. 17; 1933, 1935, Oct. 24; 2046, 2048, Oct. 31; 2162, Nov. 7; 2268-70, Nov. 14; 2453-4, Nov. 21; 2664, Dec. 5; 2823, Dec. 12; 3159, Dec. 26, 1925; 47, Jan. 2; 184, Jan. 9, 1926.

Advertising: Two page insert, May 16; 2485, May 23; 2589, May 30; 2869, June 13; 360, 362, July 25; 496-7, Aug. 1; 649, 651, Aug. 8; 1304-5, Sept. 19; 1403-4, Sept. 26; 1541, Oct. 3; 1753, Oct. 17; 1866, Oct. 24; 1 page insert, Oct. 31; 1 page insert, Nov. 7; insert, Dec. 19, 1925.

Exploitation: Pages 1701, Oct. 10; 2038, Oct. 31; 2265, Nov. 14; 2659, Dec. 5; 3196, Dec. 26, 1925; 288, 292, Jan. 16, 1926.

Window Displays: Page 1703, Oct. 10, 1925.

Newspaper Displays: Page 2843, Dec. 12, 1925.

Prologues: Page 2859, Dec. 12, 1925.

Lobby Displays: Page 84, Jan. 2, 1926.

PRAIRIE PIRATE, THE. Produced by Hunt Stromberg. Distributed by Producers Dist. Corp. Released Oct. 11, 1925. Star, Harry Carey. Director, Edmund Mortimer. Length, 4,617 feet.

Theme: Border melodrama in which young ranchman turns bandit to avenge sister's death, accomplishes purpose and wins beautiful senorita for wife.

References: Reviewed issue Sept. 26, 1925, page 1515.

First run showings: Pages 3160, Dec. 26, 1925.

Advertising: Pages 7, July 4; 1991, Oct. 31; 3081, Dec. 26, 1925.

PRETTY LADIES. Produced and distributed by Metro-Goldwyn-Mayer. Released Sept. 6, 1925. With Zazu Pitts, Tom Moore, Ann Pennington, Lilyan Tashman. Director, Monta Bell. Length, 5,828 feet.

Theme: Comedy-drama of back-stage revolving around lack of romance in life of comedienne. Love comes to her and when she nearly loses it, she wins back her husband through having faith in him.

References: Reviewed issue July 25, 1925, page 463.

First run showings: Pages 211, July 11; 439, July 25; 612, Aug. 1; 710, Aug. 8; 830, Aug. 15; 945, Aug. 22; 1151, Sept. 5; 1257, Sept. 12; 1599-1600, Oct. 3; 1707, Oct. 10; 1813, Oct. 17; 2046, Oct. 31; 2664, Dec. 5, 1925; 184, Jan. 9, 1926.

Advertising: Insert, June 6; insert, June 13; insert, June 27; insert, July 4; front cover, also insert, July 18; insert, July 25; front cover, also insert, Aug. 1; 1008, Aug. 29; front cover, also insert, Sept. 19; 1550, Oct. 3; 1773, Oct. 17; 2215, Nov. 14; 2732, Dec. 12, 1925; insert, Jan. 16, 1926.

Newspaper Displays: Pages 945, Aug. 22; 2046, Oct. 31; 2453, Nov. 21, 1925.

Window Displays: Pages 937, Aug. 22; 1148, Sept. 5; 2042, Oct. 31, 1925.

Lobby Displays: Pages 1491, Sept. 26; 2036, Oct. 31; 2260, Nov. 14, 1925.

Exploitation: Pages 1362, Sept. 19, 1925; 1096, Mar. 6, 1926.

PRIDE OF THE FORCE. Produced by Gerson Pictures Corp. Distributed by Rayart Pictures Corp. Released Oct., 1925. Star, Tom Santschi. Director, Duke Worne. Length, 5,139 feet.

Theme: Melodrama with police hero who wins promotion after being unjustly set back.

References: Reviewed issue Nov. 21, 1925, page 2464.

PRIMROSE PATH, THE. Produced by Arthur F. Beck. Distributed by Arrow Film Corp. Released Sept. 15, 1925. With Clara Bow and Wallace MacDonald. Director, Harry O. Hoyt. Length, 5,475 feet.

Theme: Melodrama with murder mystery and heart interest. Hero accused of the crime, but finally freed, and winning girl who has waited for him.

References: Reviewed issue Oct. 31, 1925, page 2056.

Advertising: Page 157, July 11, 1925.

PRINCE OF BROADWAY, THE. Produced and distributed by Chadwick Pictures Corp. Released Jan. 1, 1926. Star, George Walsh. Director, John Gorman. Length, 5,800 feet.

Theme: Middleweight champion boxer, down and out through careless living, is aided by actress, his former sweetheart, redeems himself, wins title and girl.

References: Reviewed issue Jan. 2, 1926, page 89.

Advertising: Pages 1364-5, Sept. 19, 1925; 820, Feb. 20, 1926.

PRINCE OF PEP, THE. Produced by Carlos Prod. Distributed by Film Booking Offices. Released Dec. 20, 1925. Star, Richard Talmadge. Director, Jack Nelson. Length, 4,911 feet.

Theme: Melodrama. Young physician loses memory through head injury, turns crook, robs rich to help poor, is shocked back into own identity and wins pretty wife.

References: Reviewed issue Jan. 2, 1926, page 88.

Advertising: Pages 3120-1, Dec. 26, 1925; 1246, Mar. 20, 1926.

Q

QUEEN O' DIAMONDS. Produced and distributed by Film Booking Offices. Released Jan. 24, 1926. Star, Evelyn Brent. Director, Chester Withey. Length, 5,129 feet.

Theme: Melodrama. Jerry Lyon, chorus girl, is cajoled by crooks into impersonating Broadway star she resembles, is mixed up in diamond theft, gets clear, weds man she loves.

References: Reviewed issue Feb. 6, 1926, page 707.

QUO VADIS. Produced by UCI. Distributed by First National. Released Sept., 1925. With Emil Jannings. Director, Arturo Ambrosio. Length, 9,050 feet.

Theme: Spectacular drama of Nero's reign, showing his vices and cruelties and his persecution of the Christians. Romance interlaced with drama which culminates in Nero's downfall and death.

References: Reviewed issue Feb. 28, 1925, page 928.

First run showings: Pages 903, Feb. 28; 1113, Mar. 14, 1242, Mar. 21; 1328h, Mar. 28; 1612, Apr. 11; 1747, 1749, Apr. 18; 1954, May 2; 2651, May 30; 2959, June 13; 3065-66, June 20; 710, Aug. 8, 1925.

Advertising: Insert, Apr. 4; 1574, Apr. 11; 1812-3, Apr. 25, 1925.

Lobby Displays: Pages 61, July 4; 942, Aug. 22, 1925.

Exploitation: Pages 2157, May 9; 2679, May 30; 3061, June 20; 436, July 25; 942, Aug. 22, 1925.

Newspaper Displays: Pages 3176, June 27; 1038h, Aug. 29, 1925.

Window Displays: Page 84, July 4, 1925.

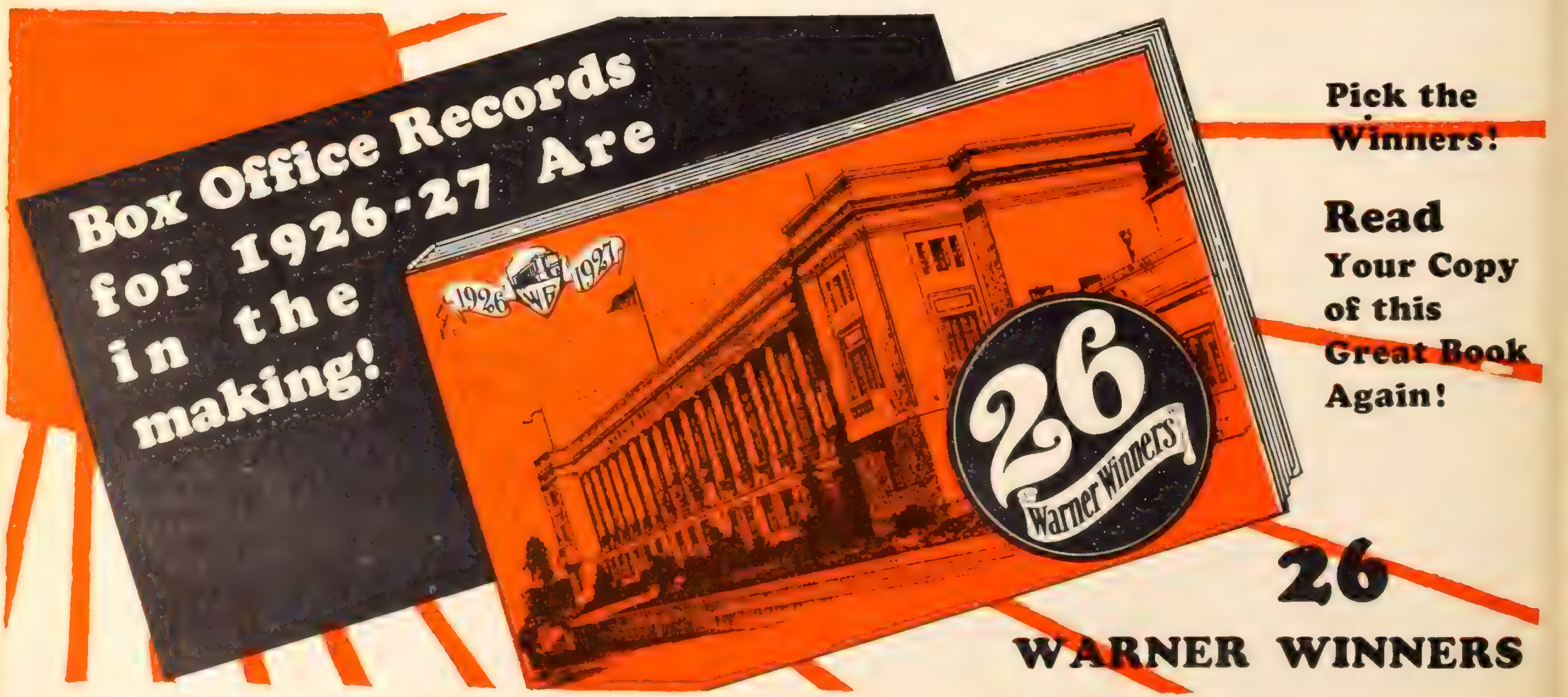
R

RAINBOW RILEY. Produced by C. C. Burr. Distributed by First National. Released Feb. 7, 1926. Star, Johnny Hines. Director, Charles Hines. Length, 6,450 feet.

Theme: Comedy. Cub reporter covers feud in Kentucky mountains where he wins bride after thrilling adventure.

References: Reviewed issue Feb. 20, 1926, page 913.

Advertising: Pages 3185, Dec. 26, 1925; 2 page insert, Jan. 23; 770, Feb. 13; 970, Feb. 27; 1262-3, Mar. 20, 1926.


Box Office Records for 1926-27 Are in the making!
1926 WB 1927
26 Warner Winners
Pick the Winners!
Read Your Copy of this Great Book Again!
26 WARNER WINNERS

RECKLESS LADY, THE. Produced by Robert T. Kane. Distributed by First National. Released Jan. 24, 1926. With Belle Bennett and Ben Lyon. Director, Howard Higgin. Length, 7,336 feet.

Theme: Drama. Attentions of gay Russian separates Colonel Fleming and wife. Years later Russian is foiled in attempt to win their daughter. Flemings are reunited.

References: Reviewed issue Feb. 6, 1926, page 708.

First run showings: Page 695, Feb. 6, 1926.

Advertising: Pages 150, Jan. 9; 1 page insert, Jan. 23; 662, Feb. 6; 768-9, Feb. 13, 1926.

RED HOT TIRES. Produced and distributed by Warner Bros. Released Oct 31, 1925. With Monte Blue and Patsy Ruth Miller. Director, Erle C. Kenton. Length, 6,402 feet.

Theme: Farce-comedy. Young society man, driving auto, temporarily loses nerve through accident, regains it and has innumerable adventures chasing around after girl he falls in love with.

References: Reviewed issue Oct. 31, 1925, page 2058.

First run showings: Pages 2045, Oct. 31; 2160, Nov. 7; 2452, Nov. 21; 2664, Dec. 5; 2826, Dec. 12; 3161, Dec. 26, 1925; 584, Jan. 30, 1926.

Advertising: Insert, Aug. 1; 1878-9, Oct. 24; 2114, Nov. 7, 1925.

Newspaper Displays: Page 2826, Dec. 12, 1925.

REGULAR FELLOW, A. Produced by Famous Players-Lasky. Distributed by Paramount. Released Oct. 5, 1925. Star, Raymond Griffith. Director, Edward Sutherland. Length, 5,027 feet.

Theme: Farce-comedy, with prince for hero who doesn't like his job, is forced into all kinds of royal activities, welcomes a revolution, is made president of New Republic and weds girl he loves.

References: Reviewed issue Oct. 17, 1925, page 1826.

First run showings: Pages 1600, Oct. 3; 1707, Oct. 10; 1813, 1817, Oct. 17; 1933-4, Oct. 24; 2045-8, Oct. 31; 2160-62, Nov. 7; 2268, Nov. 14; 2453, Nov. 21; 2665-6, Dec. 5, 1925.

Advertising: Pages 3107, June 27; 361, July 25; 496, Aug. 1; 651, Aug. 8; 1405, Sept. 26; 1541, Oct. 3; insert, Dec. 19, 1925; 517, Jan. 30, 1926.

Exploitation: Pages 2261, Nov. 14; 2830, Dec. 12; 3196, Dec. 26, 1925; 82, Jan. 2, 1926.

RIDIN' STREAK, THE. Produced by Independent Pict. Corp. Distributed by Film Booking Offices. Released Nov. 29, 1925. Star, Bob Custer. Director, Del Andrews. Length, 4,540 feet.

Theme: Western melodrama. Young sheriff, in love with girl whose goods he is forced to seize by law, wins big money prize in horse race, defeats schemes of swindler and wins her love and gratitude.

References: Reviewed issue Dec. 12, 1925, page 2845.

Advertising: Pages 3086-7, Dec. 26, 1925; 537, Jan. 30, 1926.

RIDIN' THE WIND. Produced and distributed by Film Booking Offices. Released Sept. 27, 1925. Star, Fred Thomson. Director, Del Andrews. Length, 7,518 feet.

Theme: Western melodrama about a big brother who sacrifices in interests of the younger and then finds that the boy is a member of a gang of notorious crooks.

References: Reviewed issue Oct. 24, 1925, page 1944.

First run showings: Page 2823, Dec. 12, 1925.

Advertising: Page 2217, Nov. 14, 1925.

ROAD TO GLORY, THE. Produced and distributed by Fox Film Corp. Released Feb. 7, 1926. With May McAvoy, Leslie Fenton, Ford Sterling. Director, Howard Hawks. Length, 6,038 feet.

Theme: Drama. Girl goes blind, loses faith in God, renounces sweetheart. He seeks her out again. Accidental shock restores her sight. They are reunited.

References: Reviewed issue Feb. 20. 1926,-page 911.

Advertising: Page 765, Feb. 13, 1926.

ROAD TO YESTERDAY, THE. Produced by Cecil B. DeMille. Distributed by Prod. Dist. Corp. Released Nov. 15, 1925. With Jos. Schildkraut, Jetta Goudal, Vera Reynolds, Wm. Boyd, Julia Faye. Director, Cecil B. DeMille. Length, 9,980 feet.

Theme: Drama in which modern characters are transported back to scenes of former lives in ancient England, awake from unconsciousness and find happiness awaiting them among surroundings of today.

References: Reviewed issue Nov. 21, 1925, page 2460.

First run showings: Pages 2453, Nov. 21; 2559, Nov. 28; 2665, Dec. 5; 2823-4, Dec 12; 3162, Dec. 26, 1925; 47, Jan. 2; 183, 185, Jan. 9; 475-6, Jan. 23; 585, Jan. 30; 697, Feb. 6, 1926.

Advertising: Pages 364, July 25; 2398-99, Nov. 21; 2722-3, 2726, Dec. 12; 2949, Dec. 19; 3081, Dec. 26, 1925.

Newspaper Displays: Pages 3027, Dec. 19, 1925; 585, Jan. 30, 1926.

Exploitation: Pages 180, Jan. 9; 1381-82, Mar. 27, 1926.

ROARING RIDER, THE. Produced by Action Pictures. Distributed by Weiss Bros. Artclass Pictures Corp. Released Jan. 2, 1926. Star, Wally Wales. Director, Richard Thorpe. Length, 5,000 feet.

Theme: Western melodrama in which hero enters community where ranchers are terrorized by gang of cattle thieves. Hero falls in love with girl, and takes up pursuit of gang, ultimately ending the menace which hangs over the community.

ROCKING MOON. Produced by Metropolitan Pict. Distributed by Producers Dist. Corp. Released Jan. 10, 1926. With Lilyan Tashman, John Bowers, Rockliffe Fellowes and Laska Winter. Director, George Melford. Length, 6,013 feet.

Theme: Melodrama. Girl owner of fox ranch on island is tricked by unworthy suitor who steals pelts, casting suspicion on her lover, but latter clears himself.

References: Reviewed issue Jan. 23, 1926, page 486.

First run showings: Page 696, Feb. 6, 1926.

Advertising: Insert, Dec. 12; 3081, Dec. 26, 1925; 234-5, Jan. 16; 1244-5, Mar. 20, 1926.

ROMANCE ROAD. Produced and distributed by Truart Film Corp. Released Oct., 1925. Star, Raymond McKee. Director, Fred Windemere. Length, 4,300 feet.

Theme: A comedy-drama dealing with the rough road to fortune encountered in a rural setting by a returned service man.

References: Reviewed issue Aug. 8, 1925, page 720.

ROSE OF THE WORLD. Produced and distributed by Warner Bros. Released Nov. 21, 1925. Star, Patsy Ruth Miller. Director, Harry Beaumont. Length, 7,421 feet.

Theme: Heart drama. Wealthy youth jilts sweetheart, weds another, girl marries unworthy chap in revenge. Both marriages unhappy, but lovers are finally united.

References: Reviewed issue Nov. 21, 1925, page 2465.

First run showings: Pages 2452-3, Nov. 21, 1925; 476, Jan. 23; 586, Jan. 30, 1926.

Advertising: Insert, Aug. 1; 2610-11, Dec. 5, 1925.

S

SADDLE CYCLONE, THE. Produced by Action Pictures, Inc. Distributed by Weiss Bros. Artclass Pictures Corp. Released Nov. 13, 1925. Star, Buffalo Bill, Jr. Director, Richard Thorpe. Length, 5,000 feet.

Theme: Westerner. Bill Demming foils plot of conspirators to foreclose mortgage on friend's ranch, impersonates latter, is forced into wedding girl, finds her O. K.

References: Reviewed issue Mar. 20, 1926, page 1308.

SAGEBRUSH LADY. Produced by H. T. Henderson. Distributed by Chesterfield M. P. Corp. Released Oct. 1, 1925. Star, Eileen Sedgwick. Director, H. B. Carpenter. Length, 5 reels.

Theme: Western Melodrama. Government Agent Hayden visits Paula Loring's ranch in disguise to capture cattle-rustlers, she saves him from lynching, he wins her.

References: Reviewed issue Feb. 6, 1926, page 702.

SALLY, IRENE AND MARY. Produced and distributed by Metro-Goldwyn-Mayer. Released Dec. 6, 1925. With Constance Bennett, Joan Crawford and Sally O'Neil. Director, Edmund Goulding. Length, 5,564 feet.

Theme: Comedy-melodrama. Depicts lives of three chorus girls who sport gaily in the city's night life, heroine finally settling down with humble lover.

References: Reviewed issue Dec. 19, 1925, page 3042.

First run showings: Pages 3027, Dec 19; 3159, Dec. 26, 1925; 182, Jan. 9; 294-5, Jan. 16; 475, Jan. 23; 585, Jan. 30; 695, Feb. 6, 1926.

Advertising: Insert, June 6; insert, June 13; insert, June 20; insert, June 27; front cover, also insert, July 4; insert, July 18; insert, July 25; insert, Aug. 1; front cover, Dec. 5; 2974-5, Dec. 19; 3103, Dec. 26, 1925; insert, Jan. 16, 1926.

Newspaper Displays: Page 1104, Mar. 6, 1926.

Exploitation: Page 1204, Mar. 13, 1926.

SATAN IN SABLES. Produced and distributed by Warner Bros. Released Nov. 14, 1925. Star, Lowell Sherman. Director, James Flood. Length, 6,995 feet.

Theme: Melodrama of high and low life in Paris, with Apache heroine, and Russian prince for hero, who finally weds her.

References: Reviewed issue Oct. 24, 1925, page 1942.
First run showings: Pages 1933, Oct. 24; 2161, Nov. 7; 2559-60, Nov. 28; 2824, Dec. 12; 3162, Dec. 26, 1925; 47, Jan. 2; 293, Jan. 16; 587, Jan. 30, 1926.
Advertising: Insert, Aug. 1, 1925.
Newspaper Displays: Page 3161, Dec. 26, 1925.

SCANDAL STREET. Produced by Whitman Bennett. Distributed by Arrow Film Corp. Released Sept. 1, 1925. With Madge Kennedy and Niles Welch. Director, Whitman Bennett. Length, 6,923 feet.

Theme: Drama of motion picture life, with hero impersonating dead star in production and finally wedding deceased's widow.

References: Reviewed issue Nov. 14, 1925, page 2356.
Advertising: Page 157, July 11, 1925.

SCARLET SAINT, THE. Produced and distributed by First National Pictures. Released Nov. 8, 1925. With Mary Astor and Lloyd Hughes. Director, George Archainbaud. Length, 6,880 feet.

Theme: Society drama, New Orleans locale. American girl weds foreign noble to save real lover from prison, gets her freedom at the finish and man she wants.

References: Reviewed issue Nov. 21, 1925, page 2466.

First run showings: Pages 2453, Nov. 21; 2559, Nov. 28; 3161, Dec. 26, 1925; 47-8, Jan. 2; 293, Jan. 16; 585, Jan. 30, 1926.
Advertising: One page insert, April 4; 2120, Nov. 7; insert, Dec. 19, 1925.
Newspaper Displays: Pages 47, Jan. 2; 183, Jan. 9, 1926.

SEA BEAST, THE. Produced and distributed by Warner Bros. Released Jan. 15, 1926. Star, John Barrymore. Director, Millard Webb. Length, 9,950 feet.

Theme: Young whaling captain loses leg in a battle with huge whale, devotes life to its extinction, is finally successful, regains mental balance and sweetheart.

References: Reviewed issue Jan. 30, 1926, page 599.

First run showings: Pages 584, Jan. 30; 805, Feb. 13, 1926.
Advertising: Insert, Aug. 1; 2955-58, Dec. 16, 1925; 539-42, Jan. 30; 658-9, Feb. 6; 757, Feb. 13; 865, Feb. 20; 958-59, Feb. 27; 1152-3, Mar. 13, 1926.
Lobby Displays: Page 904, Feb. 20, 1926.
Exploitation: Pages 687, Feb. 6; 904, Feb. 20; 1203, Mar. 13; 1414, Mar. 27, 1926.

SEALED LIPS. Produced and distributed by Columbia Pictures Corp. Released, Sept. 15, 1925. With Dorothy Revier and Cullen Landis. Director, Antonio Gaudio. Length, 5,722 feet.

Theme: Melodrama, with outstanding heart interest and heroine whose lover mistakes her father for rival, with near-tragic complication ensuing.

References: Reviewed issue Nov. 7, 1925, page 2168.
Advertising: Page 1664, Oct. 10, 1925.

SEVEN DAYS. Produced by Al Christie. Distributed by Producers Dist. Corp. Released Sept. 20, 1925. With Lillian Rich. Director, Scott Sidney. Length, 6,989 feet.

Theme: House party quarantined on account of supposed smallpox outbreak which proves phony. Farce comedy.

References: Reviewed issue Sept. 12, 1925, page 1274.

First run showings: Pages 1255, Sept. 12; 1389-90, Sept. 19; 1708, Oct. 10; 1814, Oct. 17; 2046, Oct. 31; 2561, Nov. 28, 1925; 697, Feb. 6, 1926.
Advertising: Pages 652-3, Aug. 8; 2603, Dec. 5; 3081, 3091, Dec. 26, 1925.
Exploitation: Pages 1358, Sept. 19; 2037, Oct. 31, 1925; 179, Jan. 9, 1926.
Newspaper Displays: Pages 2268-9, Nov. 14, 1925.

SEVEN KEYS TO BALDPATE. Produced by Famous Players-Lasky. Distributed by Paramount. Released Oct. 19, 1925. Star, Douglas MacLean. Director, Fred Newmeyer. Length, 6,648 feet.

Theme: Comedy setting forth the difficulties encountered by a young author who has to write a book in twenty-four hours to win a bride. He surmounts them and gets the girl.

References: Reviewed issue Nov. 7, 1925, page 2169.

First run showings: Pages 1935, Oct. 24; 2046, Oct. 31; 2159-60, Nov. 7; 2267-70, Nov. 14; 2824-5, Dec. 12, 1925.
Advertising: Pages 1405, Sept. 26; 1541, Oct. 3; 1 page insert, Oct. 31; 1 page insert, Nov. 7; insert, Dec. 19, 1925.
Exploitation: Page 2830, Dec. 12, 1925.
Newspaper Displays: Pages 2666, Dec. 5; 2824-5, Dec. 12, 1925.
Lobby Displays: Page 80, Jan. 2, 1926.

SEVEN SINNERS. Produced and distributed by Warner Bros. Released Nov. 7, 1925. With Marie Prevost and Clive Brook. Director, Lewis Milestone. Length, 6,880 feet.

Theme. Crook farce-melodrama. Thieves decide to loot unguarded mansion, working in seperate teams, mistake each other for servants, guests, etc., and have variety of weird experiences.

References: Reviewed issue Dec. 19, 1925, page 3041.
First run showings: Pages 3027, Dec. 19; 3159-60, Dec. 26, 1925; 184, Jan. 9; 295, Jan. 16, 1926.
Advertising: Insert, Aug. 1; 2115, Nov. 7, 1925.

SHADOW OF THE LAW. Produced by Arthur Beck. Distributed by Asso. Exhibitors. Released Jan. 24, 1926. Star, Clara Bow. Director, Wallace Worsley. Length, 4,525 feet.

Theme: Crook melodrama. Master criminal frames girl into jail only to land there himself when her father and other members of villain's gang "get" him.

References: Reviewed issue Feb. 20, 1926, page 909.

Advertising: Insert, Aug. 15; 2 page insert, Dec. 12, 1925.

SHADOW ON THE WALL, THE. Produced by Gotham Prod. Distributed by Lumas Film Corp. Released Nov., 1925. With Eileen Percy and Creighton Hale. Director, Reeves Eason. Length, 5,800 feet.

Theme: Crook mystery melodrama. Plot turns on assumption of wealthy heir's identity by supposed impostor, who it later develops is really the missing man.

References: Reviewed issue Dec. 12, 1925, page 2846.

Advertising: Pages 2932, June 13, 1925; 538, Jan. 30; 1250, Mar. 20, 1926.

SHARE AND SHARE ALIKE. Produced by Whitman Bennett. Distributed by Arrow Film Corp. Released Dec. 15, 1925. With Jane Novak and James Rennie. Director, Whitman Bennett. Length, 5,514 feet.

SHE. Produced by A to X Products. Distributed by Lee-Bradford Corp. Released Nov., 1925. Star, Betty Blythe. Director, Leander de Cordova. Length, 7,600 feet.

Theme: Mysterious white queen in Africa claims young Englishman as her lover in a past life. She dies while attempting youth-renewal in a mystic flame.

References: Reviewed issue Mar. 27, 1926, page 1423.

Advertising: Pages 1371, Sept. 19, 1925; 529, Jan. 30, 1926.

SHIP OF SOULS. Produced by Max O. Miller. Distributed by Asso. Exhibitors. Released Feb. 7, 1926. With Bert Lytell and Lillian Rich. Director, Charles Miller. Length, 5,198 feet.

Theme: Drama romance of snow wastes. Hero after being ruined in Wall Street and deserted by his wife, finds a bride after much adventure.

References: Reviewed issue Feb. 6, 1926, page 706.

Advertising: Two page insert, Dec. 12, 1925.

SHORE LEAVE. Produced by Inspiration Pictures, Inc. Distributed by First National Pictures. Released Sept. 6, 1925. Star, Richard Barthelmess. Director, John S. Robertson. Length, 6,856 feet.

Theme. Setting forth the efforts of Connie Martin, New England dressmaker, to grab a gob who appears miraculously it seems when Connie sees spinsterhood appearing in the offing.

References: Reviewed issue Aug. 29, 1925, page 1053.

First run showings: Pages 1152, Sept. 5; 1255, 1257, Sept. 12; 1389-92, Sept. 19; 1492-5, Sept. 26; 1601, Oct. 3; 1707, Oct. 10; 1813, Oct. 17; 2045-6, Oct. 31; 2160, Nov. 7; 2454, Nov. 21, 1925.
Advertising: One page insert, Apr. 4; 677, Aug. 8; 1010, Aug. 29; insert, Dec. 19, 1925.
Exploitation: Pages 1596, Oct. 3; 1704, Oct. 10; 2041, Oct. 31, 1925.
Newspaper Displays: Page 1496, Sept. 26; 2161, Nov. 7, 1925; 49, Jan. 2, 1926.

SIEGE. Produced and distributed by Universal Pictures Corp. Released Sept. 27, 1925. Featuring Virginia Valli and Eugene O'Brien. Director, Svend Gade. Length, 6,427 feet.

Theme: Character study of a strong-willed elderly woman in conflict with youth—and of how her spirit is broken and her pride humbled through the young woman's sacrifice.

References: Reviewed issue June 20, 1925, page 3075.

First run showings: Pages 828-9, Aug. 15; 944-5, Aug. 22; 1039, Aug. 29; 1152, Sept. 5; 1392, Sept. 19; 1493, Sept. 26; 1602, Oct. 3; 1709, Oct. 10; 1817, Oct. 17; 2162, Nov. 7; 2560, Nov. 28; 2666, Dec. 5, 1925; 49, Jan. 2; 586, Jan. 30, 1926.

Advertising: Pages 1904, May 2; 2597, May 30; 2775-6, June 6; 3005, June 20; 3171, June 27; 16, July 4; 161, July 11; 372-3, July 25; 1317, Sept. 19; 1985, Oct. 31, 1925.

Newspaper Displays: Pages 1152, Sept. 5; 1495, Sept. 26; 1709, Oct. 10, 1925; 470, Jan. 23, 1926.

SILENT GUARDIAN. Produced and distributed by Truart Film Corp. Released Jan., 1926. With Louise Lorraine, Rex (dog), and Black Beauty (horse). Director, Wm. Bletcher. Length, 4,221 feet.

Theme: Western melodrama, with hero befriending villain's dog. Villain, through hold over girl's father, compels him to order daughter to marry him. Hero takes to drink. In the action which follows, with the dog playing an important part, the hero is nearly killed by villain but rescued by dog, accused of murder but cleared by dog, and together they rescue heroine from villain. All ends happily.

METROPOLITAN PICTURES CORP.
presents
'SIMON THE JESTER'
Adapted by FRANCES MARION
from the novel by WILLIAM J. LOCKE
with LILLIAN RICH and EUGENE O'BRIEN
Directed by George Melford
A FRANCES MARION PRODUCTION
RELEASED BY PRODUCERS DISTRIBUTING CORPORATION

SIMON THE JESTER. Produced by Metropolitan Pict. Distributed by Prod. Dist. Corp. Released Nov. 8, 1925. With Lillian Rich and Eugene O'Brien. Director, George Melford. Length, 6,168 feet.

Theme: English drama. Hero ill of malady, doomed to die, falls in love with circus rider, whom he eventually weds, having recovered health.

References: Reviewed issue Oct. 24, 1925, page 1947.

First run showings: Pages 2160, Nov. 7; 2559, Nov. 28, 1925; 48, Jan. 2; 585, Jan. 30, 1926.

Advertising: Pages 2204-5, Nov. 14; 2400-01, Nov. 21; 2602, Dec. 5; 2724-5, also insert, Dec. 12; 2950-1, Dec. 19; 3081, Dec. 26, 1925.

Exploitation: Page 3196, Dec. 26, 1925.

SKY HIGH CORRAL. Produced and distributed by Universal Pictures Corp. Released Feb. 28, 1926. Star, Art Acord. Director, Clifford Smith. Length, 4,871 feet.

Theme: Western melo. Attempt by Whitney Durk to embroil rancher Hayden and daughter with Government officers is halted by Ranger McCabe, who defeats Durk, weds girl.

References: Reviewed issue April 3, 1926, page 1527.

Advertising: Pages 1906, May 2; 2597, May 30; 2775, 2785, June 6, 1925.

SKYROCKET, THE. Produced by Celebrity Pictures. Distributed by Asso. Exhibitors. Released Feb. 14, 1926. Star, Peggy Hopkins Joyce. Director, Marshall Neilan. Length, 7,350 feet.

Theme: Drama of young girl who goes to Hollywood, and struggles. Has meteoric rise to fame as star, success goes to her head, and when the crash comes she is saved by love of childhood playmate.

References: First run showings: Pages 695-96, Feb. 6, 1926.

Advertising: Eight page insert, Oct. 24; 4 page insert, Nov. 14, 1925; 340-1, Jan. 23; 642-3, Feb. 6, 1926.

Exploitation: Page 1005, Feb. 27, 1926.

Newspaper Displays: Page 805, Feb. 13, 1926.

SMILIN' AT TROUBLE. Produced by Harry Garson. Distributed by Film Booking Offices. Released Dec. 6, 1925. Star, "Lefty" Flynn. Director, Harry Garson. Length, 5,175 feet.

Theme: Melodrama. Young civil engineer balks villains' plot to graft on dam-building by using inferior cement, beats up main conspirator, saves contractor's daughter from drowning and wins her.

References: Reviewed issue Dec. 19, 1925, page 3046.

Advertising: Pages 2614-5, Dec. 5, 1925.

SOME PUN'KINS. Produced and distributed by Chadwick Pictures Corp. Released Nov. 1, 1925. Star, Charles Ray. Director, Jerome Storm. Length, 7,000 feet.

Theme: Comedy-drama. Hero fire chief in rustic village, who tries to corner pumpkin market and has courtship constantly interrupted by alarms.

References: Reviewed issue Sept. 19, 1925, page 1398.

First run showings: Pages 1707, Oct. 10; 3029, Dec. 19, 1925; 294, Jan. 16, 1926.

Advertising: Pages 1562, Apr. 11; 1364, Sept. 19, 1925; 862, Feb. 20, 1926.

SONG AND DANCE MAN, THE. Produced by Famous Players. Distributed by Paramount. Released Feb. 8, 1926. With Tom Moore, Bessie Love, Harrison Ford and Norman Trevor. Director, Herbert Brenon. Length, 6,997 feet.

Theme: Comedy-drama dealing with trials and tribulations of song and dance man, who after succeeding in business, returns to first love—the stage.

References: Reviewed issue Jan. 30, 1926, page 596.

First run showings: Page 804, Feb. 13, 1926.

Advertising: Two page insert, Dec. 19, 1925; 3, Jan. 2; 115, 117, Jan. 9; 337-9, Jan. 23; 645, Feb. 6; 737, 739, Feb. 13; 1335, Mar. 27, 1926.

SON OF HIS FATHER. Produced by Famous Players-Lasky. Distributed by Paramount. Released Sept. 21, 1925. With Bessie Love, Warner Baxter and Raymond Hatton. Director, Victor Fleming. Length, 6,925 feet.

Theme: A straight western in which the hero thwarts the plans of the villain to get his hands on a rich ranch.

References: Reviewed issue Sept. 19, 1925, page 1402.

First run showings: Pages 1038h, Aug. 29; 1390, Sept. 19; 1492, 1494-5, Sept. 26; 1600-02, Oct. 3; 1707, Oct. 10; 1817, Oct. 17; 2160-1, Nov. 7, 1925; 182, Jan. 9, 1926.

Advertising: Two page insert, May 16; 2485, May 23; 2589, May 30; 2870, June 13; 361, July 25; 649, 651, Aug. 8; insert, Dec. 19, 1925.

Newspaper Displays: Page 2048, Oct. 31, 1925.

Exploitation: Page 2832, Dec. 12, 1925.

S. O. S. PERILS OF THE SEA. Produced and distributed by Columbia Pictures Corp. Released Nov. 1, 1925. With Elaine Hammerstein and Robert Ellis. Director, James P. Hogan. Length, 5,118 feet.

Theme: Marine melodrama. Little girl picked up at sea by two young brothers, fishermen, is reared by them to womanhood, becomes heiress to fortune, weds one of her rescuers.

References: Reviewed issue Dec. 26, 1925, page 3210.

Advertising: Pages 1665, Oct. 10; 2116, Nov. 7, 1925.

SOUL MATES. Produced and distributed by Metro-Goldwyn-Mayer. Released Dec. 20, 1925. With Aileen Pringle and Edmund Lowe. Director, Jack Conway. Length, 6,000 feet.

Theme: Comedy. British society atmosphere. Millionaire forces niece to wed nobleman whom she imagines merely wants money, discovers her error, is content.

References: Reviewed issue Jan. 16, 1926, page 302.

First run showings: Pages 184, Jan. 9; 293, Jan. 16; 476, Jan. 23; 585, Jan. 30; 676, Feb. 6; 805, Feb. 13, 1926.

Advertising: Insert, June 6; insert, June 13; insert, June 20; insert, June 27; front cover, also insert, July 4; 3103, Dec. 26, 1925; insert, Jan. 16, 1926.

Newspaper Displays: Page 940, Feb. 20, 1926.

SOULS FOR SABLES. Produced and distributed by Tiffany Prod. Released Oct., 1925. With Eugene O'Brien and Claire Windsor. Director, James C. McKay. Length, 7,547 feet.

Theme: Dramatic story of a young wife who longs for luxuries and almost wrecks her life in an attempt to achieve them by questionable methods.

References: Reviewed issue Sept. 12, 1925, page 1275.

First run showings: Pages 1391, Sept. 19; 1492, Sept. 26; 1599, Oct. 3; 1708, Oct. 10; 1933, Oct. 24; 2045, Oct. 31; 2269, Nov. 14; 2454, Nov. 21; 3029, Dec. 19; 3160-1, Dec. 26, 1925; 586, Jan. 30, 1926.

Advertising: Pages 1911, May 2; insert, June 6; 894, Aug. 22, 1925.

SPEED LIMIT, THE. Produced by Gotham Prod. Distributed by Lumas Film Corp. Released Feb., 1926. With Raymond McKee, Ethel Shannon and Bruce Gordon. Director, Frank O'Connor. Length, 6,000 feet.

Theme: Comedy-drama. Tommy, garage mechanic, loves cashier Bess, has invented new tires, gets chance to try them in big race, wins event and girl.

References: Reviewed issue Feb. 20, 1926, page 915.

Advertising: Page 2933, June 13, 1925; 1250, Mar. 20, 1926.

SPEED MADNESS. Produced and distributed by Hercules Film Prod., Inc. Released Sept., 1925. Star, Frank Merrill. Director, Bruce Mitchell. Length, 4,579 feet.

Theme: **Melodrama in which hero seeks to perfect new automobile engine, while his father plans foreclosure on girl's home. Hero meets girl, losing speed test to save her pet cat. Villain plots bogus marriage with girl to gain property. Hero rescues her from villain's gang. At finish, hero speeds to her, prevents marriage, wins test and receives check, with which he pays off mortgage.**

SPLENDID CRIME, THE. Produced by Famous Players. Distributed by Paramount. Released Jan., 1926. Star, Bebe Daniels with Neil Hamilton. Director, Wm. de Mille. Length, 6,069 feet.

Theme: **Crook melo. Jenny, feminine burglar, is persuaded by a chap she meets in the course of business operations to quit the game. She does, and years later is the means of regenerating her adviser, when he in turn goes wrong.**

References: Reviewed issue Dec. 26, 1925, page 3205.

First run showings: Pages 3159-60, Dec. 26, 1925; 474, Jan. 23; 585, Jan. 30; 697, Feb. 6; 805, Feb. 13, 1926.

Advertising: Page 117, Jan. 9, 1926.

SPLENDID ROAD, THE. Produced by Frank Lloyd Prod. Distributed by First National. Released Dec. 6, 1925. With Anna Q. Nilsson, Lionel Barrymore, Robert Frazer. Director, Frank Lloyd. Length, 7,646 feet.

Theme: **A romantic drama of the Days of '49, in which a woman pioneer fights off unscrupulous foes and wins love and fortune after some stirring adventures.**

References: Reviewed issue Dec. 12, 1925, page 2843.

First run showings: Pages 3027, Dec. 19, 1925; 47-8, Jan. 2; 183, Jan. 9; 294, Jan. 16; 585, Jan. 30; 697, Feb. 6, 1926.

Advertising: Two page insert, Apr. 4; 1 page insert, Nov. 28; 2 page insert, Dec. 5; insert, Dec. 12; insert, Dec. 19, 1925; 1 page insert, Jan. 23, 1926.

Newspaper Displays: Page 470, Jan. 23, 1926.

Exploitation: Page 1098, Mar. 6, 1926.

SPOOK RANCH. Produced and distributed by Universal Pictures Corp. Released Sept. 20, 1925. Star, Hoot Gibson. Director, Edward Laemmle. Length, 5,247 feet.

Theme: **Western comedy-melodrama of cowboy who is given job as deputy to solve mystery of haunted ranch. Captures several bandits who have masqueraded as spooks, and wins girl.**

References: Reviewed issue May 2, 1925, page 1962.

First run showings: Pages 1389, Sept. 19; 1494, Sept. 26; 1600, Oct. 3; 1814, Oct. 17, 1925.

Advertising: Pages 1904, May 2; 2596, May 30; 2774, 2776, June 6, 1925.

Lobby Displays: Page 2830, Dec. 12, 1925.

SPORTING LIFE. Produced and distributed by Universal Pictures Corp. Released Nov. 29, 1925. Featuring Bert Lytell, Marian Nixon, Paulette Duval. Director, Maurice Tourneur. Length, 6,763 feet.

Theme: **Melodrama of London sporting and society circles.**

References: Reviewed issue Sept. 26, 1925, page 1513.

First run showings: Pages 2560, Nov. 28; 2664, Dec. 5; 3161, Dec. 26, 1925; 184, Jan. 9; 293, Jan. 16; 476, Jan. 23; 585, Jan. 30; 696-7, Feb. 6; 805, Feb. 13, 1926.

Advertising: Pages 1905, May 2; 2597, May 30; 2775, 2779, June 6; 1552-3, Oct. 3; 1985, Oct. 31, 1925; 639, Feb. 6, 1926.

Exploitation: Page 901, Feb. 20, 1926.

STAGE STRUCK. Produced by Famous Players. Distributed by Paramount. Released Nov. 16, 1925. Star, Gloria Swanson. Director, Allan Dwan. Length, 6,691 feet.

Theme: **A comedy-drama in which a brave little stage struck waitress makes real sacrifices to keep the love of her hero who is infatuated with a real actress; winning out in the end.**

References: Reviewed issue Nov. 28, 1925, page 2569.

First run showings: Pages 2559, 2561, Nov. 28; 2663-4, Dec. 5; 2823-26, Dec. 12; 3027-9, Dec. 19; 3159, Dec. 26, 1925; 48, Jan. 2; 183, Jan. 9; 295, Jan. 16; 697, Feb. 6; 805, Feb. 13, 1926.

Advertising: Four page insert, May 16; 2485, May 23; 361, July 25; 496, Aug. 1; 651, Aug. 8; 1405, Sept. 26; 1 page insert, Nov. 14; 1 page insert, Nov. 21; 2488, Nov. 28; 2599, Dec. 5; insert, Dec. 19, 1925.

Exploitation: Page 897, Feb. 20, 1926.

STAMPEDIN' TROUBLE. Produced by B. A. Goodman Prod. Distributed by A. G. Steen. Released Nov., 1925. Star, Bruce Gordon. Director, Forrest Sheldon. Length, 5 reels.

Theme: **Western romantic melodrama. Easterner incurs enmity of crooked ranch foreman, jealous because rancher's daughter prefers Ted, and whose plotting leads to youth's arrest for murder. Lynching is attempted but Ted escapes, exposes the villains and marries the girl.**

STEEL PREFERRED. Produced by Metropolitan Pict. Distributed by Prod. Dist. Corp. Released Jan. 3, 1926. With Vera Reynolds, Wm. Boyd and Charlie Murray. Director, James Hogan. Length, 6,717 feet.

Theme: **Steel-mill melodrama. Hero a worker in love with owner's daughter, who defeats villain's strike scheme, saves girl's life and gains her affections.**

References: Reviewed issue Dec. 26, 1925, page 3207.

First run showings: Pages 47, Jan. 2; 293, Jan. 16; 474, Jan. 23; 695, 697, Feb. 6; 804, Feb. 13, 1926.

Advertising: Pages 2492-3, Nov. 28; 2602, Dec. 5; insert, Dec. 12; 2952-3, Dec. 19; 3081, Dec. 26, 1925; 338, Jan. 23, 1926.

STELLA DALLAS. Produced by Samuel Goldwyn. Distributed by United Artists Corp. Released Nov. 16, 1925. Star, Belle Bennett. Director, Henry King. Length, 10,157 feet.

Theme: **Drama. Stella's frivolity results in estrangement from husband. Her final self-sacrifice leaves her outcast, but brings her daughter happiness.**

References: Reviewed issue Nov. 28, 1925, page 2570.

First run showings: Pages 2559, Nov. 28, 1925; 475, Jan. 23, 1926.

Exploitation: Page 1005, Feb. 27, 1926.

Newspaper Displays: Page 797, Feb. 13, 1926.

STELLA MARIS. Produced and distributed by Universal Pictures Corp. Released Jan. 17, 1926. Star, Mary Philbin. Director, Charles Brabin. Length, 5,786 feet.

Theme: **Drama. Details life stories of two girls in high and low social stratas, one finding happiness, the other sacrificing herself for man she loves.**

References: Reviewed issue Jan. 30, 1926, page 599.

First run showings: Page 806, Feb. 13, 1926.

Advertising: Pages 1904, May 2; 2596, May 30; 2774, 2777, June 6; 1984, Oct. 31, 1925.

STEPPIN' OUT. Produced and distributed by Columbia Pictures Corp. Released Sept. 15, 1925. With Ford Sterling and Dorothy Revier. Director, Frank R. Strayer. Length, 5,267 feet.

Theme: **Farce comedy. Treats of domestic entanglements, when innocent hubby is drawn into night-about-town complications by jovial business associate.**

References: Reviewed issue Dec. 19, 1925, page 3043.

First run showings: Pages 3162, Dec. 26, 1925; 294, Jan. 16, 1926.

Advertising: Pages 1366-7, Sept. 19; 1665, Oct. 10; 2116, Nov. 7, 1925.

STOP, LOOK AND LISTEN. Produced by John Adams. Distributed by Pathe. Released Jan. 31, 1926. Star and director, Larry Semon. Length, 5,303 feet.

Theme: **Stage struck girl persuades sweetheart to back her in show, which fails. Bank is robbed, hero captures thieves, recovers money, weds girl.**

References: Reviewed issue Jan. 30, 1926, page 600.

Advertising: Two page insert, Jan. 16; 1 page insert, Jan. 30, 1926.

STORM BREAKER, THE. Produced and distributed by Universal Pictures Corp. Released Oct. 25, 1925. Star, House Peters with Ruth Clifford. Director, Edward Sloman. Length, 6,093 feet.

Theme: **Drama with marine atmosphere, depicting fisher-captain's mistaken love for wrong woman, and his sacrifice for brother's sake.**

References: Reviewed issue Sept. 26, 1925, page 1517.

First run showings: Pages 2045, Oct. 31; 2161, Nov. 7; 2561, Nov. 28; 2823, 2826, Dec. 12; 3028, Dec. 19; 3159, Dec. 26, 1925; 48, Jan. 2; 183, Jan. 9; 476, Jan. 23; 804, Feb. 13, 1926.

Advertising: Pages 1904, May 2; 2597, May 30; 2775, 2777, June 6; 1984, Oct. 31, 1925.

Newspaper Displays: Pages 2452, Nov. 21, 1925; 295, Jan. 16, 1926.

STREAK OF LUCK, A. Produced by Action Pictures, Inc. Distributed by Weiss Bros. Artclass Pictures Corp. Released Dec. 23, 1925. Star, Buffalo Bill, Jr. Director, Richard Thorpe. Length, 5,000 feet.

Theme: Western melodrama, with hero disowned by father after night club escapade. He goes west, is robbed, rescues heroine, becomes involved in all sorts of adventurous scrapes and ultimately triumphs.

SUBSTITUTE WIFE, THE. Produced by Whitman Bennett. Distributed by Arrow Film Corp. Released Oct. 15, 1925. With Jane Novak and Niles Welch. Director, Wilfred Noy. Length, 5,994 feet.

Theme: A nurse, whose voice bears a striking similarity to that of a blind man's wife, is substituted by a crooked doctor, who also seeks to prevent an operation to restore the eyesight. Plan is thwarted by family friend and romance develops between blind man and nurse.

References: Reviewed issue Nov. 7, 1925, page 2167.

Advertising: Page 157, July 11, 1925.

SUN UP. Produced and distributed by Metro-Goldwyn-Mayer. Released Sept. 20, 1925. With Conrad Nagel, Pauline Starke, Lucille La Verne. Director, Edmund Goulding. Length, 5,906 feet.

Theme: Melodrama of Carolina feudists which tells of how a son changes his vengeful mother with his spirit of forgiveness and sacrifice.

References: Reviewed issue Aug. 29, 1925, page 1049.

First run showings: Pages 1038g-h, Aug. 29; 1256-7, Sept. 12; 1391-2, Sept 19; 1600, Oct. 3; 1708, Oct. 10; 1933, Oct. 24; 2823, Dec. 12, 1925.

Advertising: Insert, June 6; insert, June 13; insert, June 20, insert, June 27; front cover, also insert, July 4; insert, July 18, insert, July 25; insert, Aug. 1; 1008, Aug. 29; 1206-7, Sept. 12; front cover, Sept. 19; 1550, Oct. 3; 1773, Oct. 17; 2732, Dec. 12, 1925; insert, Jan. 16, 1926.

Newspaper Displays: Pages 1493, Sept. 26; 1816, Oct. 17, 1925.

Lobby Displays: Pages 2265, Nov. 14; 3033, Dec. 19, 1925.

SWEET ADELINE. Produced and distributed by Chadwick Pictures Corp. Released Jan. 15, 1926. Star, Charles Ray. Director, Jerome Storm. Length, 6,000 feet.

Theme: Village lad has vocal ambitions, is given worst of it by elder brother, also his rival in love. He finally makes good as singer and wins girl.

References: Reviewed issue Jan. 23, 1926, page 488.

Advertising: Pages 1364, Sept. 19, 1925; 820, Feb. 20, 1926.

T

TEARIN' LOOSE. Produced by Action Pictures, Inc. Distributed by Weiss Bros. Artclass Pictures Corp. Released Sept. 4, 1925. Star, Wally Wales. Director, Richard Thorpe. Length, 5,000 feet.

Theme: Western melodrama in which the villain impersonates the hero and gains the confidence of the wealthy uncle, thereby threatening to gain possession of the valuable cattle ranch. He forces his sister to be his accomplice, but his plans are thwarted with the later arrival of the hero.

References: Reviewed issue June 13, 1925, page 2966.

TEASER, THE. Produced and distributed by Universal Pictures Corp. Released Sept. 6, 1925. Star, Laura LaPlante with Pat O'Malley. Director, William A. Seiter. Length, 6,967 feet.

Theme: Comedy-drama of girl who becomes ward of society woman—the latter depriving her of her uncouth fiance. The girl gets even by compromising herself and her aunt. In the end she has her way.

References: Reviewed issue May 30, 1925, page 2688.

First run showings: Pages 3171, June 27; 209, July 11; 312, July 18; 610, Aug. 1; 711, Aug. 8; 828-9, Aug. 15; 945, Aug. 22; 1150, Sept. 5; 1256-7, Sept. 12; 1391, Sept. 19; 1495, Sept. 26; 1710, Oct. 10; 2047, Oct. 31; 2161, Nov. 7, 1925.

Advertising: Pages 1904, May 2; 2597, May 30; 2775-6 June 6; 3004, June 20; 17, July 4; 161, July 11; 368-9, July 25; 1984, Oct. 31, 1925; 638, Feb. 6, 1926.

Newspaper Displays: Pages 1152, Sept. 5; 1709, Oct. 10; 2269, Nov. 14; 3160, 3162, Dec. 26, 1925; 48, Jan. 2, 1926.

TESSIE. Produced by Dallas M. Fitzgerald. Distributed by Arrow Film Corp. Released Nov. 1, 1925. With May McAvoy and Robert Agnew. Director, Dallas M. Fitzgerald. Length, 6,221 feet.

Theme: Comedy-drama, with girl hotel clerk, sought by two suitors and wedding wealthy one at finish.

References: Reviewed issue Oct. 24, 1925, page 1943.

First run showings: Pages 2161, Nov. 7, 1925; 585, Jan. 30, 1926.

Advertising: Pages 157, July 11; 1377, Sept. 19, 1925.

THANK YOU. Produced and distributed by Fox Film. Released Nov. 1, 1925. With Geo. O'Brien, Jacqueline Logan, Alec B. Francis. Director, John Ford. Length, 6,839 feet.

Theme: A comedy-drama of small town life showing how the hypocrites were made to see the error of their ways by a modern girl and how a hard working but underpaid pastor came into his own.

References: Reviewed issue Sept. 19, 1925, page 1402.

First run showings: Pages 1151, Sept. 5; 1813, Oct. 17; 2045, Oct. 31; 2561, Nov. 28; 3160, Dec. 26, 1925; 47, Jan. 2; 183, Jan. 9; 587, Jan. 30, 1926.

Advertising: Two page insert, May 9; 2727, June 6; 2875, June 13; 3001, June 20; 3314, 3316, June 27; 251, July 18; 758-9, Aug. 15; 886-91, Aug. 22; 1001-3, Aug. 29; insert, Sept. 5; 1210-11, Sept. 12; 1308-9, Sept. 19; 1546-7, Oct. 3; 1652-3, Oct. 10, 1926.

Exploitation: Pages 2451, Nov. 21, 1925; 81, Jan. 2; 898, Feb. 20, 1926.

Newspaper Displays: Pages 83, Jan. 2; 184, Jan. 9, 1926.

THAT ROYLE GIRL. Produced by Famous Players-Lasky. Distributed by Paramount. Released Dec., 1925. With Carol Dempster, W. C. Fields and James Kirkwood. Director, D. W. Griffith. Length, 10,253 feet.

Theme: A melodrama of Chicago's underworld in which girl aids in rounding up gang of gunmen, saves a man from execution, marrying the district attorney who had been prosecuting her.

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References: Reviewed issue Dec. 19, 1925, page 3047.
First run showings: Pages 3028-9, Dec. 19, 1925; 48, Jan. 2; 183, Jan. 9; 295, Jan. 16; 474, Jan. 23; 584, Jan. 30; 695, Feb. 6; 806, Feb. 13, 1926.
Advertising: Two page insert, May 16; 2485, May 23; 2589, May 30; 2869, June 13; 361-2, July 25; 497, Aug. 1; 651, Aug. 8; 1083, Sept. 5; 1405, Sept. 26; 1 page insert, Nov. 14; 1 page insert, Nov. 21; 2488, Nov. 28; 2599, Dec. 5; insert, Dec. 19, 1925.
Exploitation: Pages 797, Feb. 13; 1005, Feb. 27; 1098, Mar. 6, 1926.

THOROUGHBRED, THE. Produced and distributed by Truart Pictures Corp. Released Oct., 1925. With Maclyn Arbuckle, Theodore Von Eltz and Gladys Hulette. Director, Oscar Apfel. Length, 5,481 feet.

Theme: Comedy-drama, with racing sequence, in which he has to make the high society grade in order to please wealthy uncle.
References: Reviewed issue Sept. 19, 1925, page 1403.
First run showings: Page 1153, Sept. 5, 1925.
Advertising: Pages 756, Feb. 21; 1704, April 18; 3010, June 20, 1925.

THREE FACES EAST. Produced by Cecil B. DeMille. Distributed by Prod. Dist. Corp. Released Dec. 27, 1925. With Jetta Goudal, Robert Ames, Henry B. Walthall and Clive Brook. Director, Rupert Julian. Length, 7,419 feet.

Theme: Melodrama, war and secret service backgrounds. Plot hinges on activities of British girl in Government employ, who loves German spy, but remains loyal.
References: Reviewed issue Jan. 2, 1926, page 86.
First run showings: Pages 3159, Dec. 26, 1925; 182, Jan. 9; 474, Jan. 23; 585, Jan. 30; 806, Feb. 13, 1926.
Advertising: Pages 3081, Dec. 26, 1925; 527, Jan. 30; 1142-3, Mar. 13, 1926.
Exploitation: Page 901, Feb. 20, 1926.
Newspaper Displays: Page 695, Feb. 6, 1926.

THREE WISE CROOKS. Produced and distributed by Film Booking Offices. Released Sept. 20, 1925. Star, Evelyn Brent. Director, F. Harmon Weight. Length, 6,074 feet.

Theme: Crook melodrama, with girl heroine and two helpers, all of whom get under influence of kindly country persons, settle down and go straight.
References: Reviewed issue Oct. 24, 1925, page 1942.
First run showings: Page 474, Jan. 23, 1926.

THRILL HUNTER, THE. Produced and distributed by Columbia Pictures Corp. Released Feb. 1, 1926. Star, William Haines. Director, Frank R. Strayer. Length, 5,520 feet.

Theme: Comedy-drama. Young author, whose stories lack thrills, becomes suddenly enmeshed in lurid adventures, but pulls through and wins rich publisher's daughter.
References: Reviewed issue Mar. 27, 1926, page 1423.
Advertising: Page 1665, Oct. 10, 1925.

THUNDERING THROUGH. Produced by Action Pictures, Inc. Distributed by Weiss Bros. Artclass Pictures Corp. Released Dec. 13, 1925. Star, Buddy Roosevelt. Director, Fred Bain. Length, 5,000 feet.

Theme: Westerner. Cowboy hero defeats schemes of banker to secure possession of his land and that owned by sweetheart's father, whips thugs, wins girl.
References: Reviewed Mar. 6, 1926, page 1114.

THUNDER MOUNTAIN. Produced and distributed by Fox Film Corp. Released Oct. 11, 1925. With Madge Bellamy, Leslie Fenton and Alec B. Francis. Director, Victor Schertzinger. Length, 7,537 feet.

Theme: A melodrama of the Kentucky Hills, in which the hero, influenced by the visiting preacher, attempts through education to put an end to lawlessness, only to himself be accused of murder and threatened with hanging, which is avoided with the aid of the heroine.
References: Reviewed issue Oct. 10, 1925, page 1719.
First run showings: Pages 2048, Oct. 31; 2159, 2162, Nov. 7; 2452-3, Nov. 21; 3029, Dec. 19, 1925; 294, Jan. 16; 697, Feb. 6, 1926.
Advertising: Two page insert, May 9; 2727, June 6; 2875, June 13; 3001, June 20; 3115-6, June 27; 759, Aug. 15; 1001, Aug. 29; insert, Sept. 5; 1312-3, Sept. 19; 1409, Sept. 26; 1546-7, Oct. 3, 1925.

TIMBER WOLF, THE. Produced and distributed by Fox Film Corp. Released Sept. 20, 1925. Star, Buck Jones. Director, W. S. Van Dyke. Length, 4,869 feet.

Theme: Melodrama. Western logging camp atmosphere, with silent hero, who defeats enemies through sheer fighting ability, and wins girl by cave-man methods.
References: Reviewed issue Sept. 26, 1925, page 1512.
First run showings: Pages 2453, Nov. 21; 3162, Dec. 26, 1925.
Advertising: One page insert, May 9; 3116, June 27; 1002-3, Aug. 29, 1925.

TIME, THE COMEDIAN. Produced and distributed by Metro-Goldwyn-Mayer. Released Dec. 13, 1925. With Lew Cody, Mae Busch and Gertrude Olmsted. Director, Robert Z. Leonard. Length, 4,757 feet.

Theme: Society drama that spans a quarter century relating the love adventures of mother and daughter. Former saves latter from man who deserted her.
References: Reviewed issue Dec. 26, 1925, page 3205.
First run showings: Pages 3161-2, Dec. 26, 1925; 587, Jan. 30, 1926.
Advertising: Insert, June 6; insert, June 13; insert, June 20; insert, June 27; insert, July 4; insert, July 18; insert, July 25; insert, Aug. 1; 3103, Dec. 26, 1925.

TOO MUCH MONEY. Produced and distributed by First National. Released Jan. 3, 1926. With Lewis Stone and Anna Q. Nilsson. Director, John F. Dillon. Length, 7,600 feet.

Theme: Modern society drama in which a husband has to arrange to pose as a poor man to awaken wife to the fact that he would like more of her company.
References: Reviewed issue Jan. 23, 1926, page 484.
First run showings: Pages 587, Jan. 30; 696-7, Feb. 6; 804-6, Feb. 13, 1926.
Advertising: Insert, Dec. 19; 3123, Dec. 26, 1925; 150, Jan. 9; 1 page insert, Jan. 23; 660-1, Feb. 6, 1926.
Exploitation: Page 796, Feb. 13, 1926.

TOUGH GUY, THE. Produced and distributed by Film Booking Offices. Released Feb. 1, 1926. Star, Fred Thomson. Director, David Kirkland. Length, 5,454 feet.

Theme: Western. With the aid of his intelligent horse Cowboy Fred Saunders recovers little lost brother of girl he loves, defeats her enemies and weds her.
References: Reviewed issue Feb. 27, 1926, page 1015.
Advertising: Two page insert, Jan. 9; 854-5, Feb. 20; 1158, Mar. 13, 1926.

TOWER OF LIES. Produced and distributed by Metro-Goldwyn-Mayer. Released Oct. 11, 1925. With Lon Chaney and Norma Shearer. Director, Victor Seastrom. Length, 6,849 feet.

Theme: Intimate drama of a farmer who awakens to the beauty of life through his daughter, and who loses his reason when she goes astray. His death brings the girl back to herself, and she finds happiness with her childhood sweetheart.
References: Reviewed issue Oct. 10, 1925, page 1717.
First run showings: Pages 1495, Sept. 26; 1599, Oct. 3; 1707, Oct. 10; 1813, 1816-7, Oct. 17; 2048, Oct. 31; 2161, Nov. 7; 2269-70, Nov. 14; 2664-5, Dec. 5; 2823, Dec. 12; 3161-2, Dec. 26, 1925; 47-8, Jan. 2, 1926.
Advertising: Front cover, also page 2490, May 23; insert, June 13; insert, June 20; insert, June 27; front cover, also insert, July 4; insert, July 11; insert, July 18; insert, July 25; insert, Aug. 1; inside front cover, Sept. 26; front cover, also page 1773, Oct. 17; 2215, Nov. 14, 1925; insert, Jan. 16, 1926.
Lobby Displays: Pages 2156, Nov. 7, 1925; 794, Feb. 13, 1926.
Newspaper Displays: Page 2825, Dec. 12, 1925.
Exploitation: Pages 3161, Dec. 26, 1925; 581, Jan. 30, 1926.

TRAFFIC COP, THE. Produced by Harry Garson. Distributed by Film Booking Offices. Released Jan. 17, 1926. Star, Maurice "Lefty" Flynn. Director, Harry Garson. Length, 5,193 feet.

Theme: Comedy-melodrama. Traffic cop at seaside resort saves runaway bus from plunging over cliff, woos and wins wealthy girl.
References: Reviewed issue Feb. 27, 1926, page 1010.
Advertising: Page 1159, Mar. 13, 1926.

TRANSCONTINENTAL LIMITED. Produced and distributed by Chadwick Pictures Corp. Released Feb. 15, 1926. Star, Johnnie Walker. Director, Nat Ross. Length, 6,400 feet.

Theme: Melodrama. Hero back from war finds rival plotting to win his girl through hold he has on her father. He foils villain, saves Limited from wreck, gets girl.
References: Reviewed issue Mar. 13, 1926, page 1212.
Advertising: Page 862, Feb. 20, 1926.

TRIPLE ACTION. Produced and distributed by Universal Pictures Corp. Released Dec. 20, 1925. Star, Pete Morrison. Director, Tom Gibson. Length, 4,800 feet.

Theme: Western melodrama. Ranger outwitted by outlaws is temporarily disgraced, but finally rounds up gang and wins girl he loves.
References: Reviewed issue Nov. 14, 1925, page 2358.
Advertising: Pages 1906, May 2; 2597, May 30; 2775, 2785, June 6; 2358, Nov. 14, 1925.

TROUBLE WITH WIVES, THE. Produced by Famous Players-Lasky. Distributed by Paramount. Released Sept. 28, 1925. With Florence Vidor, Tom Moore and Esther Ralston. Director, Mal-

colm St. Clair. Length, 6,489 feet.
Theme: Comedy-drama of domestic complications caused by wife's unfounded yet reasonable jealousy of innocent husband.
References: Reviewed issue Aug. 15, 1925, page 848.
First run showings: Pages 828, Aug. 15; 943, 945, Aug. 22; 1038h, Aug. 29; 1389-90, Sept. 19; 1493, Sept. 26; 1599, 1602, Oct. 3; 1708, Oct. 10; 1814, 1816-7, Oct. 17; 1934, Oct. 24; 2047, Oct. 31; 2162, Nov. 7; 2454, Nov. 21, 1925.
Advertising: Two page insert, May 16; 2485, May 23; 2589, May 30; 2871, June 13; 361, July 25; 496, Aug. 1; 649, 651, Aug. 8; 872-3, Aug. 22; insert, Dec. 19, 1925.
Exploitation: Page 2038, Oct. 31, 1925.
Newspaper Displays: Page 2268, Nov. 14, 1925.
Window Displays: Page 2828, Dec. 12, 1925.

TRUMPIN' TROUBLE. Produced by Action Pictures. Distributed by Weiss Bros. Artclass Pictures Corp. Released Feb. 1, 1926. Star, Buffalo Bill, Jr. Director, Richard Thorpe. Length, 5,000 feet.
Theme: Western melodrama, with hero accused of murdering father after discovery of rich mine. Dance hall entertainer aids his escape when lynching is threatened. After many hazardous situations, hero is cleared and villains routed. Hero marries girl.

TUMBLEWEEDS. Produced by Wm. S. Hart Prod. Distributed by United Artists Corp. Released Dec. 27, 1925. Star, William S. Hart. Director, King Baggot. Length, 7,254 feet.
Theme: An epic drama of the settling of the Cherokee land strip in which a former ranch boss becomes a homesteader himself and puts to rout a couple of "Sooners."
References: Reviewed issue Nov. 28, 1925, page 2569.
First run showings: Pages 47, Jan. 2; 182, Jan. 9; 294, Jan. 16; 475, Jan. 23; 696, Feb. 6, 1926.
Advertising: Pages 345, Jan. 23; 543, Jan. 30; 657, Feb. 6; 754, Feb. 13; 861, Feb. 20, 1926.

TWO CAN PLAY. Produced by Nat Ross. Distributed by Associated Exhibitors. Released Feb. 21, 1926. Star, Clara Bow. Director, Nat Ross. Length, 5,465 feet.
Theme: Modern society drama. Father seeks to destroy daughter's infatuation for a ne'er-do-well. Man reforms and wins the girl.
References: Reviewed issue Mar. 6, 1926, page 1109.
Advertising: Two page insert, Dec. 12, 1925; 1144-5, Mar. 13, 1926.

TWO FISTED JONES. Produced and distributed by Universal Pictures Corp. Released Dec. 6, 1925. Star, Jack Hoxie. Director, Edward Sedgwick. Length, 4,555 feet.
Theme: Western melodrama. Hero pursues search for a mysterious person named "Two Fisted Jones," gets involved in variety of adventures, and saves girl he loves from marrying an impostor.
References: Reviewed issue Dec. 5, 1925, page 2688.
First run showings: Pages 2826, Dec. 12, 1925; 695-96, Feb. 6, 1926.
Advertising: Pages 1906, May 2; 2596, May 30; 2774, 2785, June 6, 1925.

TYPHOON LOVE. Produced by Norman Dawn. Distributed by Lee-Bradford Corp. Released Feb., 1926. With Mitchell Lewis and Ruth Clifford. Director, Norman Dawn. Length, 5,500 feet.
Theme: Romantic melodrama—South Sea Island. Two young adventurers work an opal mine, coveted by sea captain. His man is in their employ, but double dealing is discovered. Typhoon causes death of captain, freeing daughter who is in love with one of the adventurers.

U

UNCHASTENED WOMAN, THE. Produced and distributed by Chadwick Pictures Corp. Released Nov. 15, 1925. Star, Theda Bara. Director, James Young. Length, 6,800 feet.
Theme: Domestic drama, society atmosphere. Wife finding husband unfaithful, goes abroad, keeps birth of baby boy secret, returns, humiliates her rival, arouses husband's jealousy, wins him back, forgives him.
References: Reviewed issue Jan. 2, 1926, page 89.
First run showings: Pages 1816, Oct. 17; 2665, Dec. 5, 1925.
Advertising: Pages 1562, April 11; 1364, Sept. 19; 1774, Oct. 17, 1925; 862, Feb. 20, 1926.

UNDER THE ROUGE. Produced by Lewis H. Moomaw Prod. Distributed by Associated Exhibitors. Released Oct. 18, 1925. With Tom Moore and Eileen Percy. Director, Lewis H. Moomaw. Length, 6,055 feet.
Theme: Crook Melodrama featuring the redemption of a pair of crooks. When the girl goes to the country the youth follows—and the quiet environment and sympathetic treatment accorded them by the natives have their effect.
References: Reviewed issue July 25, 1925, page 461.
First run showings: Pages 609, Aug. 1; 945, Aug. 22, 1925.
Advertising: Two page insert, Aug. 15; 1 page insert, Sept. 5, 1925.
Newspaper Displays: Page 3159, Dec. 26, 1925.

UNDER WESTERN SKIES. Produced and distributed by Universal Pictures Corp. Released Feb. 7, 1926. Star, Norman Kerry. Director, Edward Sedgwick. Length, 6,452 feet.
Theme: Westerner. Son of Eastern banker, in love with rancher's daughter, foils father's scheme to ruin rancher, enters rodeo, wins big race and girl.
References: Reviewed issue Mar. 20, 1926, page 1306.
Advertising: Pages 1905, May 2; 2596, May 30; 2774, 2779, June 6; 639, Feb. 6, 1926.

UNGUARDED HOUR, THE. Produced and distributed by First National. Released Nov. 22, 1925. Star, Milton Sills with Doris Kenyon. Director, Lambert Hillyer. Length, 6,613 feet.
Theme: A romantic drama of an American girl who goes to Italy and tames a woman-hating nobleman, bringing him to her feet.
References: Reviewed issue Dec. 5, 1925, page 2687.
First run showings: Pages 2824, 2826, Dec. 12; 3027-8, Dec. 19; 3160-1, Dec. 26, 1925; 48-9, Jan. 2; 184, Jan. 9; 295-6, Jan. 16; 475-6, Jan. 23; 696, Feb. 6; 804, Feb. 13, 1926.
Advertising: One page insert, April 4; 1 page insert, Nov. 28; 1 page insert, Dec. 12; insert, Dec. 19, 1925.
Lobby Displays: Page 1298, Mar. 20, 1926.

V

VANISHING AMERICAN, THE. Produced by Famous Players. Distributed by Paramount. Released Nov. 2, 1925. With Richard Dix supported by Lois Wilson. Director, George B. Seitz. Length, 9,916 feet.
Theme: Spectacular, historical film, ranging from cliff-dweller era to modern Indians, with latter-day romance between white girl and chief of tribe.
References: Reviewed issue Nov. 7, 1925, page 2173.
First run showings: Pages 1814, Oct. 17; 2826, Dec. 12; 3161, Dec. 26, 1925; 293, Jan. 16; 475, Jan. 23; 586-7, Jan. 30; 804-6, Feb. 13, 1926.
Advertising: Four page insert, May 16; 2485, May 23; 2589, May 30; 2869, June 13; 361-2, July 25; 496, Aug. 1; 649, 651, Aug. 8; 1405, Sept. 26; 2179, Dec. 12; 3 page insert, Dec. 19; 3074-5, Dec. 26, 1925; 3, Jan. 2; 115, 117, Jan. 9; 337, 339, Jan. 23; 644, Feb. 6; 947, Feb. 27; 1335, Mar. 27, 1926.

W

WAGES FOR WIVES. Produced and distributed by Fox Film Corp. Released Dec. 13, 1925. With Jacqueline Logan, Margaret Livingston, Zasu Pitts, Earle Foxe. Director, Frank Borzage. Length, 6,352 feet.
Theme: Comedy dealing with a trio of wives who go on strike for a more even split of the pay envelope.
References: Reviewed issue Dec. 5, 1925, page 2689.
First run showings: Pages 3028-9, Dec. 19, 1925; 182, Jan. 9; 293, Jan. 16; 586, Jan. 30, 1926.
Advertising: Pages 3001, June 20; 3115, 3117, June 27; insert, Sept. 5; 1546-7, Oct. 3; 1653, Oct. 10; 1993, 1995, Oct. 31; 2402-3, 2406-7, Nov. 21, 1925.

WALL STREET WHIZ, THE. Produced by Carlos Prod. Distributed by Film Booking Offices. Released Sept. 27, 1925. Star, Richard Talmadge. Director, Jack Nelson. Length, 5,452 feet.
Theme: Comedy-melodrama of rich youth, who saves fortune of girl he loves from swindler's wiles.
References: Reviewed issue Nov. 7, 1925, page 2172.
Advertising: Pages 1489, Sept. 26; 3121, Dec. 26, 1925; 1246, Mar. 20, 1926.

WANDERER, THE. Produced by Famous Players. Distributed by Paramount. Released Feb. 1, 1926. With Wm. Collier, Jr., Ernest Torrence, Greta Nissen, Tyrone Powers, Kathlyn Williams. Director, Raoul Walsh. Length, 8,173 feet.

Theme: A film version of the story of The Prodigal Son, who is ensnared by a temptress, spends his substance in riotous living and returns home, broken.

References: Reviewed issue Sept. 12, 1925, page 1271.

First run showings: Pages 1038f, Aug. 29, 1925; 184, Jan. 9; 294, Jan. 16; 585, Jan. 30; 696, Feb. 6; 804, Feb. 13, 1926.

Advertising: Two page insert, May 16; 2485, May 23; 2589, May 30; 2869, June 13; 243, July 18; 496, Aug. 1; 2719, Dec. 12; 3 page insert, Dec. 19; 3074-5, Dec. 26, 1925; 3, Jan. 2; 115-6, Jan. 9; 337-9, Jan. 23; 644, Feb. 6; 946, Feb. 27, 1926.

Exploitation: Page 1413, Mar. 27, 1926.

WANDERING FIRES. Produced by Maurice Campbell. Distributed by Arrow Film Corp. Released Oct. 1, 1925. With Constance Bennett and Wallace MacDonald. Director, Maurice Campbell. Length, 5,866 feet.

Theme: Romantic melodrama concerning a girl whose lover was supposedly killed in the war, but who returns years after when she is married to another.

References: Reviewed issue Oct. 17, 1925, page 1829.

First run showings: Page 475, Jan. 23, 1926.

Advertising: Page 1376, Sept. 19, 1925.

WANDERING FOOTSTEPS. Produced by Banner Prod. Distributed by Ginsberg Dist. Corp. Released Oct., 1925. Featuring Estelle Taylor and Bryant Washburn. Director, Phil Rosen. Length, 5.060 feet.

Theme: Heart interest drama. Deals with fortunes and love affair of young, convivial millionaire and old derelict, both men being regenerated at end.

References: Reviewed issue Nov. 21, 1925, page 2465.

First run showings: Page 2561, Nov. 28, 1925.

Advertising: Page 756, Aug. 15, 1925.

CECIL B. DE MILLE *presents*

LEATRICE JOY *in*

"The Wedding Song"

by ETHEL WATTS MUMFORD

adapted by CHARLES WHITTAKER *and* DOUGLAS DOTY

with

ROBERT AMES

directed by

ALAN HALE

RELEASED BY PRODUCERS DISTRIBUTING CORPORATION

WEDDING SONG, THE. Produced by Cecil B. DeMille. Distributed by Prod. Dist. Corp. Released Nov. 29, 1925. Star, Leatrice Joy. Director, Alan Hale. Length, 7,373 feet.

Theme: Melodrama. Tropical island and 'Frisco underworld locale. Crooks plot to rob pearl merchant, girl confederate falls in love with and saves him.

References: Reviewed issue Nov. 28, 1925, page 2567.

First run showings: Pages 2559, Nov. 28; 3162, Dec. 26, 1925; 47, Jan. 2; 474, Jan. 23; 695, Feb. 6, 1926.

Advertising: Pages 1092, Sept. 5; 2492-3, Nov. 28; 3081, Dec. 26, 1925; 740, Feb. 13, 1926.

WE MODERNS. Produced by John McCormick. Distributed by First National. Released Nov. 15, 1925. Star, Colleen Moore. Director, John F. Dillon. Length, 6,609 feet.

Theme: A comedy-drama in which an English flapper "has her wings singed," but comes out O. K., and decides to drop her wayward ways.

References: Reviewed issue Dec. 5, 1925, page 2685.

First run showings: Pages 2452, Nov. 21; 2559-61, Nov. 28; 2663-66, Dec. 5; 2825, Dec. 12; 3026-7, Dec. 19; 3159, Dec. 26, 1925; 296, Jan. 16; 476, Jan. 23; 587, Jan. 30; 806, Feb. 13, 1926.

Advertising: Pages 2227, 2232, Nov. 14; 4 page insert, Nov. 21; 1 page insert, Dec. 12; insert, Dec. 19; 3122, Dec. 26, 1925.

Lobby Displays: Page 3030, Dec. 19, 1925.

Newspaper Displays: Page 105, Jan. 2, 1926.

Exploitation: Page 1412, Mar. 27, 1926.

WESTERN PLUCK. Produced and distributed by Universal Pictures Corp. Released Jan. 24, 1926. Star, Art Acord. Director, Travers Vale. Length, 4,207 feet.

Theme: Western melodrama. Cowpuncher Arizona Allen halts a runaway stage coach, falls in love with girl passenger, is later instrumental in saving her wild brother when the later is falsely accused of robbery, and wins her love.

References: Reviewed issue Feb. 6, 1926, page 708.

Advertising: Pages 1906, May 2; 2597, May 30; 2775, 2785, June 6, 1925.

WHAT FOOLS MEN. Produced and distributed by First National Pictures. Released Sept. 13, 1925. With Lewis Stone, Shirley Mason, David Torrence and Barbara Bedford. Director, George Archainbaud. Length, 7,264 feet.

Theme: A drama of frenzied finance and society sham in which an inventor is ruined by crooked bankers and fails in his efforts to "mother" a wild daughter.

References: Reviewed issue Oct. 10, 1925, page 1720.

First run showings: Pages 1600, Oct. 3; 1707-8, Oct. 10; 1813-4, Oct. 17; 2270, Nov. 14; 2560-1, Nov. 28; 2664-66, Dec. 5, 1925; 474, Jan. 23, 1926.

Advertising: One page insert, April 4; 677, Aug. 8; 1010, Aug. 29; insert, Dec. 19, 1925.

Newspaper Displays: Page 1817, Oct. 17, 1925.

WHAT HAPPENED TO JONES. Produced and distributed by Universal Pictures. Released Jan. 31, 1926. Star, Reginald Denny. Director, Wm. A. Seiter. Length, 6,726 feet.

Theme: Farce comedy. On wedding eve hero escapes from police raid on poker game, is hunted from pillar to post, nearly loses fiancee, but gets her in the end.

References: Reviewed issue Dec. 19, 1925, page 3045.

First run showings: Pages 123, Jan. 9; 294, Jan. 16; 476, Jan. 23; 584-5, Jan. 30; 696-7, Feb. 6, 1926.

Advertising: Pages 1984, Oct. 31; 2731, Dec. 12, 1925; 5, Jan. 2; 121, Jan. 9; 639, Feb. 6; 741, Feb. 13, 1926.

Exploitation: Pages 1297, Mar. 20; 1413, Mar. 27, 1926.

WHEEL, THE. Produced and distributed by Fox Film Corp. Released Sept. 20, 1925. With Harrison Ford, Mahlon Hamilton, Claire Adams. Director, Victor Schertzinger. Length, 7,325 feet.

Theme: A modern society drama of temptation and fast life in which "the wheel" comes close to ruining a scion of wealth, who is saved by his young wife.

References: Reviewed issue Aug. 29, 1925, page 1053.

First run showings: Pages 944, Aug. 22; 1391, Sept. 19; 1599, 1602, Oct. 3; 1814, 1816, Oct. 17; 2823, 2826, Dec. 12, 1925; 474, Jan. 23; 803, Feb. 13, 1926.

Advertising: Two page insert, May 9; 2493, May 23; 2727, June 6; 2875, June 13; 3001, June 20; 3117, June 27; 251, July 18; 386, July 25; 518-9, Aug. 1; 758, Aug. 15; 1000, Aug. 29; insert, Sept. 5; 1408, Sept. 26; 1546-7, Oct. 3, 1925.

Window Displays: Page 1807, Oct. 17, 1925.

WHEN HUSBANDS FLIRT. Produced and distributed by Columbia Pictures Corp. Released Nov. 1, 1925. With Dorothy Revier and Forrest Stanley. Director, William Wellman. Length, 5,625 feet.

Theme: Domestic comedy. Young husband is unjustly blamed by his bride for philanderings with vamp for which his elderly but gay business partner is responsible, but proves himself innocent after much tribulation.

References: Reviewed issue Dec. 5, 1925, page 2690.

First run showings: Page 696, Feb. 6, 1926.

Advertising: Pages 1215, Mar. 15, 1924; 1665, Oct. 10, 1925.

WHEN LOVE GROWS COLD. Produced and distributed by Film Booking Offices. Released Jan. 31, 1926. Star, Natacha Rambova (Mrs. Rudolph Valentino). Director, Harry O. Hoyt. Length, 6,500 feet.

Theme: Modern society drama in which a husband's love grows cold when he reaches the pinnacle of success, but the wife remains true.

References: Reviewed issue Feb. 13, 1926, page 808.

First run showings: Page 806, Feb. 13, 1926.

Advertising: Pages 2434, May 16; 2894, June 13; 3110, June 27; 139, July 11; 400, July 25; 499, Aug. 1; 667, Aug. 8; 762, Aug. 15; 901, Aug. 22; 993, Aug. 29; 1108, Sept. 5; 1458, Sept. 26; 2000, Oct. 31; 3092, Dec. 26, 1925; 148-9, Jan. 9; 544-5, Jan. 30; 748-9, Feb. 13; 966-7, Feb. 27; 1157, Mar. 13, 1926.

Exploitation: Page 1297, Mar. 20, 1926.

WHEN THE DOOR OPENED. Produced and distributed by Fox Film Corp. Released Dec. 6, 1925. With Walter McGrail, Jacqueline Logan and Margaret Livingston. Director, Reginald Barker. Length, 6,515 feet.

Theme: A husband returns to his Montreal home to find his wife in another man's arms. He shoots the intruder and thinking that he has killed him, takes to the woods, accompanied by his dog. In his wanderings he meets another girl and happiness is his final reward.

References: Reviewed issue Nov. 28, 1925, page 2566.

First run showings: Pages 3160-1, Dec. 26, 1925; 47-8, Jan. 2;

184, Jan. 9; 475-6, Jan. 23; 586, Jan. 30; 696-7, Feb. 6; 804, Feb. 13, 1926.
Advertising: Two page insert, May 9; 2727, June 6; 2875, June 13; 3001, June 20; 3114, 3117, June 27; 1546-7, Oct. 3; 2212, Nov. 14; 2402-3, Nov. 21, 1925.

WHERE THE WORST BEGINS. Produced and distributed by Truart Film Corp. Released Dec., 1925. With Ruth Roland, Matt Moore and Grace Darmond. Director, John W. McDermott. Length, 6,139 feet.
Theme: Western comedy-melodrama. Ranch girl pines for Eastern society, has adventures with son of visiting Eastern Mogul. Marries him in the end.
References: Reviewed issue Dec. 12, 1925, page 2845.
Advertising: Insert, June 6, 1925.

WHERE WAS I? Produced and distributed by Universal Pictures Corp. Released Nov. 15, 1925. Star, Reginald Denny. Director, William Seiter. Length, 6,630 feet.
Theme: Farce-comedy revolving around effort of youth to disprove the declaration of adventuress that he is married to her. The complications get him into all kinds of trouble before he proves himself a bachelor.
References: Reviewed issue Aug. 22, 1925, page 1050.
First run showings: Pages 1038f, Aug. 29; 1150, Sept. 5; 2048, Oct. 31; 2160, Nov. 7; 2267-8, Nov. 14; 2560, Nov. 28; 2665-66, Dec. 5; 2823, 2826, Dec. 12; 3029, Dec. 19, 1925; 182, 184, Jan. 9; 295, Jan. 16, 1926.
Advertising: Pages 1904, May 2; 2597, May 30; 2775, 2777, June 6; 1088-9, Sept. 5; 1984, Oct. 31, 1925; 121, Jan. 9; 639, Feb. 6, 1926.

WHITE MICE. Produced by Royal Wetherald. Distributed by Associated Exhibitors. Released Jan. 31, 1926. Star, Jacqueline Logan. Director, E. H. Griffith. Length, 5,412 feet.
Theme: Romantic drama of love and adventure in Cuba in which American youth foils plotters, rescues imprisoned former president, wins Cuban senorita.
References: Reviewed issue Mar. 6, 1926, page 1110.
Advertising: Pages 345, Jan. 24; 589, Feb. 7; 975, Mar. 7; 2 page insert, Dec. 12, 1925; 852-3, Feb. 20, 1926.

WHITE OUTLAW, THE. Produced and distributed by Universal Pictures Corp. Released Sept. 6, 1925. Star, Jack Hoxie. Director, Clifford Smith. Length, 4,830 feet.
Theme: Western melodrama of ranchman who, losing his trick horse, is determined to capture him. Hero is accused of horse rustling but proves himself innocent.
References: Reviewed issue June 27, 1925, page 3177.
First run showings: Pages 829, Aug. 15; 943, Aug. 22; 1934, Oct. 24, 1925.
Advertising: Pages 1906, May 2; 2596, May 30; 2774, 2785, June 6; 18, July 4; 656, Aug. 8, 1925.
Exploitation: Page 1252, Sept. 12, 1925.

WHY WOMEN LOVE. Produced by Edwin Carewe. Distributed by First National. Released Oct. 18, 1925. Star, Blanche Sweet, Director, Edwin Carewe. Length, 6,696 feet.
Theme: Marine melodrama, with lighthouse as principal locale, and romance of girl who waits faithfully for lover reported lost at sea.
References: Reviewed issue Oct. 31, 1925, page 2061.
First run showings: Pages 2048, Oct. 31; 2160, Nov. 7; 2268-9, Nov. 14; 2452, Nov. 21; 2561, Nov. 28; 2664, Dec. 5; 3160, Dec. 26, 1925; 47, Jan. 2; 184, Jan. 9; 475, Jan. 23, 1926.
Advertising: Pages 1780, Oct. 17; 2418, Nov. 21; insert, Dec. 19, 1925.

WILD GIRL, THE. Produced and distributed by Truart Film Corp. Released Oct., 1925. Star, Louise Lorraine. Director, William Bletcher. Length, 4,514 feet.
Theme: Melodrama. Girl brought up in woods by grandfather is sought in marriage by surly mountaineer, but meets young stranger who rescues and weds her.
References: Reviewed issue Mar. 6, 1926, page 1109.
Advertising: Insert, June 6, 1925.

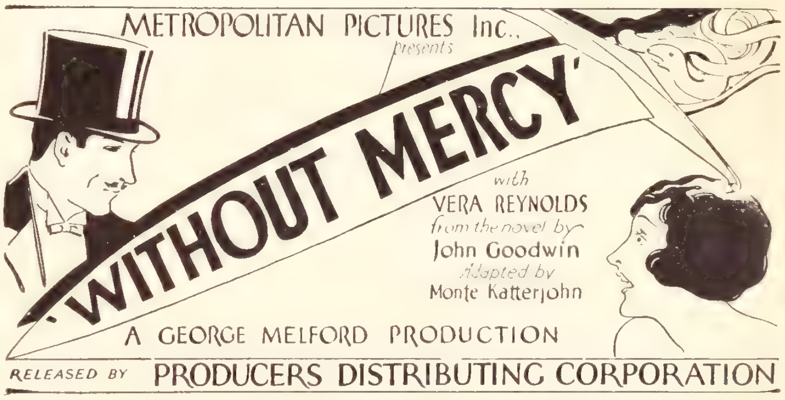
WILD HORSE MESA. Produced by Famous Players-Lasky. Distributed by Paramount. Released Sept. 14, 1925. With Jack Holt and Billie Dove. Director, Geo. B. Seitz. Length, 7,164 feet.
Theme: Western melodrama, with herd of wild horses prominently featured, love interest and numerous thrills.
References: Reviewed issue Aug. 22, 1925, page 954.
First run showings: Pages 710, Aug. 8; 944, Aug. 22; 1038g, Aug. 29; 1151, Sept. 5; 1255, Sept. 12; 1389, Sept. 19; 1492-4, Sept. 26; 1599-1600, 1814, Oct. 17; 2560, Nov. 28; 3027, Dec. 19, 1925.
Advertising: Two page insert, May 16; 2485, May 23; 2589, May 30; 2870, June 13; 244-5, July 18; 361, July 25; 649-50, Aug. 8; 872-3, Aug. 22; insert, Dec. 19, 1925.
Prologue: Page 2155, Nov. 7, 1925.

WILD OATS LANE. Produced by Marshall Neilan. Distributed by Producers Dist. Corp. Released Feb. 28, 1926. With Viola Dana and Robert Agnew. Director, Marshall Neilan. Length, 6,900 feet.
Theme: Young couple accidentally separate on wedding eve. Man is involved with crooks, girl goes to bad. Both are reformed, meet again, are reconciled, marry.
References: Reviewed issue Mar. 27, 1926, page 1419.
Advertising: Page 3081, Dec. 26, 1925.

WILD, WILD SUSAN. Produced by Famous Players-Lasky. Distributed by Paramount. Released Sept. 7, 1925. Star, Bebe Daniels with Rod La Rocque. Director, Edward Sutherland. Length, 5,774 feet.
Theme: Straight comedy dealing with the fair offspring of one of the families in the Blue Book, who, craving adventure, gets all she wants and more, and then finds that the chauffeur she's in love with is also a blue blood.
References: Reviewed issue Aug. 15, 1925, page 848.
First run showings: Pages 828, Aug. 15; 1039, Aug. 29; 1150, Sept. 5; 1255, Sept. 12; 1389-90, Sept. 19; 1492-5, Sept. 26; 1601-2, Oct. 3; 1817, Oct. 17; 2048, Oct. 31; 3028, Dec. 19, 1925.
Advertising: Two page insert, May 16; 2485, May 23; 244-5, July 18; 361, July 25; 649, 651, Aug. 8; 872-3, Aug. 22; 1039, Aug. 29; insert, Dec. 19, 1925.
Newspaper Displays: Pages 1153, Sept. 5; 1390, Sept. 19; 2663, Dec. 5, 1925.

WINDING STAIR, THE. Produced and distributed by Fox Film Corp. Released Oct. 25, 1925. With Alma Rubens and Edmund Lowe. Director, John Griffith Wray. Length, 6,107 feet.
Theme: A romantic war story in which the hero, an officer of the French Foreign Legion, deserts for love of the girl and to save her from mutinous tribesmen, only later to re-establish himself as a hero of the world war.
References: Reviewed issue Oct. 17, 1925, page 1827.
First run showings: Pages 2161, Nov. 7; 2561, Nov. 28; 2665-66, Dec. 5; 3029, Dec. 19, 1925; 586, Jan. 30, 1926.
Advertising: Pages 2727, June 6; 2875, June 13; 3001, June 20; 3116, June 27; 890-1, Aug. 22; 1000, Aug. 29; 1546, 1549, Oct. 3, 1925.

WIN, LOSE OR DRAW. Produced by Maloford Prod. Distributed by Clarion Photoplays, Inc. Released Sept. 14, 1925. Star and director, Leo Maloney. Length, 5,000 feet.
Theme: Conspirators plot to get possession of ranch owned by Fayette and daughter, on which gold has been found. Hero defeats their schemes, wins girl.
References: Reviewed issue April 3, 1926, page 1526.


METROPOLITAN PICTURES Inc.,
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'WITHOUT MERCY'
with
VERA REYNOLDS
from the novel by
John Goodwin
Adapted by
Monte Katterjohn
A GEORGE MELFORD PRODUCTION
RELEASED BY PRODUCERS DISTRIBUTING CORPORATION

WITHOUT MERCY. Produced by Metropolitan Pictures. Distributed by Producers Dist. Corp. Released Oct. 4, 1925. With Vera Reynolds. Director, George Melford. Length, 6,597 feet.
Theme: Society melodrama, English setting, tale of young girl's infatuation for unworthy suitor and mother's revenge on him for former sufferings.
References: Reviewed issue Oct. 24, 1925, page 1941.
First run showings: Page 2046, Oct. 31, 1925.
Advertising: Pages 1988-89, Oct. 31; 2602, Dec. 5; insert, Dec. 12; 3081, Dec. 26, 1925.

WIVES OF THE PROPHET, THE. Produced by J. A. Fitzgerald Prod. Distributed by Lee-Bradford. Released Jan., 1926. With Alice Lake, Violet Mersereau, Orville Caldwell and Ruth Stonehouse. Director, J. A. Fitzgerald. Length, 6,800 feet.
Theme: Melodrama. Young lawyer is hailed as expected Prophet by religious sect, five wives selected for him, but he escapes with one girl he loves.
References: Reviewed issue Jan. 9, 1926, page 193.
Advertising: Page 1371, Sept. 19, 1925.

WOMANHANDLED. Produced by Famous Players. Distributed by Paramount. Released Dec., 1925. Star, Richard Dix with Esther Ralston. Director, Gregory La Cava. Length, 6,765 feet.

Theme: Western comedy. Bill Dana goes to Texas, finds country tame, fakes Wild West atmosphere to please visiting sweetheart, deception fails, but he wins her.

References: Reviewed issue Jan. 16, 1926, page 300.

First run showings: Pages 49, Jan. 2; 182-3, Jan. 9; 293-4, Jan. 16; 474-6, Jan. 23; 587, Jan. 30; 697, Feb. 6; 805-6, Feb. 13, 1926.

Advertising: One page insert, Nov. 8; 2437, Nov. 15; 2561, Nov. 22; 2992, Dec. 13; 3329, Dec. 27, 1924; 3, Jan. 3; 2 page insert, May 16; 2483, May 23; 361, July 25; 496-7, Aug. 1; 2489, Nov. 28; insert, Dec. 19, 1925.

WOMAN OF THE WORLD, A. Produced by Famous Players. Distributed by Paramount. Released Dec., 1925. Star, Pola Negri. Director, Malcolm St. Clair. Length, 6,353 feet.

Theme: Comedy-drama. Foreign Countess comes to small American town, scandalizes District Attorney, surprises prim inhabitants, but finally weds the D. A.

References: Reviewed issue Dec. 26, 1925, page 3206.

First run showings: Pages 3027, Dec. 19; 3159, 3161, Dec. 26, 1925; 47, Jan. 2; 293, Jan. 16; 494-5, Jan. 23; 585, Jan. 30; 695, Feb. 6; 805, Feb. 13, 1926.

Advertising: Page 2489, Nov. 28, 1925.

WYOMING WILDCAT, THE. Produced and distributed by Film Booking Offices. Released Nov. 1, 1925. Star, Tom Tyler. Director, Robert De Lacey. Length, 5,156 feet.

Theme: Western melo with comedy relief. Cowboy hero defeats attempts of conspirators to deprive girl ranch-owner of her property, saves lady from kidnappers and weds her.

References: Reviewed issue Nov. 28, 1925, page 2569.

First run showings: Page 806, Feb. 13, 1926.

Advertising: Pages 348-9, Jan. 23, 1926.

Y

YANKEE SENOR, THE. Produced and distributed by Fox Film Corp. Released Jan. 10, 1926. Star, Tom Mix with Olive Borden. Director, Emmett Flynn. Length, 4,902 feet.

Theme: A romantic drama in which an American civil engineer rids Mexico of a bandit gang and wins an estate and a senorita for himself.

References: Reviewed issue Jan. 16, 1926, page 303.

First run showings: Pages 585, Jan. 30; 695, 697, Feb. 6, 1926.

Advertising: Pages 1308-9, Sept. 19; 2966-7, Dec. 19, 1925.

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SHORT LENGTH SUBJECTS

COMEDIES

A

JIMMIE ADAMS COMEDIES. Produced by Christie Film Company. Distributed by Educational Film Exchanges. Starring Jimmie Adams. Length, 2 reels.

Be Careful. Director, Harold Beaudine. Released Sept. 27, 1925. Reviewed Aug. 22, 1925, page 952.

Fair But Foolish. Director, William Watson. Released Nov. 29, 1925. Reviewed Nov. 21, 1925, page 2468.

For Sadie's Sake. Director, Harold Beaudine. Released Jan. 24, 1926. Reviewed Jan. 30, 1926, page 590.

ADVENTURES OF MAZIE SERIES. Produced and distributed by Film Booking Offices. Starring Alberta Vaughn. Director, Ralph Ceder. Length, 2 reels.

Amazing Mazie. Released Sept. 13 1925. Reviewed Oct. 24, 1925, page 1940.

The Constant Simp. Released Sept. 27, 1925.

Or What Have You. Released Oct. 11, 1925.

Mazie Won't Tell. Released Oct. 25, 1925.

So's Your Old Man. Released Nov. 8, 1925.

Pike's Pique. Released Nov. 22, 1925.

Tea For Toomey. Released Dec. 6, 1925.

The Vanishing Armenian. Released Dec. 20, 1925.

High But Not Handsome. Released Jan. 3, 1926.

Little Andy Looney. Released Jan. 17, 1926.

A Snitch In Time. Released Jan. 31, 1926.

Mazie's Married. Released Feb. 14, 1926.

ÆSOPS FABLES. Produced by Fables Pictures, Inc. Distributed by Pathe. Length, ⅔ reel.

Barnyard Follies. Released Sept. 6, 1925. Reviewed Sept. 5, 1925, page 1160.

The Ugly Duckling. Released Sept. 13, 1925. Reviewed Sept. 26, 1925, page 1500.

Nuts and Squirrels. Released Sept. 20, 1925.

Hungry Hounds. Released Sept. 27, 1925.

The Lion and the Monkey. Released Oct. 4, 1925. Reviewed Oct. 10, 1925, page 1716.

The Hero Wins. Released Oct. 11, 1925.

Air Cooled. Released Oct. 18, 1925.

Closer Than a Brother. Released Oct. 25, 1925.

Wildcats of Paris. Released Nov. 1, 1925. Reviewed Nov. 21, 1925, page 2468.

The Honor System. Released Nov. 8, 1925. Reviewed Nov. 21, 1925, page 2468.

More Mice Than Brains. Released Nov. 15, 1925.

The Great Open Spaces. Released Nov. 22, 1925.

A Day's Outing. Released Nov. 29, 1925.

The Bonehead Age. Released Dec. 6, 1925.

The Haunted House. Released Dec. 13, 1925.

The English Channel Swim. Released Dec. 20, 1925. Reviewed Dec. 26, 1925, page 3203.

Noah and His Troubles. Released Dec. 27, 1925. Reviewed Jan. 2, 1926, page 77.

The Gold Push. Released Jan. 3, 1926.

Three Blind Mice. Released Jan. 10, 1926. Reviewed Jan. 23, 1926, page 481.

Lighter Than Air. Released Jan. 17, 1926. Reviewed Jan. 30, 1926, page 590.

The Little Brown Jug. Released Jan. 24, 1926. Reviewed Feb. 13, 1926, page 803.

A June Bride. Released Jan. 31, 1926. Reviewed issue Feb. 13, 1926, page 803.

The Windjammers. Released Feb. 7, 1926. Reviewed Feb. 20, 1926, page 908.

Hunting in 1950. Released Feb. 14, 1926.

The Wicked City. Released Feb. 21, 1926. Reviewed Feb. 27, 1926, page 1009.

The Mail Coach. Released Feb. 28, 1926. Reviewed Mar. 6, 1926, page 1108.

ALICE COMEDIES. Produced and distributed by M. J. Winkler. Length, 1 reel.

Alice the Jailbird. Released Sept. 15, 1925.

Alice Plays Cupids. Released Oct. 15, 1925.

Alice Rattled by Rats. Released Nov. 15, 1925.

Alice in the Jungle. Released Dec. 15, 1925.

Alice on the Farm. Released Jan. 1, 1926.

Alice's Balloon Race. Released Jan. 15, 1926.

Alice's Little Parade. Released Feb. 1, 1926.

Alice's Mysterious Mystery. Released Feb. 15, 1926.

B

BIFF COMEDIES. Produced by Van Pelt Bros. Distributed by Bischoff, Inc. Length 2 reels.

Six Miles to Go. Star, Cliff Bowes. Director, Ernest Van Pelt. Released Sept. 10, 1925.

Working for the Rest. Star, Johnny Sinclair. Director, Wm. Strouback. Released Oct. 10, 1925. Reviewed Oct. 31, 1925, page 2049.

Hollywouldn't. Star, Johnny Sinclair. Director, Lon Carter. Released Nov. 10, 1925. Reviewed Sept. 12, 1925, page 1266.

Starvation Hunters. Star, Johnny Sinclair. Director, Wm. Strouback. Released Dec. 10, 1925.

Lost Whirl. Star, Johnny Sinclair. Director, Wm. Strouback. Released Jan. 10, 1926.

Service. Star and director, Al St. John. Released Feb. 10, 1926.

BLUE-BIRD COMEDIES. Produced and distributed by Universal Pictures Corp. Length, 1 reel.

Westward Ho. Star, Charles Puffy. Director, Richard Smith. Released Sept. 7, 1925. Reviewed Oct. 3, 1925, page 1607.

One Wild Night. Star, Neely Edwards. Director, Richard Wallace. Released Sept. 14, 1925.

The Green-Eyed Monster. Star, Arthur Lake. Director, Zion Myers. Released Sept. 21, 1925.

By the Sea. Star, Charles Puffy. Director, Wm. Scott Darling. Released Sept. 28, 1925. Reviewed Oct. 10, 1925, page 1716.

The Cat's Whiskers. Star, Neely Edwards. Director, Richard Smith. Released Oct. 5, 1925.

Muddled Up. Star, Charles Puffy. Director, Richard Smith. Released Oct. 12, 1925.

Absentminded. Star, Neely Edwards. Director, Slim Summerville. Released Oct. 19, 1925.

Half Fare. Star, Arthur Lake. Director, Zion Myers. Released Oct. 26, 1925.

Back to Nature. Star, Charles Puffy. Director, Slim Summerville. Released Nov. 2, 1925.

Jiminy Crickets. Star, Neely Edwards. Director, Richard Wallace. Released Nov. 9, 1925.

A Free Ride. Star, Arthur Lake. Director, Slim Summerville. Released Nov. 16, 1925.

Kick Me Again. Star, Charles Puffy. Director, Zion Myers. Released Nov. 23, 1925.

Beware of Your Relatives. Star, Neely Edwards. Director, Richard Wallace. Released Nov. 30, 1925.

The Understudy. Star, Arthur Lake. Director, Zion Myers. Released Dec. 7, 1925.

Faint Heart. Star, Charles Puffy. Director, Slim Summerville. Released Dec. 14, 1925. Reviewed Nov. 28, 1925, page 2562.

Happy Go Lucky. Star, Neely Edwards. Director, Zion Myers. Released Dec. 21, 1925. Reviewed Dec. 5, 1925, page 2677.

Love My Dog. Star, Arthur Lake. Director, Zion Myers. Released Dec. 28, 1925. Reviewed Dec. 19, 1925, page 3035.

Horse Laugh. Star, Charles Puffy. Director, Richard Smith. Released Jan. 4, 1926.

The Honeymoon Hotel. Star, Neely Edwards. Director, Richard Wallace. Released Jan. 11, 1926.

Prep School. Star, Arthur Lake. Director, Edgar Kennedy. Released Jan. 18, 1926.

Badly Broke. Star, Charles Puffy. Director, Slim Summerville. Released Jan. 25, 1926. Reviewed Jan. 30, 1926, page 591.

Fresh Paint. Star, Neely Edwards. Director, Richard Smith. Released Feb. 1, 1926.

Hot Dog. Star, Arthur Lake. Director, Edgar Kennedy. Released Feb. 8, 1926. Reviewed Jan. 23, 1926, page 480.

Tight Cargo. Star, Charles Puffy. Director, Richard Wallace. Released Feb. 15, 1926. Reviewed Jan. 30, 1926, page 590.

The Perfect Lie. Star, Neely Edwards. Director, Slim Summerville. Released Feb. 22, 1926.

BLUE RIBBON COMEDIES. Produced by Joe Rock. Distributed by Film Booking Offices. Starring Alice Ardell. Length, 2 reels.

Lame Brains. Director, J. A. Howe. Released Sept. 20, 1925.

Salute. Director, Jimmy Davis. Released Oct. 18, 1925.

Hold Tight. Director, Marcel Perez. Released Nov. 15, 1925.

A Peaceful Riot. Director, Marcel Perez. Released Dec. 13, 1925.

Mummy Love. Director, Marcel Perez. Released Jan. 10, 1926.

Alice Blues. Released Feb. 7, 1926.

C

CAMEO COMEDIES. Produced by Jack White Corp. Distributed by Educational Film Exchanges. Length, 1 reel.

In Deep. Star, Cliff Bowes. Director, Charles Lamont. Released Sept. 13, 1925. Reviewed Oct. 10, 1925, page 1716.

Who's Which. Star, Phil Dunham. Director, Jules White. Released Sept. 27, 1925. Reviewed Oct. 10, 1925, page 1716.

Dog Daze. Star, Cliff Bowes, Director, Charles Lamont. Released Oct. 11, 1925.

Scrambled Eggs. Star, Phil Dunham. Director, Jess Robbins. Released Oct. 25, 1925. Reviewed Oct. 17, 1925, page 1820.

Sweet and Pretty. Star, Cliff Bowes. Director, Jess Robbins. Released Nov. 8, 1925.

Hot Feet. Star, Cliff Bowes. Director, Hugh Fay. Released Nov. 22, 1925. Reviewed Nov. 14, 1925, page 2364.

Slow Down. Star, Cliff Bowes. Director, Jess Robbins. Released Dec. 6, 1925. Reviewed Nov. 28, 1925, page 2562.

What's Up. Star, Cliff Bowes. Director, Jess Robbins. Released Dec. 20, 1925. Reviewed Dec. 12, 1925, page 2835.

Sky Hooks. Star, Cliff Bowes. Director, Jess Robbins. Released Jan. 3, 1926. Reviewed Jan. 2, 1926, page 77.

Brotherly Love. Star, Cliff Bowes. Director, Jess Robbins. Released Jan. 17, 1926. Reviewed Jan. 23, 1926, page 481.

Be Careful Dearie. Star, Joe Moore. Director, Zion Myers. Released Jan. 31, 1926. Reviewed Jan. 30, 1926, page 590.

Keep Trying. Star, Cliff Bowes. Director, Zion Myers. Released Feb. 14, 1926. Reviewed Feb. 27, 1926, page 1009.

Don't Stop. Star, Cliff Bowes. Director, Jules White. Released Feb. 28, 1926. Reviewed Mar. 13, 1926, page 1205.

CHARLEY CHASE COMEDIES. Produced by Hal Roach. Distributed by Pathe. Starring Charlie Chase. Director, Leo McCarey. Length, 2 reels.

No Father to Guide Him. Released Sept. 6, 1925. Reviewed Sept. 5, 1925, page 1160.

The Caretaker's Daughter. Released Oct. 11, 1925. Reviewed Oct. 10, 1925, page 1716.

The Uneasy Three. Released Nov. 15, 1925. Reviewed Nov. 21, 1925, page 2467.

His Wooden Wedding. Released Dec. 20, 1925. Reviewed Jan. 2, 1926, page 77.

Charley My Boy. Released Jan. 24, 1926. Reviewed Jan. 30, 1926. page 591.

Mama Behave. Released Feb. 28, 1926. Reviewed Mar. 6, 1926, page 1107.

CHRISTIE COMEDIES. Produced by Christie Film Company. Distributed by Educational Film Exchanges. Length, 2 reels.

A Misfit Sailor. Star, Billy Dooley. Director, Wm. Watson. Released Oct. 4, 1925. Reviewed Oct. 3, 1925, page 1607.

A Goofy Gob. Star, Billy Dooley. Director, Wm. Watson. Released Nov. 8, 1925. Reviewed Oct. 31, 1925, page 2050.

My Swedie. Star, Neal Burns. Director, Harold Beaudine. Released Dec. 13, 1925. Reviewed Jan. 2, 1926, page 77.

A Salty Sap. Star, Billy Dooley. Director, Wm. Watson. Released Jan. 17, 1926.

Run Tin Can. Star, Neal Burns. Director, Robert Thornby. Released Feb. 21, 1926. Reviewed Feb. 20, 1926, page 907.

CLYDE COOK COMEDIES. Produced by Hal Roach. Distributed by Pathe. Starring Clyde Cook. Length, 2 reels.

Moonlight and Noses. Director, Stan Laurel. Released Oct. 4, 1925. Reviewed Oct. 3, 1925, page 1607.

Should Sailors Marry? Director, James Parrott. Released Nov. 8, 1925. Reviewed Nov. 14, 1925, page 2364.

Starvation Blues. Director, Richard Wallace. Released Dec. 13, 1925. Reviewed Dec. 19, 1925, page 3034.

What's the World Coming To? Director, Richard Wallace. Released Jan. 17, 1926. Reviewed Jan. 23, 1926, page 480.

Wandering Papas. Director, Stan Laurel. Released Feb. 21, 1926. Reviewed Feb. 27, 1926, page 1009.

D

ALICE DAY COMEDIES. Produced by Mack Sennett. Starring Alice Day. Length, 2 reels.
Love and Kisses. Director, Eddie Cline. Released Sept. 27, 1925. Reviewed Oct. 3, 1925, page 1606.
A Sweet Pickle. Director, Arthur Rosson. Released Oct. 25, 1925. Reviewed Oct. 24, 1925, page 1940.
The Soapsuds Lady. Director, Arthur Rosson. Released Nov. 22, 1925. Reviewed Nov. 28, 1925, page 2562.
Hotsy Totsy. Director, Alf Goulding. Released Dec. 20, 1925. Reviewed Dec. 26, 1925, page 3203.
Hot Cakes for Two. Director, Alf Goulding. Released Jan. 17, 1926. Reviewed Jan. 23, 1926, page 480.
Goose-Land. Director, Alf Goulding. Released Feb. 14, 1926. Reviewed Feb. 20, 1926, page 907.

DINKY DOODLE COMEDIES. (Cartoons). Produced by Standard Cinema Corp. Distributed by Film Booking Offices. Length, 1 reel.
Just Spooks. Released Sept. 13, 1925.
The Bad Man. Released Oct. 4, 1925.
In a Restaurant. Released Dec. 27, 1925.

E

EBENEZER EBONY COLORED CARTOONS. Produced by Pinellas Films, Inc. Distributed by Short Films Syndicate. Length, 1 reel.
An Ice Boy. Released Oct., 1925.
Fire in Brimstone. Released Nov., 1925.
Gypping the Gypsies. Released Dec., 1925.

F

FAT MEN COMEDIES. Produced by Joe Rock. Distributed by Film Booking Offices. Featuring Tiny Alexander, Kewpie Ross and Fatty Carr. Length, 2 reels.
Tailoring. Director, Jimmy Davis. Released Sept. 6, 1925.
Three Wise Goofs. Director, Jimmy Davis. Released Oct. 4, 1925.
On the Links. Director, Jimmy Davis. Released Nov. 1, 1925.
All Tied Up. Director, Geo. Slim Summerville. Released Nov. 29, 1925.
In the Air. Director, Geo. Slim Summerville. Released Jan. 24, 1926.
Heavy Love. Director, Percy Pembroke. Released Feb. 21, 1926.

FELIX THE CAT SERIES. Produced by Pat Sullivan. Distributed by Educational Film Exchanges. Length, 1 reel.
Felix the Cat Busts Into Business. Released Sept. 6, 1925.
Felix the Cat Trips Thru Toyland. Released Sept. 20, 1925.
Felix the Cat on the Farm. Released Oct. 4, 1925.
Felix the Cat on the Job. Released Oct. 18, 1925.
Felix the Cat in the Cold Rush. Released Nov. 1, 1925.
Felix the Cat in Eats Are West. Released Nov. 15, 1925. Reviewed Nov. 21, 1925, page 2468.
Felix the Cat Tries the Trades. Released Nov. 29, 1925.
Felix the Cat in the Rainbow's End. Released Dec. 13, 1925. Reviewed Dec. 19, 1925, page 3035.
Felix the Cat Kept on Walking. Released Dec. 27, 1925. Reviewed Jan. 23, 1926, page 481.
Felix the Cat Spots the Spooks. Released Jan. 10, 1926. Reviewed Jan. 30, 1926, page 591.
Felix the Cat Flirts With Fate. Released Jan. 24, 1926. Reviewed Feb. 13, 1926, page 802.
Felix the Cat in Blunderland. Released Feb. 7, 1926. Reviewed Mar. 6, 1926, page 1108.
Felix the Cat Fans the Flames. Released Feb. 21, 1926.

G

GOLD MEDAL COMEDIES. Produced by Samuel Bischoff. Distributed by Bischoff, Inc. Length, 2 reels.
Play Ball. Star, Chester Conklin. Released Sept. 20, 1925.
Spooky Spooks. With Jack Cooper and Jack Richardson. Director, Al Herman. Released Oct. 20, 1925. Reviewed Sept. 12, 1925, page 1266.
Roomers Afloat. With Jack Cooper and Jack Richardson. Director, Geo. Jeske. Released Nov. 20, 1925. Reviewed Oct. 31, 1925, page 2050.
Cured Hams. With Jack Richardson and Al Alt. Director, Geo. Jeske. Released Dec. 20, 1925. Reviewed Oct. 31, 1925, page 2049.
Married Bachelors. Star, Jack Richardson. Director, Geo. Jeske. Released Jan. 20, 1926.
Defective Detectives. Star, Jack Richardson. Director, Geo. Jeske. Released Feb. 20, 1926.

RALPH GRAVES COMEDIES. Produced by Mack Sennett. Distributed by Pathe. Starring Ralph Graves. Director, Lloyd Bacon. Length, 2 reels.
Hurry, Doctor! Released Sept. 20, 1925.
Good Morning, Madam! Released Oct. 18, 1925. Reviewed Oct. 17, 1925, page 1820.
Take Your Time. Released Nov. 15, 1925. Reviewed Nov. 21, 1925, page 2467.
The Window Dummy. Released Dec. 13, 1925. Reviewed Dec. 19, 1925, page 3034.
Wide Open Faces. Released Jan. 10, 1926. Reviewed Jan. 23, 1926, page 481.
Funnymooners. Released Feb. 7, 1926. Reviewed Feb. 13, 1926, page 802.

THE GUMPS SERIES. Produced by Samuel Von Ronkel Prod. Distributed by Universal Pictures Corp. Featuring Joe Murphy and Fay Tincher. Length, 2 reels.
Andy's Lion Tale. Director, Francis Corby. Released Oct. 26, 1925.
Chester's Donkey Party. Director, Francis Corby. Released Nov. 9, 1925.
Dynamited. Director, Francis Corby. Released Nov. 23, 1925.
Andy Takes a Flyer. Director, Ray Gray. Released Dec. 7, 1925.
The Smash-Up. Directors, David Kirkland and Craig Hutchinson. Released Dec. 21, 1925.
Min's Home on the Cliff. Director, Frank Corby. Released Jan. 4, 1926.
Min Walks in Her Sleep. Director, Frank Corby. Released Jan. 18, 1926.
California Here We Come. Directors, David Kirkland and Craig Hutchison. Released Jan. 31, 1926.
Shady Rest. Director, Norman Dawn. Released Feb. 15, 1926.

H

HAMILTON COMEDIES. Produced by Lloyd Hamilton Corp. Distributed by Educational Film Exchanges. Starring Lloyd Hamilton. Length, 2 reels.
The Movies. Director, Wm. Goodrich. Released Oct. 4, 1925. Reviewed Oct. 3, 1925, page 1606.
Framed. Director, Stephen Roberts. Released Dec. 6, 1925. Reviewed Nov. 28, 1925, page 2562.
Careful Please. Director, Norman Taurog. Released Feb. 7, 1926. Reviewed Feb. 20, 1926, page 907.

O. HENRY SERIES. Produced and distributed by Fox Film Corp. Directed by Daniel Keefe. Length, 2 reels.
Shoes. With Marion Harlan and Harold Goodwin. Released Sept. 6, 1925. Reviewed Aug. 29, 1925, page 1048.
Transients in Arcadia. With Mary Akin and Hugh Allan. Released Oct. 18, 1925. Reviewed Oct. 31, 1925, page 2050.
Failure. With Harvey Clark and Kathryn McGuire. Released Nov. 29, 1925. Reviewed Nov. 21, 1925, page 2467.
Cupid a La Carte. With Florence Gilbert. Released Jan. 3, 1926. Reviewed Dec. 26, 1925, page 3203.
Elsie in New York. With Gladys McConnell and Hallam Cooley. Released Feb. 21, 1926. Reviewed Mar. 6, 1926, page 1107.

WALTER HIERS COMEDIES. Produced by Christie Film Company. Distributed by Educational Film Exchanges. Starring Walter Hiers, Length, 2 reels.
Off His Beat. Director, Archie Mayo. Released Sept. 13, 1925. Reviewed Sept. 12, 1925, page 1267.
Hot Doggie. Director, Earl Rodney. Released Nov. 15, 1925. Reviewed Nov. 14, 1925, page 2364.
Weak But Willing. Director, Archie Mayo. Released Jan. 3, 1926. Reviewed Dec. 19, 1925, page 3034.

I

IMPERIAL COMEDIES. Produced and distributed by Fox Film Corp. Length, 2 reels.
Sweet Marie. With Sid Smith. Director, Benjamin Stoloff. Released Sept. 6. 1925, Reviewed issue Aug. 29, 1925, page 1047.
Love and Lions. Released Sept. 20, 1925.
A Cloudy Romance. With Harold Austin and Hazel Dawn. Director, Lew Seiler. Released Oct. 4, 1925. Reviewed Oct. 10, 1925, page 1715.
The Heart Breaker. With Sid Smith and Judy King. Director, Benjamin Stoloff. Released Oct. 18, 1925. Reviewed Oct. 24, 1925, page 1940.
Strong For Love. With Sid Smith and Judy King. Director, Lew Seiler. Released Nov. 1, 1925.
East Side, West Side. With George Harris and Barbara Luddy. Released Nov. 15, 1925. Reviewed Dec. 12, 1925, page 2835.
Control Yourself. With Sid Smith and Katherine Bennett. Director, Robert Kerr. Released Nov. 29, 1925. Reviewed Nov. 28, 1925, page 2562.
Heavy Swells. Released Dec. 13, 1925.
The Flying Fool. With Sid Smith and Marion Harlan. Director, Lew Seiler. Released Dec. 27, 1925. Reviewed Dec. 26, 1925, page 3203.
The Fighting Tailor. With George Harris and Barbara Luddy. Director, Benjamin Stoloff. Released Jan. 10, 1926. Reviewed Jan. 23, 1926, page 481.
A Flaming Affair. With Sid Smith. Director, Lex Neal. Released Jan. 24, 1926. Reviewed Jan. 30, 1926, page 590.
A Bankrupt Honeymoon. With Harold Goodwin and Shirley Palmer.. Director, Lew Seiler. Released Feb. 7, 1926. Reviewed Feb. 13, 1926, page 802.
Officer of the Day. With Harold Goodwin and Eugenia Gilbert. Directors, Max Gold and Andrew Bennison. Released Feb. 21, 1926. Reviewed Feb. 13, 1926, page 803.

J

JUVENILE COMEDIES. Produced by Jack White Corp. Distributed by Educational Film Exchanges. Starring "Big Boy." Director, Charles Lamont. Length, 2 reels.
Baby Be Good. Released Oct. 18, 1925. Reviewed Oct. 24, 1925, page 1940.
Bachelors' Babies. Released Dec. 6, 1925. Reviewed Dec. 12, 1925, page 2835.
Sea Scamps. Released Feb. 14, 1926. Reviewed Feb. 13, 1926, page 802.

K

KARLO KOLOR CARTOONS. Produced by Pinellas Films, Inc. Distributed by Short Film Syndicate. Length, 1 reel.
Honeymoon Heaven. Released Sept., 1925.
Love's Tragedy. Released Nov., 1925.

KRAZY KAT SERIES. Produced and distributed by M. J. Winkler. Length, 1 reel.
Monkey Business. Released Sept. 15, 1925.
Batting for Barleycorn. Released Oct. 1, 1925.
Punctured Romance. Released Oct. 15, 1925.
The Ghost Fakir. Released Nov. 1, 1925.
A Sucker Game. Released Nov. 15, 1925.
Back to Batching. Released Dec. 1, 1925.
Double Crossed. Released Dec. 15, 1925.
Scents and Nonsense. Released Jan. 1, 1926.
The Feather Pushers. Released Jan. 15, 1926.
Cops Suey. Released Feb. 1, 1926.
Puss and Boots. Released Feb. 15, 1926.

L

LUPINO LANE COMEDIES. Produced by Lupino Lane Comedy Corp. Distributed by Educational Film Exchanges. Starring Lupino Lane. Length, 2 reels.
Maid in Morocco. Director, Charles Lamont. Released Oct. 11, 1925. Reviewed Oct. 17, 1925, page 1820.
The Fighting Dude. Director, Wm. Goodrich. Released Dec. 6, 1925. Reviewed Dec. 5, 1925, page 2678.
Time Flies. Director, Jess Robbins. Released Feb. 7, 1926. Reviewed Feb. 6, 1926, page 699.

M

MARRIED LIFE SERIES. Produced and distributed by Fox Film Corp. Featuring Kathryn Perry and Hallam Cooley. Length, 2 reels.
All Aboard. Director, Albert Ray. Released Oct. 11, 1925. Reviewed Dec. 19, 1925, page 3034.
The Peacemakers. Director, Albert Ray. Released Nov. 22, 1925. Reviewed Nov. 7, 1925, page 2166.
His Own Lawyer. Director, Tom Buckingham. Released Jan. 3, 1926. Reviewed Dec. 26, 1925, page 3203.
A Woman of Letters. Director, Albert Ray. Released Feb. 14, 1926. Reviewed Mar. 6, 1926, page 1107.

MERMAID COMEDIES. Produced by Jack White Corp. Distributed by Educational Film Exchanges. Length, 2 reels.
Pleasure Bound. Star, Lige Conley. Director, Norman Taurog. Released Sept. 6, 1925. Reviewed Aug. 22, 1925, page 952.
Fair Warning. Star, Al St. John. Director, Stephen Roberts. Released Sept. 27, 1925. Reviewed Sept. 26, 1925, page 1500.
Spot Light. Star, Lige Conley. Director, Norman Taurog. Released Oct. 25, 1925. Reviewed Oct. 24, 1925, page 1939.
Fire Away. Star, Al St. John. Director, Stephen Roberts. Released Nov. 8, 1925. Reviewed Nov. 7, 1925, page 2166.
On Edge. Star, Lige Conley. Director, Norman Taurog. Released Nov. 29, 1925.
Cheap Skates. Star, Lige Conley. Director, Norman Taurog. Released Dec. 20, 1925. Reviewed Dec. 12, 1925, page 2835.
Live Cowards. Star, Al St. John. Director, Stephen Roberts. Released Jan. 10, 1926.
Lickety Split. Star, Lige Conley. Director, Norman Taurog. Released Jan. 31, 1926. Reviewed Feb. 6, 1926, page 701.
Hold Your Hat. Star, Al St. John. Director, Stephen Roberts. Released Feb. 14, 1926. Reviewed Mar. 6, 1926, page 1107.

MUTT AND JEFF CARTOONS. Produced by Manj, Inc. Distributed by Short Film Syndicate. Length, 800 feet.
Accidents Won't Happen. Released Sept., 1925.
Soda Clerks. Released Sept., 1925.
Invisible Revenge. Released Oct., 1925.

Where Am I. Released Oct., 1925.
Bear Facts. Released Nov., 1925.
Mixing In Mexico. Released Nov., 1925.
Oceans of Trouble. Released Dec., 1925.
A Link Missing. Released Dec., 1925.
They Shall Not Pass. Released Jan., 1926.
Set Em Up Again. Released Jan., 1926.
A Stretch in Time. Released Feb., 1926.
Bumbs and Bums. Released Feb., 1926. Reviewed Feb. 20, 1926, page 908.

O

OUR GANG COMEDIES. Produced by Hal Roach. Distributed by Pathe. Featuring Children. Director, Robert McGowan. Length, 2 reels.
Your Own Back Yard. Released Sept. 27, 1925. Reviewed Oct. 3, 1925, page 1606.
Better Movies. Released Nov. 1, 1925. Reviewed Nov. 7, 1925, page 2166.
One Wild Ride. Released Dec. 6, 1925. Reviewed Dec. 12, 1925, page 2835.
Good Cheer. Released Jan. 10, 1926. Reviewed Jan. 30, 1926, page 590.
Buried Treasure. Released Feb. 14, 1926. Reviewed Feb. 20, 1926, page 908.

R

RED HEAD COLORED CARTOONS. Produced by Pinellas Films, Inc. Distributed by Short Film Syndicate. Length, 1 reel.
Columbus Discovers A New Whirl. Released Oct., 1925.
Nero's Jazz Band. Released Nov., 1925.
Sitting Bull Stands Up. Released Dec., 1925.
Rip Without A Wink. Released Jan., 1926.

ROACH COMEDIES. Produced by Hal Roach. Distributed by Pathe. Length, 1 reel.
Unfriendly Enemies. Featuring Jimmie Finlayson. Director, Stan Laurel. Released Sept. 13, 1925.
The Big Kick. Featuring Earl Mohan and Billy Engle. Director, Fred L. Guiol. Released Sept. 27, 1925. Reviewed Oct. 10, 1925, page 1715.
Solid Ivory. Featuring Earl Mohan and Billy Engle. Director, Ralph Ceder. Released Oct. 11, 1925. Reviewed Oct. 17, 1925, page 1820.
All Wool. Featuring Earl Mohan and Billy Engle. Director, Tay Garnett. Released Oct. 25, 1925. .Reviewed Oct. 31, 1925, page 2049.
Are Parents Pickles? Featuring Jimmie Parrott and Jobyna Ralston. Director, Gilbert Pratt. Released Nov. 8, 1925.
Whistling Lions. Featuring Jimmie Parrott and Jobyna Ralston. Released Nov. 22, 1925.
Hold Everything. Featuring Eddie Borden. Director, Fred Guiol. Released Dec. 6, 1925. Reviewed issue Dec. 12, 1925, page 2835.
Between Meals. Featuring Paul Parrott. Director, Raymond Grey. Released Jan. 3, 1926.
Don't Butt In. Featuring Paul Parrott. Director, Raymond Grey. Released Jan. 17, 1926.
Soft Pedal. Featuring Paul Parrott. Director, Raymond Grey. Released Jan. 31, 1926. Reviewed Feb. 13, 1926, page 803.
Pay the Cashier. Featuring Paul Parrott. Director, Raymond Grey. Released Feb. 14, 1926. Reviewed Feb. 20, page 908.
The Only Son. Featuring Paul Parrott. Director, Raymond Grey. Released Feb. 28, 1926.

ROACH STAR COMEDIES. Produced by Hal Roach. Distributed by Pathe. Length, 2 reels.
Somewhere in Somewhere. With Charlie Murray and Lucien Littlefield. Director, Jas. W. Horne. Released Oct. 25, 1925. Reviewed Sept. 26, 1925, page 1500.
There Goes the Bride. With Lucien Littlefield and Martha Sleeper. Director, Jas. W. Horne. Released Oct. 25, 1925.
Laughing Ladies. Director, Jas. W. Horne. Released Nov. 29, 1925. Reviewed Dec. 5, 1925, page 2677.
A Punch in the Nose. With Lucien Littlefield. Director, Jay Howe. Released Jan. 3, 1926. Reviewed Oct. 31, 1925, page 2049.
Your Husband's Past. Director, Fred Guiol. Released Feb. 7, 1926. Reviewed Feb. 13, 1926, page 802.

S

MACK SENNETT COMEDIES. Produced by Mack Sennett. Distributed by Pathe.
A Rainy Knight. Director, Lloyd Bacon. Released Sept. 20, 1925. Length, 2 reels.
Over Thereabouts. Director, Arthur Rosson. Released Oct. 11, 1925. Length, 2 reels.
Dangerous Curves Behind. Director, Eddie Cline. Released Nov. 1, 1925. Reviewed Nov. 7, 1925, page 2166. Length, 2 reels.
Isn't Love Cuckoo? With Raymond McKee. Director, Lloyd Bacon. Released Nov. 22, 1925. Reviewed Dec. 5, 1925, page 2677. Length, 2 reels.
There He Goes. With Harry Langdon. Director, Harry Edwards. Released Nov. 29, 1925. Length, 3 reels.
From Rags to Britches. With Billy Bevan and Madeline Hurlock. Director, Del Lord. Released Dec. 13, 1925. Reviewed Dec. 19, 1925, page 3035. Length, 2 reels.
The Gosh-Darn Mortgage. Director, Eddie Cline. Released Jan. 3, 1926. Length, 2 reels.
Whispering Whiskers. With Billy Bevan and Madeline Hurlock. Director, Harry Edwards. Released Jan. 24, 1926. Reviewed Jan. 30, 1926, page 590. Length, 2 reels.
Saturday Afternoon. With Harry Langdon. Director, Harry Edwards. Released Jan. 31, 1926. Reviewed Feb. 6, 1926, page 699. Length, 3 reels.
Trimmed in Gold. Director, Del Lord. Released Feb. 14, 1926. Reviewed Feb. 20, 1926, page 907. Length, 2 reels.

STERN BROTHERS COMEDIES. Produced by Stern Film Corp. Distributed by Universal Pictures Corp. Length, 2 reels.
Stranded. Star, Edna Marian. Director, William Watson. Released Sept. 2, 1925. Reviewed Sept. 5, 1925, page 1161.
Officer No. 13. Star, Eddie Gordon. Director, Edw. I. Luddy. Released Sept. 9, 1925.
Too Much Mother-in-Law. Star, Constance Darling. Director, Noel Smith. Released Sept. 16, 1925. Reviewed Sept. 12, 1925, page 1267.
Educating Buster. With Arthur Trimble and Doreen Turner. Director, Charles Lamont. Released Sept. 23, 1925. Reviewed Aug. 29, 1925, page 1047.
Cupid's Victory. Star, Wanda Wiley. Director, Charles Lamont. Released Sept. 30, 1925.
Uncle Tom's Gal. Star, Edna Marian. Director, Wm. Watson. Released Oct. 7, 1925. Reviewed Oct. 3, 1925, page 1606.
Piping Hot. Star, Al Alt. Director, Chas. Lamont. Released Oct. 14, 1925. Reviewed Oct. 10, 1925, page 1715.
A Winning Pair. Star, Wanda Wiley. Director, Charles Lamont. Released Oct. 21, 1925. Reviewed Oct. 24, 1925, page 1939.
Buster Be Good. With Arthur Trimble and Doreen Turner. Director, Gus Meins. Released Oct. 28, 1925.
Nursery Troubles. Star, Edna Marian. Director, Wm. Watson. Released Nov. 4, 1925. Reviewed Oct. 24, 1925, page 1939.
A Taxi War. Star. Eddie Gordon. Director, Noel Smith. Released Nov. 11, 1925. Reviewed Oct. 31, 1925, page 2050.
The Speedy Marriage. Star, Wanda Wiley. Director, Edw. I. Luddy. Released Nov. 18, 1925. Reviewed Nov. 14, 1925, page 2364.
Oh Buster. With Arthur Trimble and Doreen Turner. Director, Gus Meins. Released Nov. 25, 1925. Reviewed Nov. 7, 1925, page 2166.
Scandal Hunters. Star, Al Alt. Director, Jesse Robbins. Released Dec. 2, 1925.
Eighteen Carat. Star, Edna Marian. Director, Wm. Watson. Released Dec. 9, 1925.
Captain Suds. Star, Eddie Gordon. Director, Noel Smith. Released Dec. 16. 1925. Reviewed Dec. 19, 1925, page 3035.
Buster's Nightmare. With Arthur Trimble and Doreen Turner. Director, Gus Meins. Released Dec. 23, 1925.
Going Good. Star, Wanda Wiley. Director, Edward I. Luddy. Released Dec. 30, 1925.
A Honeymoon Squabble. Star, Edna Marian. Director, Wm. Watson. Released Jan. 6, 1926. Reviewed Jan. 23, 1926, page 480.
Buster's Bust-Up. With Arthur Trimble and Doreen Turner. Director, Gus Meins. Released Jan. 13, 1926. Reviewed Jan. 23, 1926, page 480.
Her Lucky Leap. Star, Wanda Wiley. Director, Edward I. Luddy. Released Jan. 20, 1926. Reviewed Jan. 30, 1926, page 591.
Helpful Al. Star, Al Alt. Director, Charles Lamont. Released Jan. 27, 1926. Reviewed Feb. 6, 1926, page 701.
The Big City. Star, Edna Marian. Director, Francis Corby. Released Feb. 3, 1926. Reviewed Feb. 13, 1926, page 802.
Crowning the Count. Star, Eddie Gordon. Director, Jesse Robbins. Released Feb. 10, 1926.
Accidents Can Happen. Star, Al Alt. Director, Charles Lamont. Released Feb. 17, 1926. Reviewed Feb. 20, 1926, page 907.
Buster's Nose Dive. With Arthur Trimble and Pete (dog). Director, Gus Meins. Released Feb. 24, 1926.

T

GLENN TRYON COMEDIES. Produced by Hal Roach. Distributed by Pathe. Starring Glenn Tryon. Director, Fred Guiol. Length, 2, reels.
Cuckoo Love. Released Oct. 18, 1925. Reviewed Oct. 17, 1925, page 1820.
Papa, Be Good. Released Nov. 22, 1925. Reviewed Dec. 5, 1925, page 2678.
Flaming Flappers. Released Dec. 27, 1925. Reviewed Jan. 2, 1926, page 77.
Long Pants. Released Jan. 31, 1926. Reviewed Feb. 13, 1926, page 802.

TUXEDO COMEDIES. Produced by Goodwill Comedies, Inc. Distributed by Educational Film Exchanges. Star, Johnny Arthur. Director, Wm. Goodrich. Length, 2 reels.
The Tourist. Released Sept. 20, 1925. Reviewed Aug. 15, 1925, page 821.
Cleaning Up. Released Nov. 22, 1925. Reviewed Nov. 14, 1925, page 2364.
My Stars. Released Jan. 17, 1926. Reviewed Jan. 23, 1926, page 480.

TWO STAR COMEDIES. Produced by Laymon Film Co. Distributed by Tennek Film Corp. Starring Fatty Laymon and Charlie Dorety. Length, 2 reels.
The Inventors. Director, John McCutcheon. Released Jan., 1926.
Are Golfers Cockoo? Director, Chas. Seay. Released Feb., 1926.

V

VAN BIBBER SERIES. Produced and distributed by Fox Film Corp. Starring Earle Fox. Length, 2 reels.
The Sky Jumper. Director, Geo. Marshall. Released Sept. 20, 1925.
The Wrestler. Director, R. P. Kerr. Released Nov. 1, 1925. Reviewed Aug. 29, 1925, page 1048.
A Parisian Knight. Director, Geo. Marshall. Released Dec. 13, 1925. Reviewed Dec. 19, 1925, page 3034.
The Feud. Director, Robert P. Kerr. Released Jan. 31, 1926. Reviewed Jan. 2, 1926, page 77.

BOBBY VERNON COMEDIES. Produced by Christie Film Company. Distributed by Educational Film Exchanges. Star, Bobbie Vernon. Length, 2 reels.
Watch Out. Director, Wm. Watson. Released Sept. 6, 1925. Reviewed Aug. 29, 1925, page 1047.
Slippery Feet. Director, Harold Beaudine. Released Nov. 1, 1925. Reviewed Oct. 31, 1925, page 2050.
Yes, Yes, Babette. Director, Earle Rodney. Released Dec. 27, 1925. Reviewed Dec. 19, 1925, page 3035.
Page Me. Director, Wm. Watson. Released Feb. 28, 1926. Reviewed Feb. 27, 1926, page 1009.

W

WITWER COMEDIES. Produced by Samuel Bischoff. Distributed by Bischoff, Inc. Length, 2 reels.
Battling Romeo. With Eddie Gribbon and Mildred June. Director, Wm. Curran. Released Sept. 1, 1925.
Merchant of Weenies. With Charles Delaney and Eddie Phillips. Director, Wm. Curran. Released Oct. 1, 1925. Reviewed Sept. 21, 1925, page 1266.
Account of Monte Cristo. With Chas. Delaney and Eddie Phillips. Director, Eddie Luddy. Released Nov. 1, 1925.
Taming of the Shrewd. With Eddie Gribbon and Mildred June. Director, Wm. Curran. Released Dec. 1, 1925.
Last of the Mohegians. With Chas. Delaney and Eddie Phillips. Director, Eddie Luddy. Released Jan. 1, 1926.
Alibi's Forty Thieves. Star, Chas. Delaney. Director, Geo. Jeske. Released Feb. 1, 1926.

SERIALS

ACE OF SPADES. Produced and distributed by Universal Pictures Corp. Star. William Desmond. Director, Henry McRae. Released Oct. 19, 1925. Length, Length, 10 episodes.
References: Reviewed Oct. 24, 1925, page 1939.

CASEY OF THE COAST GUARD. Produced by Grey Prod., Inc. Distributed by Pathe Exchanges. With George O'Hara and Helen Ferguson. Director, Will Nigh. Released Feb. 14, 1926. Length, 10 episodes.
References: Reviewed Feb. 20, 1926, page 908.

THE FLAME FIGHTER. Produced by Beacon Films Corp. Distributed by Rayart Pictures Corp. Star, Herbert Hawlinson. Director, Robert Dillon. Released Jan., 1926. Length, 10 episodes.

THE GREEN ARCHER. Produced and distributed by Pathe. With Allene Ray and Walter Miller. Director, Spencer Bennet. Released Dec. 6, 1925. Length, 10 episodes.
References: Reviewed Dec. 5, 1925, page 2677.

THE SCARLET STREAK. Produced and distributed by Universal. Star, Jack Daugherty. Director, Henry McRae. Released Dec. 21, 1925. Length, 10 episodes.

WILD WEST. Produced by C. W. Patton. Distributed by Pathe Exchanges. With Helen Ferguson and Jack Mulhall. Director, Robert F. Hill. Released Sept. 27, 1925. Length, 10 episodes.
References: Reviewed issue Sept. 12, 1925, page 1266.

THE WINKING IDOL. Produced and distributed by Universal. With Wm. Desmond and Eileen Sedgwick. Director, Francis Ford. Released Feb. 22. 1926. Length, 10 episodes.
References: Reviewed issue Mar. 20, 1926, page 1301.

MISCELLANEOUS

A

ADVENTURE PICTURES. Produced by Pinellas Films, Inc. Distributed by Short Films Syndicate. Length, 1 reel.

The Tiger Hunt. Released Jan. 1926.

ANIMATED HAIR CARTOONS. Cartoon Novelty. Produced by Out-of-the-Inkwell. Distributed by Red Seal Pictures Corp. **Length, ½ reel.**

E

EDUCATIONAL SPECIAL. Produced by Diamant Film Co. of America. Distributed by Educational Film Exchanges. Length, 1 reel.

Marionettes. Star, Hope Hampton. Director, Henri Diamant Berger. Released Nov. 29, 1925. Reviewed Dec. 5, 1925, page 2677.

F

FILM FACTS. Produced by Out-of-the-Inkwell. Distributed by Red Seal Pictures Corp. Issue E to Issue J released from Sept. 15, 1925 to Feb., 1926. Length, 1 reel.

FOX VARIETIES. Produced and distributed by Fox Film Corp. Length, 1 reel.

In a China Shop. Released Sept. 6, 1925.

My Own Carolina. Released Sept. 20, 1925. Reviewed Aug. 29, 1925, page 1048.

With Pencil, Brush and Chisel. Released Oct. 4, 1925.

Cuba Steps Out. Released Oct. 18, 1925.

The Sky Tribe. Released Nov. 1, 1925.

White Paper. Released Nov. 15, 1925.

The River Nile. Released Nov. 29, 1925. Reviewed Nov. 28, 1925, page 2562.

Toiling For Rest. Released Dec. 13, 1925.

Iron Trail Around the World. Released Dec. 27, 1925. Reviewed Dec. 26, 1925, page 3203.

The Whirlpool of Europe. Released Jan. 10, 1926. Reviewed Jan. 23, 1926, page 481.

Old Virginia. Released Jan. 24, 1926.

Egypt Today. Released Feb. 7, 1926. Reviewed Feb. 13, 1926, page 803.

Sawdust and Spangles. Released Feb. 21, 1926.

G

GEMS OF THE SCREEN. Produced by Cranfield and Clark. Distributed by Red Seal Pictures Corp. Length, 1 reel.

Shakespeare. Released Sept. 15, 1925.

Rubberneckin' in London. Released Oct. 15, 1925.

On the River Conway. Released Nov. 15, 1925.

Fish For Two. Released Feb., 1926. Reviewed Feb. 27, 1926, page 1009.

GUESS WHO SERIES. (Film Stars Name Contest). Produced by Ralph B. Staub. Distributed by Weiss Bros.' Artclass Pict. Corp. Six in series, released weekly commencing Jan. 8, 1926. Length, 1 reel.

H

HILLIKER SCENICS. Produced by Chas. Jawitz. Distributed by Service Film Corp. Length, 1 reel.

Working the Scenery. Released Sept. 1, 1925.

Nipping Them in Nipigon. Released Oct. 1, 1925.

Where Firemen Grow Wings. Released Nov. 1, 1925.

The Magic Rag. Released Jan. 1, 1926.

HODGE PODGE SERIES. Produced by Lyman H. Howe. Distributed by Educational Film Exchanges. Length, 1 reel.

The Story Teller. Released Sept. 20, 1925. Reviewed Oct. 3, 1925, page 1607.

Knicknacks of Knowledge. Released Oct. 18, 1925. Reviewed Nov. 14, 1925, page 2364.

Magical Movies. Released Nov. 22, 1925.

A Mythical Monster. Released Dec. 20, 1925.

Mother Goose's Movies. Released Jan. 24, 1926. Reviewed Feb. 6, 1926, page 701.

A Criss-Cross Cruise. Released Feb. 21, 1926. Reviewed Mar. 13, 1926, page 1205.

K

KO-KO SONG CAR-TUNES. Produced by Out-of-the-Inkwell. Distributed by Red Seal Pictures Corp. Length, 1 reel.

My Bonnie. Released Sept. 15, 1925. Reviewed Oct. 3, 1925, page 1606.

Sailing, Sailing, Over the Bounding Main. Released Nov. 15, 1925.

Ta-Ra-Ra-Boom-De-Ay. Released Feb., 1926.

M

MARVELS OF MOTION. Slow Motion Novelty. Produced by Out-of-the-Inkwell. Distributed by Red Seal Pictures Corp. Issue C, released Sept. 15, 1925; Issue D, released Oct. 15, 1925; Issue E, released Nov. 15, 1925; Issue F, released Feb., 1926. Length, 1 reel.

McCALL COLOUR FASHION NEWS.—Produced by The McCall Co. Distributed by Educational Film Exchanges. With Hope Hampton. Length, 1 reel.

Parisian Modes in Colour. Released Dec. 27, 1925.

Colourful Fashions From Paris. Released Jan. 24, 1926. Reviewed Jan. 30, 1926, page 590.

MELODY SERIES. Produced by Jas. A. Fitzpatrick. Distributed by Pathe Exchange, Inc. Featuring Peggy Shaw. Length, 1 reel.

Songs of Ireland. Released Feb. 7, 1926. Reviewed Feb. 6, 1926, page 699.

N

NOVELTY SERIES. Distributed by Short Films Syndicate. Length, 1 reel.

Betty and Her Beasties. Produced by W. H. Carpenter. Released Sept., 1925.

Orphans of Mother O'Phew. Produced by Ernest W. Corts. Released Sept., 1925.

Yarns of Old Kashmir. Produced by Pinellas Films, Inc. Released Oct., 1925.

Toilers of the Tea. Produced by Pinellas Films, Inc. Released Oct., 1925.

Liquid Gold. Produced by Pinellas Films, Inc. Released Nov., 1925.

No Woman's Land. Produced by Pinellas Films, Inc. Released Dec., 1925.

All for a Queen. Produced by Pinellas Films, Inc. Released Jan., 1926.

Burmah Blues. Produced by Pinellas Films, Inc. Released Feb., 1926.

O

OUT-OF-THE-INKWELL SERIES. Produced by Out-of-the-Inkwell. Distributed by Red Seal Pictures Corp. Length, 1 reel.

Ko-Ko on the Run. Released Sept. 15, 1925. Reviewed Oct. 3, 1925, page 1607.

Ko-Ko Nuts. Released Oct. 15, 1925. Reviewed Sept. 5, 1925, page 1160.

Ko-Ko Eats. Released Nov. 15, 1925.

Ko-Ko's Paradise. Released Feb., 1926. Reviewed Feb. 27, 1926, page 1009.

P

PATHE REVIEW. Produced and distributed by Pathe. Issued once a week. No. 36 to No. 52, released from Sept. 6, 1925 to Dec. 27, 1925; No. 1 to No. 9, released from Jan. 3, 1926 to Feb. 28, 1926. Length, 1 reel.

PATHE SPECIAL. Produced by Amundsen-Ellsworth. Distributed by Pathe Exchange, Inc. Length, 3 reels.

The Amundsen Polar Flight. Released Nov. 29, 1925. Reviewed Nov. 21, 1925, page 2467.

R

REELVIEWS. Produced by Out-of-the-Inkwell. Distributed by Red Seal Pictures Corp. Issue A, released Feb., 1926. Reviewed Jan. 23, 1926, page 481. Length, 1 reel.

S

SERVICE NOVELTIES. Produced and distributed by Service Film Corp. Length, 1 reel.

Fifty Million Years Ago. Released Sept. 15, 1925.

Trip to the Moon. Released Nov. 15, 1925.

Radio. Released Jan. 15, 1926.

SPORTLIGHT SERIES. Produced by Grantland Rice. Distributed by Pathe Exchange, Inc. Length, 1 reel.

Barrier Busters. Released Sept. 6, 1925. Reviewed Sept. 5, 1925, page 1161.

Starting An Argument. Released Sept. 20, 1925.

Outings for All. Released Oct. 4, 1925.

Clever Feet. Released Oct. 18, 1925.

What Price Touchdown? Released Nov. 1, 1925.

Shooting at Time. Released Nov. 15, 1925.

Walloping Wonders. Released Nov. 29, 1925.

Then and Now. Released Dec. 13, 1925.

Fins and Feathers. Released Dec. 27, 1925. Reviewed Jan. 2, 1926, page 77.

All Astride. Released Jan. 10, 1926. Reviewed Jan. 30, 1926, page 591.

The Uprising Generation. Released Jan. 24, 1926. Reviewed Feb. 6, 1926, page 699.

The Strenuous Life. Released Feb. 7, 1926. Reviewed Feb. 20, 1926, page 908.

The Great Arena. Released Feb. 21, 1926. Reviewed Mar. 6, 1926, page 1107.

STEREOSCOPIKS. Produced by Ives-Leventhal. Distributed by Pathe Exchange, Inc. Length, ½ reel.

A Runaway Taxi. Released Sept. 6, 1925. Reviewed Oct. 3, 1925, page 1607.

T

TOPICS OF THE DAY. Produced by Timely Films, Inc. Distributed by Pathe Exchange, Inc. Issue once a week. No. 36 to No. 52, released from Sept. 6, 1925 to Dec. 27, 1925; No. 1 to No. 9, released from Jan. 3, 1926 to Feb. 28, 1926. Length, 1/3 reel.

V

VENTURINI SPECIAL. Produced by E. D. Venturini. Distributed by Short Films Syndicate. Length, 1 reel.

I Remember. Released Sept., 1925.

W

WONDER BOOKS COLORED SCENICS. Produced by Pinellas Films, Inc. Distributed by Short Films Syndicate. No. 2 to No. 7, released from Sept., 1925 to Feb., 1926. Length, 1 reel.

SHORT LENGTH DRAMAS

HUNT MILLER WESTERNS. Produced by L. B. Carleton Prod. Distributed by A. G. Steen. Starring Tom Forman. Director, Lloyd B. Carleton. Length, 2 reels.

The Young Sheriff. Released Oct., 1925.

The Mad Miner. Released Oct., 1925.

Flash of a .45. Released Oct., 1925.

Man Who Rode Alone. Released Oct., 1925.

MUSTANG SERIES. Produced and distributed by Universal Pictures Corp. Length, 2 reels.

The Fight Within. Star, George Larkin. Director, Edw. Kull. Released Sept. 5, 1925.

Tricked. Star, Edmund Cobb. Director, Ernst Laemmle. Released Sept. 12, 1925. Reviewed Sept. 12, 1925, page 1267.

Taking Chances. Star, Fred Humes. Director, Wm. Crinley. Released Sept. 19, 1925.

The Raid. Star, Edmund Cobb. Director, Edw. Laemmle. Released Sept. 26, 1925. Reviewed Oct. 10, 1925, page 1715.

Just Cowboys. With Ben Corbett and Pee Wee Holmes. Director, Vin Moore. Released Oct. 3, 1925. Reviewed Oct. 10, 1925, page 1715.

The Gold Trap. Star, Fred Humes. Director, Wm. Crinley. Released Oct. 10, 1925. Reviewed Oct. 10, 1925, page 1716.

The Road From Latigo. Star, Edmund Cobb. Director, Edw. Laemmle. Released Oct. 17, 1925. Reviewed Oct. 17, 1925, page 1820.

Shootin' Wild. With Ben Corbett and Pee Wee Holmes. Director, Vin Moore. Released Oct. 24, 1925. Reviewed Oct. 24, 1925, page 1940.

The Boundary Line. Star, Fred Humes. Director, Wm. Crinley. Released Oct. 31, 1925. Reviewed Oct. 31, 1925, page 2049.

The Rustlers of Boulder Canyon. Star, Edmund Cobb. Director, Wm. Crinley. Released Nov. 7, 1925. Reviewed Nov. 21, 1925, page 2468.

Too Many Bucks. With Ben Corbett and Pee Wee Holmes. Director, Vin Moore. Released Nov. 14, 1925. Reviewed Nov. 21, 1925, page 2468.

The Rustlin' Kid. Star, Fred Humes. Director, Wm. Crinley. Released Nov. 21, 1925.

Range Law. Star, Edmund Cobb. Director, Wm. Crinley. Released Nov. 28, 1925. Reviewed Nov. 28, 1925, page 2562.

Breakin' Loose. With Ben Corbett and Pee Wee Holmes. Director, Vin Moore. Released Dec. 5, 1925. Reviewed Dec. 5, 1925, page 2678.

The Rider of the Pass. Star, Fred Humes. Director, Wm. Crinley. Released Dec. 12, 1925.

Top Hand. Star, Edmund Cobb. Director, Edw. Laemmle. Released Dec. 19, 1925. Reviewed Dec. 19, 1925, page 3035.

The Crook Buster. Star, Jack Mower. Director, Wm. Wyler. Released Dec. 26, 1925.

The Call of Hazard. Star, Fred Humes. Director, Wm. Crinley. Released Jan. 2, 1926.

Montana of the Range. Star, Josie Sedgwick. Director, John O'Brien. Released Jan. 9, 1926. Reviewed Feb. 6, 1926, page 701.

Hearts of the West. Star, Edmund Cobb. Director, Ernst Laemmle. Released Jan. 16, 1926. Reviewed Feb. 6, 1926, page 699.

The Man With a Scar. Star, Fred Humes. Director, Wm. Crinley. Released Jan. 23, 1926. Reviewed Jan. 30, 1926, page 591.

The Hero of Piperock. With Ben Corbett and Pee Wee Holmes. Director, Vin Moore. Released Jan. 30, 1926. Reviewed Jan. 30, 1926, page 591.

The Winged Rider. Star, Edmund Cobb. Director, Ernst Laemmle. Released Feb. 6, 1926. Reviewed Feb. 13, 1926, page 803.

Queen of the Hills. Star, Josie Sedgwick. Director, John O'Brien. Released Feb. 13, 1926.

The Big Game. With Ben Corbett and Pee Wee Holmes. Director, Vin Moore. Released Feb. 20, 1926. Reviewed Feb. 20, 1926, page 907.

The Flaming West. Star, Edmund Cobb. Director, Ernst Laemmle. Released Feb. 27, 1926.

NEWS REELS

FOX NEWS. Produced and distributed by Fox Film Corp. Issued twice a week, Sunday and Thursday. Vol. 6, No. 98 to Vol. 7, No. 44, released from Sept. 1, 1925 to Feb. 28, 1926.

INTERNATIONAL NEWS. Produced by International News Reel Corp. Distributed by Universal Pictures Corp. Issued twice a week, Tuesday and Friday. No. 73 to No. 106, released from Sept. 1 to Dec. 25, 1925; No. 1 to No. 18, released from Dec. 29, 1925 to Feb. 26, 1926.

KINOGRAMS. Produced by Kinograms Publishing Corp. Distributed by Educational Film Exchange. Issued twice a week, Sunday and Thursday. No. 5115 to 5166, released from Sept. 1, 1925 to Feb. 28, 1926.

PATHE NEWS. Produced and distributed by Pathe Exchange, Inc. Issued twice a week, Wednesday and Saturday. No. 72 to No. 104, released from Sept. 2 to Dec. 23, 1925; No. 1 to No. 19, released from Dec. 26, 1925 to Feb. 27, 1926.

: : : : "THE CHECK-UP" : : : :

"The Check-Up" is a presentation in the briefest and most convenient form of reports received from exhibitors in every part of the country on current features, which makes it possible for the exhibitor to see what the picture has done for other theatre managers.

The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third, the number woh considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage figure giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage ratings of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

No picture is included in the list which has not received at least ten reports.

Associated Exhib.

Title of Picture	Number exhibitors Reporting "Poor"	Number exhibitors Reporting "Fair"	Number exhibitors Reporting "Good"	Number exhibitors Reporting "Big"	Average Percentage Value	Length
Adventurous Sex, The	4	—	8	—	53	5,039 Ft.
Camille of the Barbary Coast	—	6	4	—	52	5,408 Ft.
Headlines	—	4	6	—	58	5,351 Ft.
Introduce Me	—	1	13	5	75	5,980 Ft.
Keep Smiling	2	2	6	2	62	5,456 Ft.
Manhattan Madness	—	2	8		64	5,580 Ft.
Sky Raider, The	—	2	8	—	64	6,638 Ft.
Under the Rouge	—	4	8		60	6,800 Ft.

Chadwick Pict.

Title of Picture	Number exhibitors Reporting "Poor"	Number exhibitors Reporting "Fair"	Number exhibitors Reporting "Good"	Number exhibitors Reporting "Big"	Average Percentage Value	Length
I Am the Man	—	6	4		52	6,400 Ft.
Some Pun'kins	2	2	6		54	7,000 Ft.
Unchastened Woman, The	2	6	2	—	42	6,800 Ft.
Wizard of Oz	—	1	11	1	70	6,300 Ft.

Famous Players

Title of Picture	Number exhibitors Reporting "Poor"	Number exhibitors Reporting "Fair"	Number exhibitors Reporting "Good"	Number exhibitors Reporting "Big"	Average Percentage Value	Length
Adventure	1	11	29	7	66	6,602 Ft.
Air Mail, The	2	5	35	6	69	6,976 Ft.
American Venus, The	—	2	8	2	70	7,931 Ft.
Ancient Highway, The	—	9	22	1	63	6,034 Ft.
Any Woman	3	7	7	—	55	5,963 Ft.
Are Parents People	1	2	23	3	69	6,586 Ft.
Beggar on Horseback	12	8	7	1	41	6,974 Ft.
Best People	1	2	11	—	53	5,700 Ft.
Charmer, The	3	3	13	3	64	6,076 Ft.
Coast of Folly, The	3	15	23	4	59	6,840 Ft.
Cobra	12	7	10	—	42	6,875 Ft.
Code of the West, The		10	31	6	67	6,777 Ft.
Crowded Hour, The	1	3	19	2	67	6,558 Ft.
Dressmaker From Paris, The	3	8	23	12	72	7,080 Ft.
Enchanted Hill, The		—	6	4	82	6,326 Ft.
Eve's Secret	3	8	19	—	57	6,338 Ft.
Flower of Night	2	9	9	—	48	6,374 Ft.
Golden Princess, The		12	17	3	62	6,395 Ft.
Goose Hangs High, The	—	9	30	7	69	6,186 Ft.
Grounds for Divorce	6	5	5	—	42	5,712 Ft.
Hands Up	1	3	13	—	62	5,883 Ft.
In the Name of Love	2	17	15	—	52	5,862 Ft.
Irish Luck	—	2	18	2	70	7,008 Ft.
King on Main Street, The	1	7	18	3	64	6,229 Ft.
Kiss for Cinderella, A	7	6	16	2	55	9,686 Ft.
Kiss in the Dark, A	2	10	18	1	58	5,767 Ft.
Light of the Western Stars	—	9	35	9	70	6,859 Ft.
Little French Girl, The	1	3	23	2	67	5,628 Ft.
Lord Jim	3	9	11	1	54	6,702 Ft.
Lost—A Wife	1	12	14	—	55	6,420 Ft.
Lovers in Quarantine	1	9	15	4	63	6,570 Ft.
Lucky Devil, The		1	35	10	76	5,935 Ft.
Madame Sans Gene	8	11	19	4	55	9,994 Ft.
Manicure Girl, The	6	9	22	—	55	5,959 Ft.
Mannequin	—	4	12	1	65	6,981 Ft.
Man Who Found Himself	3	9	22	2	60	7,168 Ft.
Marry Me	2	9	15	—	57	5,529 Ft.
Men and Women	2	6	10	1	57	6,223 Ft.
New Brooms	2	14	8	—	48	5,443 Ft.
New Lives for Old	—	6	17	5	68	6,796 Ft.
Night Club, The	1	8	31	7	68	5,732 Ft.
Night Life of New York	—	8	24	2	65	6,998 Ft.
Not So Long Ago	6	9	6	3	50	6,949 Ft.
Old Home Week	—	6	31	9	72	6,888 Ft.
Paths to Paradise	—	4	28	4	70	6,741 Ft.
Pony Express, The	—	4	26	28	82	9,801 Ft.
Regular Fellow, A	4	8	15	4	60	5,027 Ft.
Rugged Waters	4	10	7	—	46	6,015 Ft.
Sackcloth and Scarlet	3	9	14	6	63	6,732 Ft.
Seven Keys to Baldpate	2	9	25	1	62	6.648 Ft.
Shock Punch, The	—	10	32	4	66	6,151 Ft.
Son of His Father, A	—	10	30	5	67	6,925 Ft.
Spaniard, The	—	7	15	3	65	6,676 Ft.
Splendid Crime, The	—	6	10	—	59	6.069 Ft.
Stage Struck	4	11	15	3	57	6,691 Ft.
Street of Forgotten Men, The	1	5	27	3	67	6,366 Ft.
That Royle Girl	—	9	19	2	63	10,253 Ft.
Thundering Herd, The	2	8	30	34	79	7,187 Ft.
Top of the World, The	—	13	25	2	62	7,167 Ft.
Trouble with Wives	1	8	13	1	59	6,489 Ft.
Vanishing American	—	1	6	7	83	9,916 Ft.
Wanderer, The	1	2	4	3	68	8,173 Ft.
Welcome Home	3	8	12	—	53	5,909 Ft.
Wild Horse Mesa	3	13	27	9	65	7,164 Ft.
Wild Wild Susan	2	15	21	5	61	5,774 Ft.
Womanhandled		4	17	3	69	6,765 Ft.
Woman of the World	1	6	2	3	58	6,353 Ft.

Film Booking Offices

Title of Picture	Number exhibitors Reporting "Poor"	Number exhibitors Reporting "Fair"	Number exhibitors Reporting "Good"	Number exhibitors Reporting "Big"	Average Percentage Value	Length
Alias Mary Flynn	—	2	8	—	64	5,559 Ft.
All Around Frying Pan	1	1	12	5	74	5,519 Ft.
Bandit's Baby, The	—	5	33	22	78	5,291 Ft.
Bloodhound	1	4	14	1	63	4,789 Ft.
Cowboy Musketeer, The	2	—	8	—	60	4,500 Ft.
Drusilla With a Million	1	8	22	9	70	7,391 Ft.
Fighting Demon, The	1	1	10	—	64	5,470 Ft.
Flaming Waters, The	2	8	—	2	47	6,591 Ft.
Forbidden Cargo	1	5	8	—	54	4,850 Ft.
Galloping Vengeance	3	5	8	3	59	5,095 Ft.
Heads Up	—	6	4	2	60	5,482 Ft.
High and Handsome	—	2	7	1	67	5,669 Ft.
Human Tornado	2	4	4	—	48	4,473 Ft.
If Marriage Fails	1	7	6	—	51	6.006 Ft.
Isle of Hope	3	3	4	—	46	5,800 Ft.
Jimmies Millions	—	4	12	—	63	5,167 Ft.
Keeper of the Bees	—	1	10	13	85	6,712 Ft.
Lady Robinhood	1	—	8	1	68	5,582 Ft.
Last Edition, The	1	4	9	2	63	6,400 Ft.
Let's Go Gallagher	—	3	7	3	70	5,182 Ft.
Lilies of the Street	1	2	11	4	71	7,160 Ft.
Love's Bargain	2	10	2	—	41	5,641 Ft.
Man of Nerve	—	2	8	—	64	4,452 Ft.
Midnight Flyer, The	—	5	10	6	71	6,200 Ft.
Mysterious Stranger, The	2	2	6	—	54	5,270 Ft.
No Man's Law		—	8	2	76	4,042 Ft.

Title of Picture	Number exhibitors Reporting "Poor"	Number exhibitors Reporting "Fair"	Number exhibitors Reporting "Good"	Number exhibitors Reporting "Big"	Average Percentage Value	Length
Parisian Nights	3	3	17	2	63	6,278 Ft.
Ridin' Comet, The	—	6	9		59	4,354 Ft.
Ridin' the Wind	-	4	20	6	72	7,518 Ft.
Scar Hanan	-	4	16	—	64	4,684 Ft.
Smooth as Satin	1	1	9	- -	63	6,003 Ft.
Speed Wild	-	6	7		56	4,700 Ft.
Tearing Through	1	6	12	-	58	4,714 Ft.
Texas Bearcat	1	4	7	2	63	4,770 Ft.
That Devil Quemado	1	6	37	17	75	4,768 Ft.
That Man Jack	1	3	8	- -	58	5,032 Ft.
Three Wise Crooks	- -	2	10	—	61	6,074 Ft.
Wall Street Whiz	—	2	8	—	64	5,452 Ft.
When Love Grows Cold		8	2	—	46	6,500 Ft.
White Fang	2	7	25	9	69	5,800 Ft.
White Thunder	2	5	8	2	59	4,550 Ft.
Wild Bull's Lair, The	1	4	30	15	76	5.280 Ft.
Wyoming Wildcat, The	-	2	7	1	63	5,156 Ft.

First National

Title of Picture	Number exhibitors Reporting "Poor"	Number exhibitors Reporting "Fair"	Number exhibitors Reporting "Good"	Number exhibitors Reporting "Big"	Average Percentage Value	Length
Beautiful City, The	—	4	10	1	64	6,466 Ft.
Bluebeard's Seven Wives	- -	2	8	-	65	7,774 Ft.
Chickie	1	11	28	6	66	7.767 Ft.
Classified	1	3	17	4	69	6,927 Ft.
Clothes Make the Pirate	—	4	9	- -	61	8,000 Ft.
Dark Angel, The	- -	1	15	6	78	7,311 Ft.
Declasse	1	7	19	5	67	7,869 Ft.
Desert Flower, The	1	6	29	9	71	6,837 Ft.
Fine Clothes	2	9	12	- -	53	6,971 Ft.
Graustark	-	3	18	11	88	5,900 Ft.
Half Way Girl, The	2	8	18	3	61	7,570 Ft.
Heart of a Siren, The	2	15	7	-	47	6,780 Ft.
Her Sister from Paris	- -	2	23	7	75	7,255 Ft.
His Supreme Moment	1	13	18	3	60	6,565 Ft.
I Want My Man	1	6	27	2	65	6,173 Ft.
Joanna	-	1	7	4	79	7,900 Ft.
Just a Woman	2	6	11	- -	56	6,363 Ft.
Just Suppose	-	2	6	2	70	6.270 Ft.
Knockout, The	1	6	17	5	67	7.450 Ft.
Lady Who Lied, The	—	6	9	2	66	7,111 Ft.
Live Wire, The	—	5	20	6	71	7,000 Ft.
Lost World, The	—	6	26	26	80	9,700 Ft.
Making of O'Malley, The	—	4	23	6	72	7,571 Ft.
Marriage Whirl, The	1	7	9	1	57	7,672 Ft.
My Son	1	7	17	3	64	6.500 Ft.
Necessary Evil, The	—	9	10	1	58	6,307 Ft.
New Commandment, The		6	15	1	63	6,980 Ft.
New Toys	7	7	19	1	54	7,363 Ft.
One Way Street	—	8	15		60	5,600 Ft.
One Year to Live	2	5	10	-	55	6,064 Ft.
Pace That Thrills, The	1	7	9	-	55	6,911 Ft.
Playing with Souls	1	5	8	2	61	5,831 Ft.
Quo Vadis	1	2	18	11	77	9.050 Ft.
Sally		1	24	38	88	8.636 Ft.
Scarlet West	2	5	6	2	57	8,391 Ft.
Shore Leave		2	24	4	72	6,856 Ft.
Soul Fire	3	4	15	4	64	8,262 Ft.
Splendid Road, The	1	7	5		51	7,646 Ft.
Talker, The		6	19	1	64	7,861 Ft.
Unguarded Hour, The	—	12	5	2	54	6,613 Ft.
We Moderns		6	9	5	69	6.600 Ft.
What Fools Men	1	6	8	1	58	7,264 Ft.
White Monkey, The	3	8	3	1	46	6,121 Ft.
Why Women Love	1	3	9	—	59	6.696 Ft.
Winds of Chance	2	2	7	4	67	9,554 Ft.

Fox

Title of Picture	Number exhibitors Reporting "Poor"	Number exhibitors Reporting "Fair"	Number exhibitors Reporting "Good"	Number exhibitors Reporting "Big"	Average Percentage Value	Length
Ancient Mariner, The	2	6	4		47	5,548 Ft.
As No Man Has Loved		5	12	6	71	7.929 Ft.
Best Bad Man, The	—	1	7	4	78	4.983 Ft.
Desert's Price	—	4	4	4	70	5.709 Ft.
Durand of the Bad Lands	-	—	10	—	70	5.844 Ft.
East Lynne	1	4	7	1	59	8,653 Ft.
Everlasting Whisper, The	1	3	10	2	67	5,611 Ft.
Everyman's Wife	1	4	6	-	55	4,365 Ft.
Fighting Heart	- -	5	4	1	60	7.032 Ft.
Fool, The	—	2	12	4	73	9,844 Ft.
Gold and the Girl	1	2	11	3	69	4.521 Ft.
Golden Strain, The	1	1	7	1	65	5.989 Ft.
Havoc	1	5	10	—	58	9,293 Ft.
Hearts and Spurs		3	12	1	68	5,000 Ft.
Hunted Woman, The	2	11	12	2	56	4.954 Ft.
Iron Horse, The	—	3	21	31	85	10.424 Ft.
Kentucky Pride	1	8	14	2	61	6.652 Ft.
Lazybones	- -	2	9	1	68	7.236 Ft.
Lightnin'	1	5	7	6	69	7.979 Ft.
Lucky Horseshoe, The	3	4	12	2	63	5.004 Ft.
Palace of Pleasure	- -	4	6		58	5.467 Ft.
Rainbow Trail, The	—	4	21	6	72	5,251 Ft.
Riders of the Purple Sage	—	1	18	20	85	5,534 Ft.
She Wolves	1	9	4	- -	48	5.783 Ft.
Thank U	3	-	6	2	62	6.839 Ft.
Thunder Mountain	1	4	6	—	55	7.537 Ft.
Timber Wolf, The	-	1	7	2	73	4.869 Ft.
Wages for Wives	- -	2	6	2	70	6.352 Ft.
Wheel, The	-	5	6	—	56	7.325 Ft.
When the Door Opened	2	5	5	—	49	6,515 Ft.
Winding Stair, The	2	4	6	—	52	6,107 Ft.
Wings of Youth	1	5	4	—	50	5.340 Ft.
Yankee Senor	—	2	10	—	65	4.902 Ft.

Metro-Goldwyn-Mayer

Title of Picture	Number exhibitors Reporting "Poor"	Number exhibitors Reporting "Fair"	Number exhibitors Reporting "Good"	Number exhibitors Reporting "Big"	Average Percentage Value	Length
Black Bird, The	—	2	6	2	70	6.688 Ft.
Bright Lights		8	2	—	46	6.260 Ft.
Circle, The	1	5	4	—	50	5.511 Ft.
Confessions of a Queen	6	7	8	—	48	5.851 Ft.
Daddy's Gone a Hunting	3	6	11	1	56	5.851 Ft.
Dance Madness	—	2	8	2	70	6.393 Ft.
Denial, The	3	9	12	1	54	4.791 Ft.
Don't	—	2	8	-	64	6,000 Ft.
Exchange of Wives	-	7	14	1	62	6.300 Ft.
Go West	—	5	8	8	74	6.256 Ft.
Great Divide, The	1	11	32	10	69	7.811 Ft.
His Secretary	-	3	8	7	77	6.433 Ft.
Lights of Old Broadway	—	7	12	4	66	6.437 Ft.
Man and Maid	6	3	7	2	52	5,307 Ft.
Masked Bride, The	—	2	7	1	67	5,699 Ft.
Merry Widow, The	—	—	12	25	90	10.027 Ft.
Midshipman, The	—	3	19	18	81	7.498 Ft.
Monster, The	2	12	24	5	63	6,502 Ft.
Mystic, The	2	6	7	2	59	6,239 Ft.
Never the Twain Shall Meet	—	7	14	5	68	8.143 Ft.
Old Clothes	—	2	11	7	77	5.915 Ft.
Only Thing, The	1	4	12	—	59	5,284 Ft.
Prairie Wife, The	4	14	4	1	44	6,487 Ft.
Pretty Ladies	3	13	15	—	53	5.828 Ft.
Proud Flesh	2	7	6	1	53	5,770 Ft.
Rag Man, The	—	4	30	12	75	5,968 Ft.
Romola	3	10	9	8	63	10,875 Ft.
Sally, Irene and Mary	—	5	9	4	68	5.564 Ft.
Seven Chances	1	9	25	15	78	5.113 Ft.
Slave of Fashion, A	2	5	15	2	62	5.906 Ft.
Soul Mates	-	6	8	- -	57	6,000 Ft.
Sporting Venus	1	15	12	—	52	5,938 Ft.
Sun Up	3	7	4	1	48	5.906 Ft.
Time, the Comedian	—	5	5	- -	55	4.757 Ft.
Tower of Lies, The	3	4	14	1	59	6,849 Ft.
Unholy Three, The	1	7	16	13	74	6.848 Ft.
Way of a Girl, The	4	10	7	3	53	5.025 Ft.
White Desert, The		3	22	2	69	6.464 Ft.
Zander the Great	1	8	12	7	68	6.844 Ft.

Pathé

Title of Picture	Number exhibitors Reporting "Poor"	Number exhibitors Reporting "Fair"	Number exhibitors Reporting "Good"	Number exhibitors Reporting "Big"	Average Percentage Value	Length
Black Cyclone		2	25	10	76	5.058 Ft.
Freshman, The	3	2	21	66	88	6.883 Ft.
Kivalina of Icelands	2	2	6	- -	54	5.545 Ft.
Percy	1	2	5	2	65	5.384 Ft.

Prod. Dist. Corp.

Title of Picture	Number exhibitors Reporting "Poor"	Number exhibitors Reporting "Fair"	Number exhibitors Reporting "Good"	Number exhibitors Reporting "Big"	Average Percentage Value	Length
Awful Truth, The	2	2	8	4	68	5.917 Ft.
Bad Lands		1	9	2	73	5,833 Ft.
Beauty and the Bad Man	2	8	6	- -	49	5.794 Ft.
Beyond the Border		6	23	-	64	4,469 Ft.
Coming of Amos, The	4	1	17	1	61	5.714 Ft.
Crimson Runner, The	2	1	6	1	60	4.775 Ft.
Friendly Enemies	1	1	12	4	72	6.288 Ft.
Hell's Highroad	2	5	12	2	61	6.143 Ft.
Madame Behave	1	3	3	5	71	5,417 Ft.
Off the Highway	2	6	8	- -	53	7.562 Ft.
People vs. Nancy Preston	—	6	8	—	57	6,143 Ft.
Prairie Pirate		2	10	-	65	4,617 Ft.
Road to Yesterday, The	1	5	9	1	59	9.980 Ft.

Title of Picture	Number exhibitors Reporting "Poor"	Number exhibitors Reporting "Fair"	Number exhibitors Reporting "Good"	Number exhibitors Reporting "Big"	Average Percentage Value	Length
Rocking Moon, The		2	8	—	64	6,013 Ft.
Seven Days		2	9	2	70	6,989 Ft.
Silent Sanderson	4	7	11	3	57	4,841 Ft.
Simon the Jester	—	3	5	2	67	6,168 Ft.
Steel Preferred	2	2	4	2	60	6,717 Ft.
Stop Flirting	2	3	7	1	58	5,161 Ft.
Texas Trail, The	1	2	10	2	67	4,770 Ft.
Three Faces East	2	2	6		54	7,419 Ft.
Wedding Song, The	2	4	5	—	50	7,373 Ft.
Without Mercy	2	6	6	2	56	6,597 Ft.

State Rights

Title of Picture	Number exhibitors Reporting "Poor"	Number exhibitors Reporting "Fair"	Number exhibitors Reporting "Good"	Number exhibitors Reporting "Big"	Average Percentage Value	Length
Crackerjack, The		3	16	3	73	6,850 Ft.
Danger Signal, The	—		7	3	79	5,669 Ft.
Fighting the Flames	4	4	2	-	48	5,814 Ft.
His Master's Voice	—	2	6	2	70	5,700 Ft.
Overland Limited, The	—	8	4	—	50	6,000 Ft.
Police Patrol	2	8	6	—	49	6,100 Ft.
Romance and Rustlers		2	8	-	64	4,953 Ft.
Silent Pal, The	—	3	6	2	67	5,452 Ft.
Souls for Sables	1	3	9	1	62	7,547 Ft.
Speed			10	2	75	6,000 Ft.
Sporting Chance		4	6	-	58	6,500 Ft.
Steppin' Out		5	2	2	58	5,267 Ft.
Super Speed	2	4	8	2	60	5,257 Ft.

United Artists

Title of Picture	Number exhibitors Reporting "Poor"	Number exhibitors Reporting "Fair"	Number exhibitors Reporting "Good"	Number exhibitors Reporting "Big"	Average Percentage Value	Length
Don Q, Son of Zorro	—	2	19	18	82	10,264 Ft.
Eagle, The		3	7	5	74	6,756 Ft.
Gold Rush, The	3	8	21	23	75	8,500 Ft.
Little Annie Rooney	2	1	17	12	77	8,850 Ft.
Sally of the Sawdust	—	8	10	3	63	9,723 Ft.
Tumbleweeds		1	7	2	73	7,254 Ft.
Waking Up the Town	2	9	2		42	4,802 Ft.
Wild Justice	1		8	2	73	5,886 Ft.

Universal

Title of Picture	Number exhibitors Reporting "Poor"	Number exhibitors Reporting "Fair"	Number exhibitors Reporting "Good"	Number exhibitors Reporting "Big"	Average Percentage Value	Length
Arizona Sweepstakes		2	8	1	67	4,518 Ft.
Burning Trail		2	12		66	4,783 Ft.
Bustin' Through	—	2	8	2	70	4,506 Ft.
Calgary Stampede, The		1	12	3	74	5,924 Ft.
California Straight Ahead	—	3	16	15	81	7,238 Ft.
Call of Courage, The	2	2	10		59	4,661 Ft.
Dangerous Innocence	1	4	14		61	6,759 Ft.
Don Daredevil	1	6	8	3	62	4,810 Ft.
Fifth Avenue Models	2	5	10	1	54	6,581 Ft.
Goose Women, The		3	13	6	74	7,500 Ft.
Head Winds	3	5	12	3	61	5,600 Ft.
His People	1	2	1	6	77	8,963 Ft.
Home Maker, The	3	5	2		40	7,755 Ft.
I'll Show You the Town	—	4	21	11	76	7,396 Ft.
Last Laugh, The	4	4	4	2	51	6,519 Ft.
Let 'Er Buck	1	2	24	7	73	5,665 Ft.
Little Giant, The	2	4	4	-	48	6,929 Ft.
Lorraine of the Lions		4	9	1	64	6,753 Ft.
Mad Whirl, The	1	7	6	1	55	6,184 Ft.
Man in Blue	—	4	8	-	60	5,706 Ft.
Meddler, The		4	6	-	58	4,890 Ft.
Outlaw's Daughter, The	—	4	6		58	4,375 Ft.
Peacock Feathers		7	4	1	55	6,802 Ft.
Phantom of the Opera	2	6	20	25	79	8,464 Ft.

Title of Picture	Number exhibitors Reporting "Poor"	Number exhibitors Reporting "Fair"	Number exhibitors Reporting "Good"	Number exhibitors Reporting "Big"	Average Percentage Value	Length
Price of Pleasure, The	2	3	10	4	66	6,618 Ft.
Raffles	2	10	9	2	55	5,557 Ft.
Red Rider, The	2	6	2	4	59	4,801 Ft.
Riding Thunder	1	6	4	1	53	4,354 Ft.
Roaring Adventure	3	1	8	—	55	4,657 Ft.
Saddle Hawk, The	1	3	19	3	68	5,468 Ft.
Siege	2	2	12	2	64	6,424 Ft.
Sign of the Cactus	4	1	9	—	54	4,938 Ft.
Spook Ranch, The	—	3	12	1	66	5,247 Ft.
Sporting Life	1	4	6	1	58	6,763 Ft.
Storm Breaker, The	2	9	5	—	47	6,093 Ft.
Taming the West	—	1	22	2	71	5,427 Ft.
Teaser, The	1	7	22	1	63	6,967 Ft.
Two Fisted Jones	2	2	6	2	62	4,555 Ft.
Up the Ladder	1	2	14	1	64	6,023 Ft.
What Happened to Jones	1	3	6	—	56	6,726 Ft.
Where Was I?	—	2	17	1	68	6,630 Ft.
White Outlaw, The	—	4	9	5	76	4,830 Ft.
Woman's Faith, A	4	5	5	1	49	6,023 Ft.

Vitagraph

Title of Picture	Number exhibitors Reporting "Poor"	Number exhibitors Reporting "Fair"	Number exhibitors Reporting "Good"	Number exhibitors Reporting "Big"	Average Percentage Value	Length
Baree, Son of Kazan	—	4	32	8	73	6,800 Ft.
Happy Warrior, The	1	1	10		63	7,550 Ft.
Empty Saddle	4	6	10	—	60	5 Reels
Love Hour, The	—	2	6	2	70	6,700 Ft.
Mystery of Lost Ranch		8	8	—	55	5 Reels.
Ranger of the Big Pines	—	2	7	1	67	6,800 Ft.
Santa Fe Pete	2	6	4	—	47	5 Reels.
School for Wives	—	8	12	—	58	6,750 Ft.
Steele of the Royal Mounted	—		15	3	75	4,850 Ft.
Tides of Passion		8	4	—	50	6,279 Ft.
Unknown Lover	8	4	2	-	33	6,895 Ft.
Wildfire	1	6	21		62	5,950 Ft.

Warner Bros.

Title of Picture	Number exhibitors Reporting "Poor"	Number exhibitors Reporting "Fair"	Number exhibitors Reporting "Good"	Number exhibitors Reporting "Big"	Average Percentage Value	Length
Below the Line	1	4	7	3	65	5,951 Ft.
Bobbed Hair	—	5	12	1	61	7,543 Ft.
Clash of the Wolves, The	—	1	8	1	70	6,230 Ft.
Compromise	2	5	3	—	60	6,530 Ft.
Eve's Lover	1	5	10	1	60	6,450 Ft.
Fighting Edge	2	2	4	2	60	6,369 Ft.
His Jazz Bride	2	2	4	2	60	6,420 Ft.
His Majesty Bunker Bean	5	3	3	—	39	7,015 Ft.
Hogan's Alley	—	5	5	—	55	6,062 Ft.
How Baxter Butted In	3	4	9	—	53	6,650 Ft.
Kiss Me Again	—	7	10	1	60	7,200 Ft.
Limited Mail, The	—	2	10	4	74	6,250 Ft.
Man on the Box, The	—	1	11	7	79	7,282 Ft.
Man Without a Conscience, The	—	6	4	—	52	6,960 Ft.
My Wife and I	4	9	7	1	49	6,700 Ft.
Pleasure Buyers, The	—	6	6	—	55	7,131 Ft.
Recompense	2	6	9	1	56	7,480 Ft.
Red Hot Tires	1	3	9	1	62	6,402 Ft.
Rose of the World, The	—	4	6	2	65	7,421 Ft.
Satan in Sables	2	2	10	—	59	6,995 Ft.
Seven Sinners	—	8	4	—	50	6,880 Ft.
Tracked in the Snow Country	—	5	11	6	71	6,900 Ft.
Wife Who Wasn't Wanted	1	3	6	—	56	6,400 Ft.
Woman Hater, The	2	4	4	—	48	7,000 Ft.

THE AGE OF A PICTURE

A good production is never old until it has played your theatre.

Lots of subjects which have proved winners are available.

Look over the Guide and select a few—then take advantage of the exploitation suggestions.

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— 12 —

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AND

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"THE GOLDEN WEB"
by *E. Phillips Oppenheim*
with Huntly Gordon and Lillian Rich

"HEROES OF THE NIGHT"
Fire and Police Melodrama

"MONEY TO BURN"
by *Reginald Wright Kauffman*

"SINEWS OF STEEL"
A Romance of the Flaming Forges

"Peter the Great" in "KING OF THE PACK"

"THE FINAL EXTRA"
Powerful drama of the press

RALPH LEWIS in
"THE SILENT POWER"
Dynamic Drama of Electricity

"Peter the Great," the Miracle Dog, in
"THE SILENT AVENGER"

"MOUNTAINS OF MANHATTAN"
Thrills Atop a Skyscraper

"THE WOMAN WHO DID NOT CARE"
by *Rida Johnson Young*

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Greatest of Railroad Dramas

"QUARANTINED RIVALS"
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The attractions listed above now in production
and to be released by

LUMAS FILM CORPORATION

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Foreign Rights Controlled by INTEROCEAN FILM CORP., *218 W. 42nd St., New York City*

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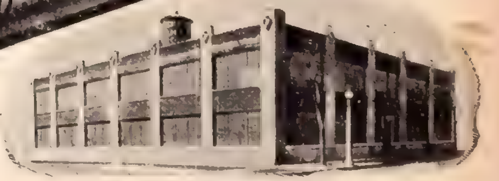

Founded 1910
by
Watterson R. Rothacker

May 15, 1926

Motion Picture News

Reg. U. S. Patent Office

SAM KATZ SAID
"CAN I GET?"
NICK SCHENCK
SAID "O. K."
SO HE
GOT!

WATCH THEM
ALL GO M-G-M

MR NICHOLAS M SCHENCK
METRO GOLDWYN MAYER
CONVENTION
HOTEL PENNSYLVANIA
NEW YORK CITY

DEAR MR SCHENCK PLEASE PERMIT ME TO TELL YOU HOW ENTHUSIASTIC WE ARE BECAUSE OF HAVING SECURED ALL OF YOUR PRODUCT FOR ALL OF OUR THEATRES FOR NEXT SEASON STOP ON MY RECENT TRIP TO THE COAST I HAD OCCASION TO EXAMINE SOME OF YOUR FORTHCOMING RELEASES AND I AM CONVINCED THAT YOUR PRODUCT MEANS EVEN BIGGER RESULTS FOR US NEXT SEASON THAN LAST THE PICTURES WERE FINE MONEY MAKERS THIS SEASON BUT WE ARE LOOKING FORWARD TO GREATER RESULTS NEXT SEASON CONGRATULATIONS TO MR MAYER AND YOUR PRODUCING DEPARTMENT AND BEST WISHES FOR A SUCCESSFUL CONVENTION

PUBLIX THEATRES
CORPORATION

BY SAM KATZ
PRESIDENT

Entered as second-class matter April 22, 1926, at the Post Office at New York, N. Y., under act of March 3, 1879

l. XXXIII No. 20

Published Weekly—$2.00 a year

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Los Angeles — New York — Chicago

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Unit Organ ~

The World's Finest Theatre Organ

Mr. Small Theatre Owner—

This is an important message to you! After years of experiment, Wurlitzer has perfected a small, moderate priced organ, which will meet all the demands of a theatre having a maximum capacity of five hundred persons.

This new Wurlitzer organ, to be known as the "Style W Theatre Organ," is a remarkable musical instrument, combining the organ and piano, either of which may be played manually, and is equipped with special mandolin and guitar attachment.

The Duplex Tracker Frame for playing automatic rolls, enables the theatre operator to have continuous music without a change in rolls. Other special Wurlitzer features permits wonderful control of volume and tempo.

Send for description of this wonderful new instrument. You will be amazed at the reasonable price, and convenient payment plan.

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are endowed
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THE EVIDENCE IS IN!

PARAMOUNT was first with its announcement of **1926-7 PRODUCT.**

* * * *

Announcements of practically all the other producers have **FOLLOWED.**

* * * *

You have studied them all, **LARGE** and **SMALL.**

* * * *

NOW, MORE THAN EVER, BY EVERY TEST OF SHOWMANSHIP YOU KNOW THIS IS TRUE:

* * * *

No other company's product can hold a candle to **PARAMOUNT'S 15TH BIRTHDAY GROUP** of **75** golden box-office hits.

* * * *

No other company offers you stars like **HAROLD LLOYD, GLORIA SWANSON, THOMAS MEIGHAN, POLA NEGRI, RICHARD DIX, BEBE DANIELS, RAYMOND GRIFFITH, ADOLPHE MENJOU, DOUGLAS MacLEAN, BEERY AND HATTON, W. C. FIELDS, GILDA GRAY, EDDIE CANTOR, ESTHER RALSTON, FLORENCE VIDOR** and a stock company of **70.**

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No other company commands a galaxy of directors like **CRUZE, GRIFFITH, VON STROHEIM, ST. CLAIR, NEILAN, FRANK LLOYD, SUTHERLAND, DWAN, BRENON** and a score of other fresh, progressive showmen.

* * * *

No other company offers such smashing big **1926-7** attractions—all completed or in the making—as Cruze's **"OLD IRONSIDES",** Griffith's **"SORROWS OF SATAN",** Brenon's **"BEAU GESTE",** Ziegfeld-Sutherland's **"GLORIFYING THE AMERICAN GIRL",** Fleming's **"THE ROUGH RIDERS",** Von Stroheim's **"THE WEDDING MARCH"** and a procession of others coming.

* * * *

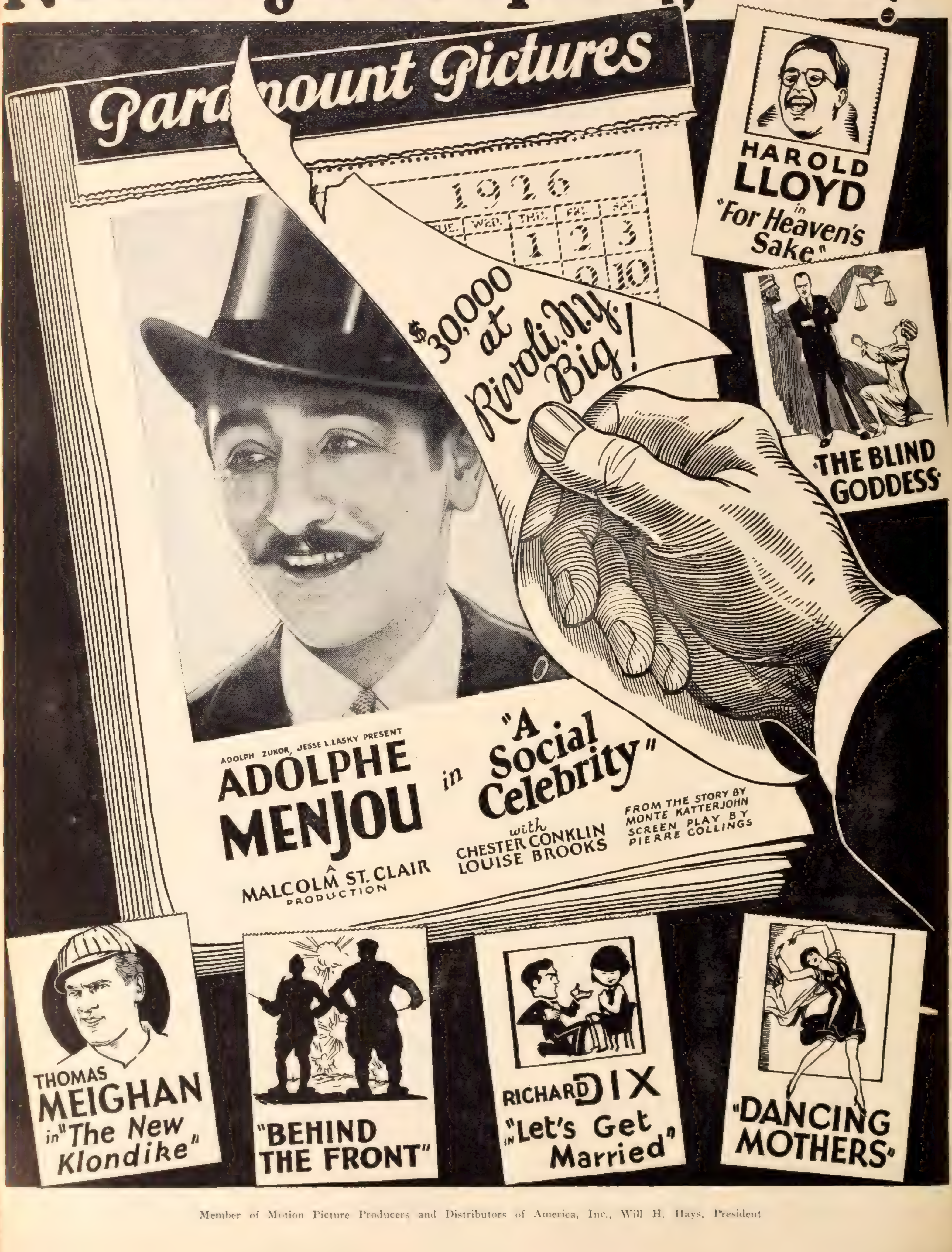
No other company has met thousands of exhibitors face to face, presented frankly the merits of its 1926-7 product *(as Paramount did in 40 coast-to-coast meetings)* and received unanimous and enthusiastic endorsement of its pictures and its square deal policy.

Gentlemen, all the evidence is in. The verdict is this:

IN 1926-7, EVEN MORE THAN EVER BEFORE

PARAMOUNT OUTCLASSES THE FIELD!

Nothing but Spring HITS!


Paramount Pictures
1926
TUE. WED. THU. FRI. SAT.
1 2 3
9 10
$30,000 at Rivoli, N.Y. Big!
ADOLPH ZUKOR, JESSE L. LASKY PRESENT
ADOLPHE MENJOU in "A Social Celebrity"
with CHESTER CONKLIN LOUISE BROOKS
FROM THE STORY BY MONTE KATTERJOHN
SCREEN PLAY BY PIERRE COLLINGS
A MALCOLM ST. CLAIR PRODUCTION
HAROLD LLOYD in "For Heaven's Sake"
THE BLIND GODDESS
THOMAS MEIGHAN in "The New Klondike"
"BEHIND THE FRONT"
RICHARD DIX in "Let's Get Married"
"DANCING MOTHERS"

Member of Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President

"No more lively and entertaining film on Broadway in months!"

declares Palmer Smith
N. Y. *Eve. World*

WARNER BROS.
PRESENT
"OTHER WOMEN'S HUSBANDS"
WITH
MONTE BLUE, MARIE PREVOST
HUNTLEY GORDON, PHYLLIS HAVER, JOHN PATRICK
E. T. LOWE, JR.

All Hail Another Great Hit from Warner Bros!

"EASILY the best of the new Broadway films of the week!" —N. Y. *Evening Post*

"WE recommend it to husbands, wifes, spinsters, bachelors, and all others!" --N. Y. *Herald-Tribune*

"CLEVER comedy — no idle moments — agreeable entertainment!" —N. Y. *Times*

"..HOPE Warners continue to make light comedies—they know how!" —N. Y. *American*

"PLEASED audience mightily—they laughed and applauded!" —N. Y. *Telegram*

"AMUSING, sophisticated comedy! Prevost and Blue great screen team!" N. Y. *Eve. Journal*

A
WARNER BROS.
PRODUCTION

Applauded as one of the year's finest pictures by crowds at the

WARNER THEATRE

The Heart of Broadway, New York, N. Y.

"A Perfect Fit" say

Carl Laemmle
presents
REGINALD DE

"Skinner's Dres

Laura

"THE GEM OF THEM ALL! Denny at his best!"

Says N. Y. Daily Mirror

"A FUNNY PICTURE, B'GOSH. KEEPS ONE LAUGHING most of the time." *N. Y. Daily News*

"EXTREMELY AMUSING. DENNY IS INGENUOUS; La Plante intriguing." *N. Y. Herald-Tribune*

"UNDOUBTEDLY WILL GIVE YOU AN ENTERTAINING hour and a half." *N. Y. Evening Graphic*

"CALCULATED TO KEEP MOST PEOPLE IN A PLEASANT state of titters." *N. Y. Evening Post*

"BRIGHT AND BONNY. DIVERTED THE AUDIENCE." *N. Y. Telegram*

Universal
Jewel

a William a. S

Another *Universal Hit* ~ Now Pac

New York Telegraph

NNY

s Suit" with

a Plante

"GOOD FUN FROM FIRST TO LAST!" *Says N. Y. Eve. World*

"A MERRY COMEDY, GUARANTEED TO STIMULATE laughs. The kind these two should make all the time." *N. Y. American*

"DECIDEDLY AMUSING COMEDY WITH DENNY doing his usual breezy acting." *N. Y. Evening Journal*

"THEY WERE LAUGHING THRUOUT. THIS FELLOW Denny is IT." *N. Y. World*

"GREETED BY MANY GOOD, HEARTY ROUNDS OF applause." *N. Y. Times*

ier Production

From the Saturday Evg. Post. Stories
by Henry Irving Dodge

ing *Rivoli*, Broadway, New York!

WILL BLAZE ITS

A *Sure S. R. O. Smash!*

"ANY HOUSE SHOULD PACK 'EM IN WITH THIS ONE"

says M. P. News

"AN EPIC WINNER! A BOX OFFICE magnet! Everyone will want to see it!"

says Exhibitors Trade Review

"REAL SUPER PRODUCTION. EXCITES, thrills, entertains and inspires."

says M. P. World

"A GREAT SPECTACLE FULL OF thrills."

says N. Y. Daily News

"A THUNDEROUS MOVIE!"

says N. Y. Morning World

"SCURRY TO THE COLONY AND SEE IT."

says N. Y. Times
Mid-week Pictorial

WAY OVER THE COUNTRY!

GET SET FOR NEW BOX OFFICE RECORDS!

The Supreme Epic of the Golden West is Coming Your Way!

Crammed with action! Glowing with color! Scintillating with showmanship! It has everything that makes a box office winner big. S. R. O. is written all over it. A thrilling, wonderful audience-gatherer that will sweep them off their feet—right to your box office in impatient clamor to buy tickets.

A UNIVERSAL SUPER PRODUCTION
Presented by Carl Laemmle
with Hoot Gibson, Dustin Farnum
and a great cast of thousands
An Edward Sedgwick Production

OX
elivers the
ONEY-MAKERS
ight to the end of
the season! —

here's two more —

WILLIAM FOX
presents

BLACK
PARADISE

with

MADGE BELLAMY
EDMUND LOWE
Leslie Fenton
Doris Lloyd

Story by L. G. Rigby

"Wolves of Society Trapped by
Love and Regeneration"

R. WILLIAM NEILL Production

The
SILVER
TREASURE

from the novel
"NOSTROMO"
By JOSEPH CONRAD

A Mighty Romance of Love, Life
and Honor in the Struggle
for Wealth

with

GEORGE O'BRIEN
LOU TELLEGEN
HELENA D'ALGY
HARVEY CLARK
HEDDA HOPPER
- JOAN RENEE -

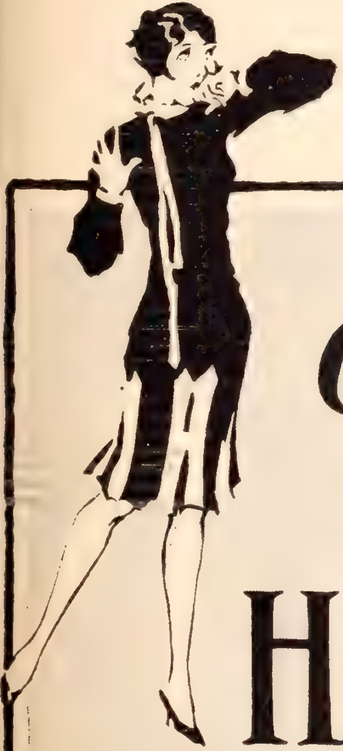
Scenario by ROBERT N. LE

ROWLAND V. LE
production

MONEY-MAKERS ALL!
SANDY — SIBERIA —
THE JOHNSTOWN FLOOD —
EARLY TO WED —
Peter B. Kyne's
story
E SHAMRO
ANDC

The big money man from the West.

MIX is a smashing WOW in this one — go after him and he will go after your BOX-OFFICE RECORD!



WILLIAM FOX *Presents*

Tom Mix

in

HARD BOILED

Riding with Youth in the Wide Open Spaces
with
HELEN CHADWICK~CHARLES CONKLIN~PHYLLIS HAVER
TONY, *the wonder horse*
Story by SHANNON FIFE
J. G. BLYSTONE *Production*

Fox Film Corporation

Member of Motion Picture Producers and Distributors of America, Inc.—Will Hays, President

The Name Christie on Comedy

Bobby Vernon

BOBBY VERNON COMEDIES

The whole family gets a kick out of a Bobby Vernon Comedy.

There's just enough clean slapstick to set the kids howling with glee, and enough plot to please the grownups. Line up for the coming series of eight.

Billy Dooley

BILLY DOOLEY COMEDIES

They made him a comedy star overnight - now heading his own unit by popular demand. There will be only six Billy Dooley Comedies this season -- but you can bank on these six.

GET THESE CURRENT RELEASES NOW BOOKING

BOBBY VERNON - - Broken China; Till We Eat Again

BILLY DOOLEY - - A Salty Sap; Shore Shy

JIMMIE ADAMS - - Whoa Emma; Gimme Strength

NEAL BURNS - - - - Run Tin Can; Papa's Pest

WALTER HIERS - - Wireless Lizzie; Fresh Faces

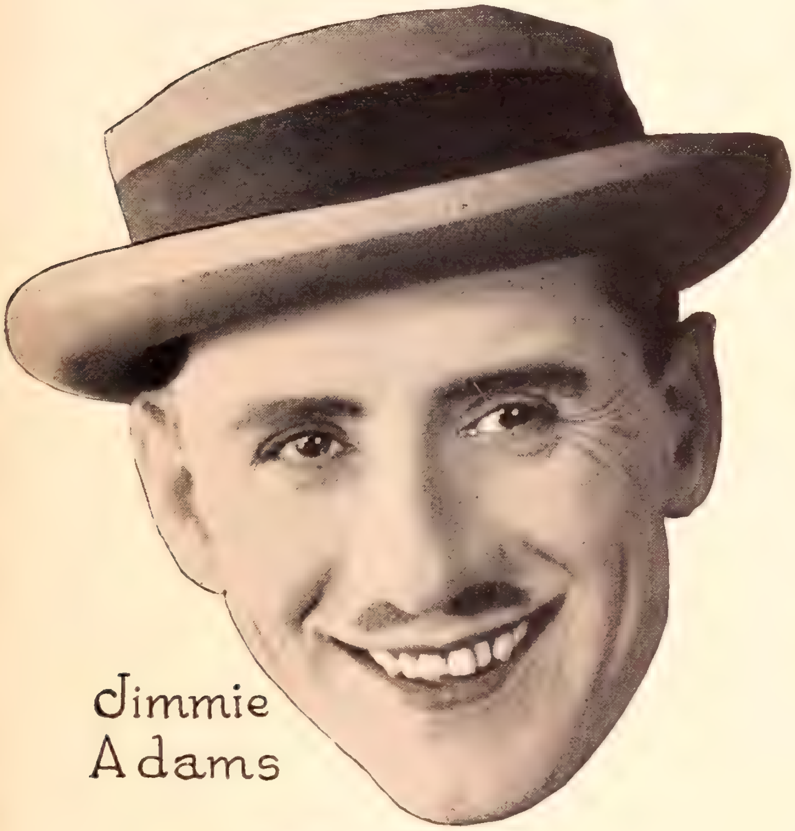
JACK DUFFY - - - - Dancing Daddy

PRODUCED BY Christie

CHRISTIE FILM COMPANY, Inc.
Member, Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President

is Like Sterling on Silver

AFTER TEN YEARS OF LEADERSHIP IN THE COMEDY FIELD, Christie will again this year present an outstanding group of supreme laugh-makers. Comedies produced by Christie have become a standard all over the world because they are consistently clever, funny and clean. They will again be the brightest spots on the varied programs of BEST THEATRES EVERYWHERE!

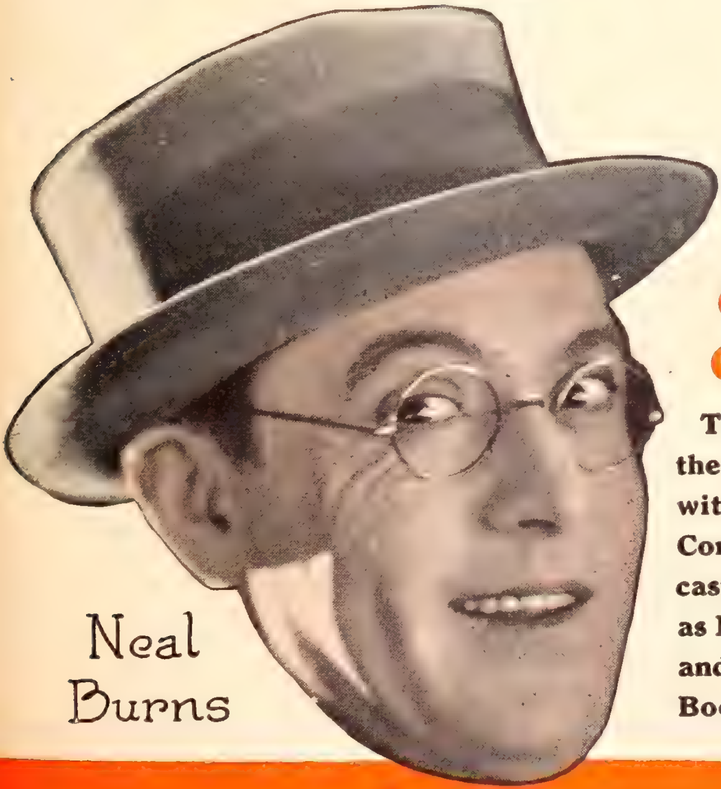


Jimmie
Adams

JIMMIE ADAMS COMEDIES

All the world loves a laugh and Christie is deliverin them in each Jimmie Adams Comedy. There will six new fun films headed by this popular favorite.

Jack
Duffy



Neal
Burns

CHRISTIE COMEDIES

Take a regular shot at the public's funny bone with sparkling Christie Comedies. They're headed by feature casts, including such popular players as Neal Burns, Jack Duffy, Bill Irving and backed by the Christie Beauties. Book the coming series of ten.

Released Through

Educational Pictu

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FORESIGHT!

Exchange Owners who have foreseen box-office value of ELLBEE productions and have secured the entire 1926-1927 series.

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Race Wild
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The Warning Signal
Duty's Reward
The Pay Off
Hazardous Valleys
Riding to Fame
Frenzied Flames
Forest Havoc
Defend Yourself
Burning Gold
Thundering Speed
Fire and Steel
Accused

PICTURES ELLBEE CORPORATION

1540 Broadway
New York City

J.G.BACHMANN
PRESENTS

The Lucky "13"

A new series of
PREFERRED
PICTURES

Now Shooting

Lew Tyler's Wives

By WALLACE IRWIN

Directed by HARLEY KNOLES

With

FRANK MAYO
RUTH CLIFFORD
HEDDA HOPPER
HELEN LEE WORTHING
LEW BRICE

In Preparation

The Romance of a Million Dollars

By ELIZABETH DEJEANS

A great box-office story of
American fortunes based on
a big best-seller

To be followed by:

SHENANDOAH
By Bronson Howard

THE ARISTOCRAT
By Larry Evans

STUDIES IN WIVES
By Mrs. Belloc Lowndes

THE WORST WOMAN
By Larry Evans

DANCING DAYS
By J. J. Bell

HORSES AND WOMEN
By L. B. Yates

EDEN'S FRUIT
By John Goodrich

SHOPWORN
By Patricia Wetherill

EXCLUSIVE RIGHTS
By Evelyn Campbell

SHAMEFUL BEHAVIOR?
By Mrs. Belloc Lowndes

HIS NEW YORK WIFE
By John Goodrich

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A slashing hot weather clicker from F B O's Treasure House of Showmanship!

Prodigious Cast of Come-Hither Names!

LILLIAN RICH
ROBERT FRAZER
VICTOR M'LAGLEN
AND OTHERS!

THE ISLE OF RET

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ENGLAND

SOCIETE ANONYME DES FILMS F B O
69 FAUBOURG ST HONORE PARIS
FRANCE

Combat the competition of carnivals, parks, and other out-door amusements with this ice-crested melodrama of the Alaskan wilderness!

Edeson Marshall's great novel brought vigorously to the screen!

A mighty tale of human conflict amid vast snowscapes — lashing blizzards — numbing temperatures — on land and sea!

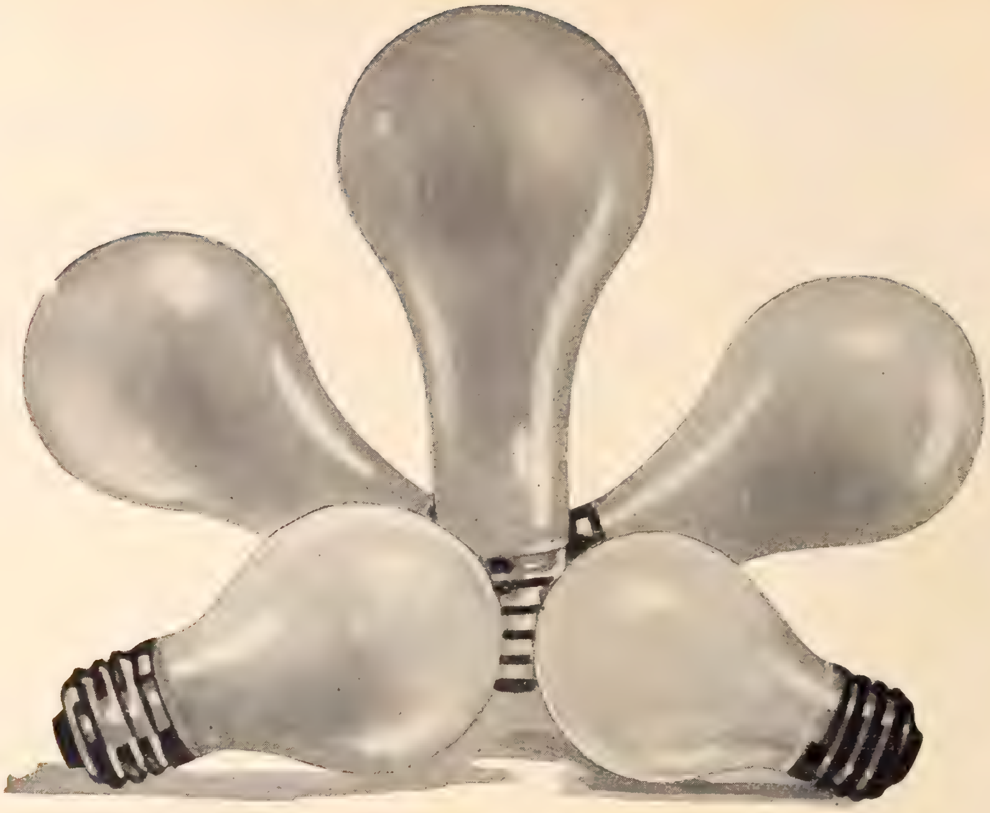
Patterned especially for warm weather exhibition!

The smashing performance of F.B.O.'s 1925-26 Gold Bond specials is trade talk!

Here's another of the Triumphant Twelve!

Directed by James Hogan

RIBUTION



These five lamps meet all lighting requirements

The new inside frost Edison MAZDA Lamps meet lighting requirements that previously called for 45 different types and sizes of clear and outside frosted lamps. They have all the good features of the old type lamps and none of their disadvantages. They give greater lighting value than any other type of lamp made.

The new lamps have better candle-power performance than either clear or outside frosted lamps. The filament is stronger and has much more resistant to breakage than the old type of straight filament. The inside frost diffuses the light better than outside frosting and at the same time lets practically as much light come through as clear glass.

The lamps are pearl grey in color and are almost invisible in the daytime. At night they take on the color of the fixture or background. From a decorative standpoint these new lamps are unequalled by any other lamp made.

Prices of the new inside frosted lamps are comparable with those of clear lamps, and much less than outside frosted lamps.

Use these new lamps where you have previously been using clear or outside frosted lamps. They will give you better light at less cost.

GE

EDISON MAZDA LAMPS
A GENERAL ELECTRIC PRODUCT

METRO-GOLDWYN-MAYER IS YOUNG BLOOD!

AS surely
AS day follows night
THE new leadership
IN this industry
BELONGS to

METRO-GOLD

From THE TALK *of the* INDUSTRY

EXHIBITORS have watched
FOR two amazing years
AND marvelled
AT our growth and development.
NOW the handwriting is on the wall.
1926-1927 will complete the story
AND you must make a choice
BETWEEN the old and the new.
METRO-Goldwyn-Mayer
THE triumphant young blood
IN this industry
IS sweeping everything before it.
THE new showmanship
OF Metro-Goldwyn-Mayer
MUST supplant old ideas
OLD names and faces.
DON'T you be the one
TO be left behind
BY the uncontrollable developments
OF an ever-changing business
WITH memories of distant, past glories
TO console you when

WYN-MAYER

To THE TOP *of the* INDUSTRY

BEHIND locked doors in Culver City, California, box-office generals are planning campaigns of historic importance. Metro-Goldwyn-Mayer's Parade of Hits for 1926-1927 is the most daring program of picture making the industry has ever witnessed.

IG new things are happening.
ETRO Goldwyn-Mayer things
RE happening
N this great industry.
ACE the facts for your future's sake.
HE old order changes
IVING place to

METRO-GOLDWYN-MAYER'S

PARADE OF HITS

For 1926-1927

With M-G-M's "More Stars Than There Are In Heaven"

MARION DAVIES
RAMON NOVARRO
LON CHANEY
ELEANOR BOARDMAN
LIONEL BARRYMORE
RENEE ADOREE
CONRAD NAGEL
WILLIAM HAINES
ROY D'ARCY
FRANK CURRIER
KARL DANE
GEORGE K. ARTHUR
LARS HANSON
CECIL HOLLAND

LILLIAN GISH
MAE MURRAY
BUSTER KEATON
PAULINE STARKE
LEW CODY
GRETA GARBO
MAE BUSCH
OWEN MOORE
CLAIRE WINDSOR
MARCELINE DAY
DOROTHY PHILLIPS
DOUGLAS GILMORE
GWEN LEE
ANTONIO D'ALGY

JOHN GILBERT
NORMA SHEARER
JACKIE COOGAN
CHARLES RAY
AILEEN PRINGLE
SALLY O'NEIL
JOAN CRAWFORD
CARMEL MYERS
GERTRUDE OLMSTED
DOROTHY SEBASTIAN
BERT ROACH
EDWARD CONNELLY
ESTELLE CLARKE
And many more

Directed by M-G-M's Livest-Showman-Directors of All

REX INGRAM
TOD BROWNING
JOHN S. ROBERTSON
ROBERT Z. LEONARD
VICTOR SEASTROM
REGINALD BARKER
EDWARD SEDGWICK
BENJAMIN CHRISTIANSON
MARCEL DE SANO
ARCHIE MAYO
MAURITZ STILLER

KING VIDOR
JOHN M. STAHL
MONTA BELL
SAM TAYLOR
JACK CONWAY
CHRISTY CABANNE
GEORGE HILL
KING BAGGOT
WILLIAM NIGH
ALFRED RABOCH
LEW LIPTON

FRED NIBLO
HOBART HENLEY
DIMITRI BUCHOWETZKI
CLARENCE BROWN
HARRY MILLARD
EDMUND GOULDING
MAURICE TOURNEUR
PHIL ROSEN
H. D'ABBADIE D'ARRAST
JESS ROBBINS
And other big directors

THE TOP OF THE INDUSTRY

The
DOG DAYS
Are Coming!

They're not far off now—those warm days when you'll have to compete with all the out-door Summer sports for patronage.

You're going to make your theatre as cool and comfortable as possible—of course. But that won't be enough. Your program should be just as cool and light and attractive. Lots of laughs! Plenty of novelty!

It's to help you arrange your shows in keeping with the season that *Educational* is offering the biggest and finest line-up of Short Features you ever heard of for Spring and Summer showing.

Better book plenty of them now! And then make your advertising keep shouting at your patrons about the only winning combination for warm weather—a light, inviting diversified show in a cool, airy, comfortable theatre!

Educational Pictures
"THE SPICE OF THE PROGRAM"

Member,
Motion Picture Producers and
Distributors of America, Inc.
Will H. Hays, President

EDUCATIONAL
FILM EXCHANGES, Inc.
E W Hammons
President

Sweet Music to the
A First National Picture

ears of wise showmen!

'Oh Man! What a Woman!

From the rocky fastness of Alaska to the shocky fastness of Broadway, from the wolves of the north to the bears of Wall Street. Her father made a million dollars with a pick and she helped him spend it with a shovel. She may drink her coffee from a saucer, but remember there are hundreds of fellows who'd die for a chance to buy the coffee.

Robert Kane has made another great comedy to surpass even the remarkable success of "Bluebeard's Seven Wives." It's one of the finest and funniest comedy dramas ever produced. Another example of the big pictures First National is delivering summer and winter.

The Wilderness Woman

by Arthur Stringer

Aileen Pringle, Lowell Sherman and Chester Conklin

Directed by Howard Higgin
Presented by Robert Kane

First National
is the only company releasing
# hits this Summer

First National is holding over nothing for next season. The Banner Group is too rich in hits already to need hold-overs.

By boosting your Summer profits, you stack up a record year.

Do it with First National.

A heat-proof hit week after week. Though it's hotternhell, sun can't stop 'em!

NORMA
TALMADGE
in "Kiki"

COLLEEN
MOORE
in "Irene"

CORINNE
GRIFFITH
in
"Mlle. Modiste"

RICHARD
BARTHELMESS
in
"Ranson's Folly"

HARRY
LANGDON
in "Tramp,
Tramp,
Tramp"

"THE GREATER GLORY"
June Mathis Special

"OLD LOVES AND NEW"
adapted from "The Desert Healer"
by E. M. Hull, author of "The Sheik"

MICHAEL ARLEN'S
"The DANCER of PARIS"

FRANK LLOYD'S
"THE WISE GUY"

"THE WILDERNESS WOMAN"
the year's biggest comedy

"The SPORTING LOVER"
Drury Lane sensation

"SWEET DADDIES"

"HER SECOND CHANCE"

First
National
Pictures

Motion Picture News

Volume XXXIII NEW YORK CITY, MAY 15, 1926 No. 20

Prestige

I WAS TOLD, last week, of the probable merger of two well-known food products. The two businesses will be purchased outright—for a princely sum—and operated by one company.

The two products were selected for their prestige with the public. The valuable item was goodwill—trade-mark value; and the goodwill, as we well know it must have been, was importantly acquired by advertising.

What we may not take into account is the fact that the advertising—a heavy amount of it—has been steadily sustained over a considerable period of years.

Sustained Advertising!

In the picture business we talk a good deal about advertising; its importance is freely admitted. But you hear little about sustained advertising.

Mostly—we *splurge* in advertising.

And while splurges may gain their objectives of the moment—they don't build goodwill over the years.

* * *

Prestige counts enormously in the picture business—because the value of a picture is so very much what you make the other fellow *believe* it is.

Take producer prestige.

The exhibitor is greatly swayed, whether he will admit it or not—in fact we all are—by the prestige of a firm name. Way down in his boots he feels that he is secure for the season and for his clientele if he has a good measure of such and such a program.

Now, what makes the prestige?

Quality, of course. But certainly not predominating quality right along, for we all know that year by year it is first one program and then another that leads at the box-office.

So it must be a measure of *sustained* quality.

And the other measure—the other thing that builds bit by bit this valuable item called prestige—is *sustained* advertising.

No question about it—gentlemen. It's a highly important, highly practical matter—worth your very best thought. (You won't have to preach this idea to the two men who are going to sell their food products for staggering sums.)

* * *

The most extravagant—and fallacious advertising splurge on the part of the producer has been the "store window" stunt. I mean the ownership or rental of big city houses to put pictures over. All right with the pictures that can earn money under such expense; all right with the picture that was truly first run. But it never paid and never will with the other kind. Millions have been wasted in this way. Anyway, today, theatres are considered too valuable to be sacrificed.

Another extravagance that is passing is the de luxe press book—that gave glitter but no service, that was used to say: "This must be a great picture. Look at the press book!"

And so it goes. We are getting down to sustained advertising—or should be.

We need never take the sparkle out of picture advertising. We can't afford to. We need not eliminate the splurges; they serve their purpose. But what we have got to consider sooner or later, is the steady, continuous building up of trade-marks. It pays—if it's done sensibly, and pays big.

W A Johnston

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The Los Angeles Convention

A BIG share of the spotlight just now is being occupied by preparations for the Los Angeles Convention of the Motion Picture Theatre Owners of America. The plans this year are exceptionally attractive. They include special trains and circle tours around the country; and entertainment at the studios and elsewhere that will no doubt set a new mark along this line.

We understand that the attendance will be unusually large; and this may well be so, since many theatre owners will want to see where and how the pictures are made; to meet the celebrities, and to have a look at California and the great West.

Anybody who knows anything at all about the way Californians—and film folk in particular—act as hosts will tell you that the entertainment features will be first-class in every respect.

* * *

BUT the Convention deserves to be—and unless we are greatly misinformed will be—much more than a big party. Divisions of opinion and factional differences between groups of exhibitors have recently been ironed out. There is every indication that the convention will have harmony as one of its chief ingredients. This is important; without it, little can be accomplished.

Most exhibitor conventions in the past have been attended with much preliminary bally-hoo, shouting, charges and counter-charges; and then a let-down or fizzle at the convention itself. Of course, some of this effort may have done some good. But in the end, the most noticeable result was a tremendous anti-climax.

This year, we are happy to say, has been totally different. There are serious problems to be met and faced; and the organization leaders have very sensibly put aside bally-hoo campaigns and devoted themselves to a business regime that has brought results.

* * *

THE M. P. T. O. A. has been through many stormy battles. It has survived attacks from without and civil war from within. There can be no question that it is now in position to give attention to the growth of the organization, where before the great worry was to keep it intact and to complete the details usually attendant upon organization effort.

The industry needs—just as it has always needed—a strong, functioning national exhibitor association, devoid of petty politics, and devoted to service to the exhibitor in his business problems and the even bigger problems of public relations.

It is a fact that the organization is doing excellent work in both these directions. We have made a rather careful study of the situation and find these things to be so.

* * *

ONE of the good things we hear about the Los Angeles Convention is that the rank and file will be the convention. The plan usually followed in the past has been, as everybody knows, skillful political manipulation, with the result that all the majority of the delegates did was to listen to and approve ready-made decisions.

The abandonment of this practice will be a big step forward. It will mark Los Angeles as an utterly different sort of convention—a business meeting instead of a political pow-wow.

* * *

FRANKLY, all the indications point to a successful convention. We hope everybody who can will attend. It's a fine trip; there is opportunity for producers and exhibitors to get together and understand mutual problems better; and much can be accomplished for the good of the industry.

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AN EDITOR ON BROADWAY

The Week in Review By William A. Johnston

Watterson R. Rothacker

ABOUT the finest thing that can be said of a man in this—or any other business—is that he put his part of it on a high plane and kept it there. What it means, of course, is that he put his personality into his piece of work, and as his personality measures up in the scale of human endeavor, so also does his work.

This month the Rothacker Film Manufacturing Company celebrates its sixteenth anniversary; and, by a coincidence, W. R. Rothacker celebrates his own birthday also in May. What Rothacker prints and service have meant to this business is a true reflection of the vivid and definite personality of the founder of the business.

I have before me a brief history of this interesting enterprise—how a young man started it when pictures were young, how it grew from industrial pictures into a big laboratory in Chicago and then into the building and financing of the Rothacker-Aller laboratory on the Coast.

But the history doesn't mean so much to me as the interesting fact that in this young industry the character of each and every institution is the character of the man at the helm of it. True of pictures, prints, sales, advertising, theatres, every part and parcel of it. We are as broad and high today as an industry as our men are broad and high. That is the measure and these men are our industrial assets.

* * *

WE to whom the motion picture represents a complex and highly unusual industry, do not often pause, perhaps, to consider the myriad services which it is quietly performing in out-of-the-way corners everywhere—in hospitals and asylums and prisons, and all such places where it represents much more than the means of "killing" an hour or two.

At Ellis Island, for instance, motion pictures are aiding in Americanization work and lightening the weary hours for the detained immigrants who expectantly await the decision that will admit or bar them. Pictures are shown on the island every Friday night.

High praise for the class of pictures being shown and for the good that is being wrought by pictures for the immigrants has been voiced by Benjamin M. Day, Commissioner of Immigration, as well as by his predecessor, former Commissioner Henry H. Curran.

Commissioner Day in a letter to Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., said:

"At this time I should like to express to you my great appreciation of the fine work that you are doing in connection with the exhibition of moving pictures at Ellis Island every Friday night. Last evening I saw for the first time just what is being done here in that line, and I was delighted with the film that was presented. I know that Mr. Curran, my predecessor, has expressed to you his appreciation, and has told you the real value there is in the right kind of pictures. The operator told me last night that because of the advent of daylight saving, the exhibition would probably have to be given up until the early part of the coming fall. At that time I hope that we may be the recipient of your generosity in this matter."

* * *

MR. CURRAN, in expressing his appreciation for the part pictures are playing on Ellis Island, added: "This is very valuable and keenly appreciated entertainment for these men, women, and children who are detained here and who find it so hard to wait until they learn their fate. Most of them come into this country sooner or later, so that they thus receive a preliminary taste of our good American motion pictures which they are very likely to extend later on when they are in the United States. For my part and for our Government that I represent, I am grateful and write this note to say so."

The pictures are supplied through the New York Film Board of Trade.

* * *

HIRAM ABRAMS may well feel proud, for within the space of a few weeks the group of United Artists stars and producers has been enhanced by the addition of John Barrymore, Morris Gest and now Gloria Swanson. The box-office value of Miss Swanson requires no comment, but the acquisition of Morris Gest by the motion picture industry has a vital significance, Abrams points out.

Abrams' statement indicates firm faith that "box-offices throughout the United States and, surely in the case of Morris Gest Spectacles throughout the world, will benefit enormously not only because 'The Darling of the Gods' lends itself so readily to motion picture presentation, but because the name and prestige of Gest as a showman in America will attract the most prominent citizens of every city and town to moving picture houses for the first time.

"If in the past, United Artists have been able through the quality of their productions to entice to motion picture box-offices some part of the class public which so rarely patronizes movies, then I feel sure that now with the showman who above all others has consistently catered to the discriminating taste of this audience, exhibitors will find United Artists releases of Morris Gest Spectacles bringing all of this quality group to their box-offices, along with the masses.

"And I am certain that our exhibitor friends will find that not only will these audiences come to view Gest films but that they will become habitual movie-goers, once having been drawn to the theatres through the personality and prestige of Morris Gest."

* * *

THE prediction that within five years three-fourths of our motion pictures will be in color instead of black and white is a startling one, but J. Melvin Andrews, production manager of Technicolor, backs it up with excellent reasons.

"When the theatre-going public become accustomed to viewing subjects having the beautiful qualities of the Educational release 'The Vision,'" Mr. Andrews said, "and when they are able, as in the case of black and white, to take for granted the colorful effect and not have it interfere with their enjoyment of the continuity of the story itself, three-quarters of the film productions will be in natural colors. The trouble with this type of picture in the past has been that directors have not been satisfied with having a naturally pleasing colorful setting, but they have tried to bolster up the production by the use of too much unnecessary vividness. In 'The Vision', Director Arthur Maude has, perhaps for the first time, secured the ideal and most artistic effect wherein color is a pleasing adjunct rather than the predominating feature of the film."

PICTURES AND PEOPLE

Mabel Normand, who is returning to the screen in a Hal Roach comedy for Pathe, snapped on the lot just before starting a scene

Daniel B. Clark, for many years a Fox Films cameraman, who has been elected president of the American Society of Cinematographers

Chuck Reisner, director, and Syd Chaplin, star, as Old Bill in "The Better 'Ole" (Warner Bros.), indulge in a bit of ventriloquial fooling

MARY AND DOUG

FIRST letters to be received in New York from Mary and Doug, now in Italy, indicate that they will motor to Paris and from there to Berlin, arriving in time to attend the German premiere of "Little Annie Rooney." Present plans provide for reaching London in June.

Their first port of call was Naples. Instead of remaining there for several days, as intended, the couple went next day to Genoa, en route to Montecatini Mineral Springs, near Florence, where headquarters were established for several weeks, so that Mrs. Charlotte Pickford, Mary's mother, might convalesce from her recent illness. Meanwhile, Mary and Doug have been visiting Rome and other important Italian cities.

THIS TAKES THE PRIZE

JAMES CRUZE, Paramount director, has received what is easily the prize fan letter of the month from a dealer in rags, bottles and old metal in Davenport, Iowa. It reads, in part:

"I see by the papers you are going to make a film play called 'Old Ironsides.' I am glad of that. I have watched film plays immortalizing the American policeman, the fireman and the mailman, but no one has before ever made one about the American junkman."

ANN RORK WINS

TO Lewis Stone, Barbara Bedford and Tully Marshall "The Desert Healer," Marion Fairfax's adaptation of the novel released by First National, was simply a picture which provided them with excellent acting opportunities—but to one member of

Pathe producers and executives photographed at the recent convention in New York City; left to right, front row: Harry Scott, John Humm, Paul Fuller, Jr., Mack Sennett, Charles MacDonald, Hal Roach; rear row: Mark Luescher, Charles E. Merrill, Jacques Pathe, Bernard Benson, James A. FitzPatrick, Amedee J. Van Beuren, Emanuel Cohen, Edmund C. Lynch and Elmer Pearson

Here, with Judge Landis, is Bill Ironson ("Old Ironsides"), for 20 years with the N. Y. Giants as International Newsreel photographer

A Charming study of Marion Davies, whose next Cosmopolitan starring vehicle for Metro-Goldwyn-Mayer will be "The Red Mill"

Sally Rand and Harvey Karrells in a special dance number add a colorful touch to "Sunny Ducrow" (Producers Dist. Corp.)

the cast, Ann Rork, it was much more than that, for on it hinged the question of whether or not she would continue the screen career thus begun.

The daughter of that redoubtable showman and film impresario, Sam E. Rork, Ann left school in the East not so long ago and upon returning to Hollywood began besieging Sam with pleas to be permitted to take up a screen career. He finally consented, on condition that she must make her own way entirely. He could give her the chance—but after that it was all up to her.

So she was given a small part in "Old Loves and New" as a test. She came through with flying colors, and after seeing the reception accorded her work at the New York Mark Strand premiere of the picture, Rork has announced that she will have a more prominent part in his planned next picture, "Wild Geese."

*PATHE REVIEW NO. 20

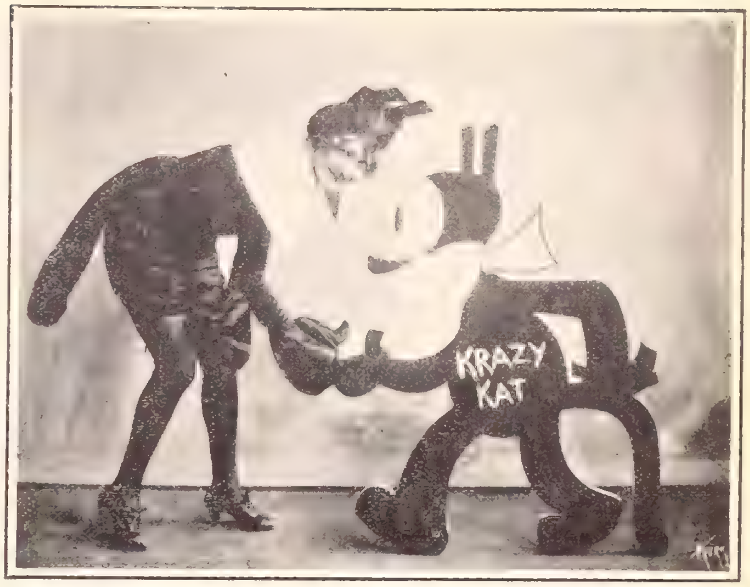
ONLY one asterisk was awarded this week by the National Board of Review, that going to Pathe Review No. 20, which includes Head Over Heels, Parisian millinery display, sidelights on Auvergne, France, and On Thin Ice, a novelty.

We are awarding another asterisk of our own, however, to "The Vision," the two-reel Romance production in Technicolor released by Educational. Inspired by the Millais painting, "Speak, Speak," this takes rank as one of the most imaginative subjects of this character that we have seen, and as one of the finest examples, likewise, of the use of color as it should be employed on the screen.

THOSE EXTRAS

ANOTHER contribution to the symposium on the subject, "Where Do the Extras Come From?" has been received from William Cohill, casting director at the Paramount Long Island studio. Taking as a typical instance a group of a dozen young women playing atmosphere and bits one day during the filming of the Richard Dix picture, "Say It Again," the following data was disclosed:

Vera Sisson, wife of Richard Rosson, Paramount director; Beatrice Hughes, former Follies actress; Lea Penman, formerly in "The Humming Bird," "Pinkie," and other stage plays; Mary Huntington, who, under the name "Mlle. Nagone," is fashions editor of The Morning Telegraph; Edna and Mary Giblyn, daughters of Charles Giblyn, himself a former Paramount director; Cherie Andt and Edith Hadley, proprietors of a little hat shop in the Fifties; Princess Mikeladze, a Russian refugee; and Elsie Nichols, sister of Anne Nichols, author of "Abie's Irish Rose."



June Heide, in her Krazy Kat kostume, was a prize winner at a film ball at the Hotel Astor, New York City. She is here meeting Krazy, the hero of the Krazy Kat Kartoons, which F. B. O. will distribute during the coming season

LAZARUS OPTIMISTIC

PAUL L. LAZARUS, general sales manager for the Southern and Western divisions of United Artists Corporations, has returned to New York from a tour of the Washington, Pittsburgh and Charlotte exchange with optimistic reports concerning those territories. Not only is the amusement outlook happy, exhibitors state, but general conditions in industrial plants and activity in home-building are indicative of the sort of prosperity that augurs well for picture theatre attendance.

Sidelights on the recent Fox Films convention on the West Coast; above, left to right, Jimmy Grainger faces the camera with charming little Janet Gaynor, new star discovery; W. A. ("Tony") Ryan and Stanley J. Mayer on either side of George Harris; Virginia Valli, playing the lead in "The Family Upstairs," shows Jimmy Grainger that he isn't the only one that can "get the dough"; below, left, William Fox and Frank Borzage talking over production matters at luncheon with Sol Wurtzel; right, George O'Brien, Fox star, his dad, Dan O'Brien, Chief of Police in Frisco, Jimmy Grainger and Truman Talley

At the left is shown the famous painting, "Speak, Speak," by John Millais, and at the right the staging of the same scene in "The Vision," a two-reel Technicolor subject based on this painting and distributed by Educational

BEBE DANIELS INJURED

THOSE superstitious folk who say that hard luck always comes in threesomes will find confirmation of their theory in the unfortunate mishaps that have followed Bebe Daniels. The latest came last Saturday, when her horse bolted in Central Park, throwing her. She was taken to the hospital, suffering from shock, and it is understood that commencement of her next picture is likely to be delayed for a fortnight. Recently, in Hollywood, she fell from the back of a moving automobile truck and was laid up for ten days, while a speedboat accident in Florida during "The Palm Beach Girl" likewise held up work on that picture.

ROYALTY SEES "3 FACES EAST"

FROM Brussels comes a news dispatch stating that the King and Queen of Belgium, the Duke of Brabant and the Princess, Marie-Jose, were among those present at the Agora Theatre premiere there of "Three Faces East," and that the sovereigns expressed their appreciation by applause just as democratic as the merest movie fan. The large hall was brilliantly decorated, and the guests also included a striking array of government officials, church dignitaries, ministers, ambassadors and members of society and the nobility. Truly, the great family of movie fans takes in all races, all creeds and all classes.

LUSK TO PICTURE-PLAY

NORBERT LUSK, for some time past with The Morning Telegraph and before that a well-known publicist and special writer, on May 10th becomes the editor of Picture-Play Magazine, the Street & Smith fan monthly. He has contributed to this publication at various times during the past several years, and is particularly well qualified to take over the helm. The best wishes and congratulations of his many friends within and without the industry will go with him in his new connection.

TORRENCE TO SAIL

ERNEST TORRENCE will leave Hollywood on June 2, bound for Europe, where he will tour England, France and Scotland for four weeks. Mrs. Torrence and their son Ian will accompany him.

"STELLA DALLAS" RUN ENDS

WITH the 345th performance on Saturday evening, "Stella Dallas" will end its continuous run of more than half a year at the Apollo theatre, New York City. A Broadway first-run will follow, it is understood, with general release scheduled for next fall.

A REAL STAR OF THE ETHER

A STAR of the ether threatens to emerge from the ether waves and materialize on the screen as a cinema celebrity. "Ann Howe is that you'll say"—or perhaps you won't—but anyway that is precisely the point. "Ann Howe," becoming famous among radio fans over the country as a forthcoming picture star, is the celebrity of the air for whom a brilliant career in the photoplay is planned.

Radio will make a screen star according to the man who projected the enterprise, Don Meaney, well known in the picture industry through several years of association with studios as a publicity man, representative of stars and production manager. Meaney "promoted" Ann Howe as a mythical person seeking prominence in the pictures. She could realize her ambition, he told his thousands of listeners in at the "Midnight Frolics" he staged for station KFI in Los Angeles provided they would lend their support to her. The idea "caught on" like a haystack ignited by a bolt of lightning, and before he realized it, Meaney had assurances from some twenty or thirty thousand radio fans that they would help boost Ann Howe. Presently he was offered a contract for the lady's services from a prominent comedy producer, but Meaney wanted to make Ann Howe famous across the country before his star signed any contracts. The Associated Press, interested in the project from a news standpoint, arranged for Meaney to appear as a guest announcer at radio stations all across the country, and the Don is now in New York after telling radio fans from Frisco to Manhattan all about Ann Howe. The lady's screen tests, he tells us, show her capable of registering as a beauty and a personality in pictures, and the arrangements he is now making call for her early appearance as the star of a photoplay to be written by a well-known author.

GLEN ARNOLD FOBARD

MONTE BLUE is not the only player on the Warner Bros. lot who is passing the cigars around these days, as the result of what used to be referred to guardedly as "an interesting event." Barbara Ann Blue is only a few hours older than Glen Arnold Robard, two-weeks-old son of Jason Robard, in the cast of "Footloose Widows." Between scenes of "Reveillon" and "Footloose Widows," Blue and Robard may be frequently seen in earnest conversation, recounting the exploits of the young hopefuls. They are already talking of co-starring them in due time.

SON BORN TO CANNONS

AMONG recent arrivals in the film colony is a son born on Wednesday at St. Mary's Hospital, Los Angeles, to Mr. and Mrs. Raymond Cannon. Mrs. Cannon is better known as a screen writer under the name "Fanchon Royer," while Cannon, now a Universal scenarist, was formerly head of Douglas MacLean's scenario staff.

Keith-Albee Obtains Interest in Producers Dist. Corp.

Assures 400 Affiliated Houses of Product and Affords Important First Run Outlet for P. D. C.

RUMORS current for weeks concerning various motion picture affiliations considered by the B. F. Keith vaudeville interests were set at rest by two signatures to a contract on Wednesday morning, when Edward F. Albee acting for Keith-Albee, Orpheum and allied interests, and John C. Flinn acting for Cecil B. De Mille, Jeremiah Milbank and the Cinema Corporation of America, signed an agreement closing one of the most momentous deals in years.

Under its terms, approximately four hundred theatres in a chain extending from coast to coast are brought into affiliation with Producers Distributing Corporation, opening wide the first run situation for that company, in which Keith-Albee and associates acquire a half interest. The theatres, in turn, are assured of first-class product for an indefinite period.

Edward F. Albee, president of the Keith-Albee Circuit, announced the new affiliation. Albee, in association with Marcus Heiman, president of the Orpheum circuit, and a number of circuits and theatres affiliated with the Keith-Albee Enterprises, become interested in and will provide the principal outlet for the productions of Producers Distributing Corporation, which is also known as the Cecil B. De Mille Company, of which Jeremiah Milbank, of New York, and Cecil B. De Mille, of Los Angeles heretofore have been the principal owners.

Throughout America Keith-Albee and Orpheum Circuits operate and are affiliated with hundreds of theatres in which motion pictures form a part of the regular program. Many of the theatres of these circuits now presenting vaudeville exclusively are in no way affected by this affiliation as the vaudeville policy of these houses will not be altered. As the Keith-Albee and Orpheum circuits will continue to build up their vaudeville as in the past, it will leave it possible for the De Mille Company to continue to supply picture houses in many of the same towns in which these two circuits and their associates and affiliations are located.

John C. Flinn

The Keith-P. D. C. Merger

THE Keith-P. D. C. merger puts another big plank under the picture industry. From the angle of the industry and of the merging interests it is a good, sound and logical step.

Looking under the surface there are these interesting facts:

For forty years the Keith organization has built solidly on the basis of better entertainment. From the time E. F. Albee entered the ranks he has fought for better vaudeville—elevating it, safeguarding it, till over all the country it broke through the hold of the legitimate and established itself solidly in all the cities of the country. Brick and mortar went ahead, too, but this organization was built upon—product.

And now, the other side of the picture:

Two years ago John Flinn stepped from his "Covered Wagon" job and took an executive desk at P. D. C. He had a good schooling and it was all to the point that pictures count above everything else in our industrial world. So he gritted his teeth and went to work—on product. It was tough sledding. Distribution line-ups were against him; theatre circuits were against him. When he got the production cost on a picture he had to tell Jeremiah Milbank that the money wouldn't come back. But he also insisted that it was the only way to win out. And Milbank signed the checks without a quaver. They took their licking and kept quiet and fought on.

Then De Mille came along—and the Christies. Film Row wagged its head: but it was all part of a plan, and an end: product. Then the Ince studios and then the Metropolitan and suddenly the realization that this was one of the largest producing plants in Hollywood.

So there's the genius of the merger. Product. It has been in process for over a year. Keith wanted to get into the picture business. They took their time. They finally decided upon what John Flinn has been patiently building without a bit of deviation.

I saw the remarkable telegram sent to John Flinn from a P. D. C. dinner on the Coast at which six hundred were present. Most any man in the business would count that telegram a full reward for fine endeavor. And we add our congratulations.

WILLIAM A. JOHNSTON.

The Keith-Albee-Orpheum group has obtained a half-interest in the De Mille Company and will have equal representation on the board of directors. The theatres of these circuits now will be assured a definite and important program of motion pictures which heretofore has been impossible because most of the film producers have theatres of their own to which preference of their own pictures is naturally given.

The theatre outlets for the De Mille pictures which this affiliation accomplishes, precludes the necessity of theatre building by the De Mille Corporation except in such towns where no outlet is available either through the vaudeville circuits or other theatres in the town.

The Keith-Albee and Orpheum Circuits are the only big institutions in the country in the amusement business that have not heretofore engaged in some manner in the picture producing business. The trade has been expecting some move on their part for the past two years. The affiliation with the De Mille pictures is regarded as a natural development in line with similar steps that other theatre circuits have taken in the past.

Albee said: "Having been interested in building up the B. F. Keith organization of vaudeville, I have been anxious to see that picture patrons of our theatres receive the

(Continued on page 2345)

Edward F. Albee

Censorship Move Deferred at Capitol

C. C. Pettijohn and Canon Chase Only Persons Heard by House Committee; Swoope and Upshaw Bills Again Assailed

THE House Education Committee has voted to defer further consideration of the Upshaw Censorship Bill until next December. This action was taken after the committee had devoted part of the morning to hearing Mr. Upshaw explain his measure, on which hearings have been held over a period of more than a month. The Georgia Congressman made his usual violent defense of his measure and his methods, and participated in several arguments with members of the committee. Following the hearing, the committee went into executive session, announcing later that it had voted to do nothing further with the Legislation this session.

The only persons to be heard at the session were Charles C. Pettijohn of the Motion Picture Producers and Distributors of America, and Canon William Sheafe Chase, leader of the reform movement. Each was given one hour in which to sum up, but most of the time was taken in answering questions of the committee.

Pettijohn again went through the Upshaw and Swoope bills, picking out the weak spots of the measures and showing how the reformers have as their object, not their alleged regulation of the film industry, but its virtual confiscation.

The Upshaw bill, he stated, is frankly a "freak bill", attempting Government control of the motion picture industry, providing qualifications for members of the censorship board which would prevent 99 per cent. of the citizens of the country from holding office, and containing many arbitrary and confiscatory features.

There are 25 miles of feature film released each week, he pointed out, and it would be physically impossible for the "supermen" composing the projected board personally to review it all, in addition to their other work, so that review of the films would of necessity have to be delegated to surbordinates, "ordinary mortals without 'educated consciences' ".

Pettijohn severely criticised those provisions which permitted the board to take over the industry by its "centralized distribution", which, he said, was confiscatory and also contained all the elements of Government price fixing, under those provisions which permitted the commission to set the prices to be paid by exhibitors for films. It would destroy outstanding contracts between distributors and exhibitors, he pointed out.

The bill would also make it impossible for news reels to portray the political news of the day, since they would be subject to censorship, although the states of New York and Kansas have recently exempted such reels from censorship on the ground that they occupy the same status as do newspapers.

Pettijohn frankly charged Representative Upshaw of Georgia with attempting to destroy the motion picture industry. "The Upshaw bill," he told the committee, "attempts to do nothing more nor less than confiscate the motion picture industry."

The Swoope bill has the same end in view, he asserted, and neither bill provides for barring any undesirable class of films not already covered by State and Federal laws.

From this point, Pettijohn found it necessary to devote all his time to answering questions from committee members, in response to which he stated that the number of theatres in the country has increased in the past four or five years from something like 14,000 to nearly 22,000, in addition to the 4,000 schools, churches and other institutions having motion picture equipment.

Speaking of the charge of $25 to be made for inspection of scenarios, under the Upshaw bill, which inspection is not made compulsory and was put into the bill, its proponents said, so that a producer could know whether he was going to put out an approved pecture, Pettijohn told the committee "if this commission can tell from looking at the scenario whether we are going to have a good picture let them make the fee $25,000", explaining how the industry often guesses wrong, spending large money on failures and making big successes out of cheaply produced pictures.

Block booking, chains and the tendency to producer monopoly in exhibition were also discussed by the committee at length. Pettijohn explained that block booking was the wholesale selling of pictures as differentiated from retailing one or two at a time; producer theatres, he said, have been found necessary, both to provide large, handsome theatres in communities without adequate facilities and in providing the producers with first-run houses in localities where they did not exist.

More than 1,000 pages of editorial matter against censorship, letters from prominent persons and data regarding the industry were submitted for the record by Pettijohn.

Canon Chase, completing the case for the reformers, attempted to devote his time to answering the "mis-statements" of Pettijohn, but became embroiled with the committee several times and spent much of his time in extricating himself from the unfavorable positions in which the didactic and arbitrary statements placed him.

The film industry does not want to submit to any sort of regulation, Canon Chase asserted. The press has not given the matter "a fair show" he continued, and Will Hays for four years attempted to prevent the annual Presbyterian Church from going on record in favor of censorship, but without success.

He paid special attention to the Connecticut tax law, declaring, in response to a query from a member of the committee, that it would do as a Federal law "if we can get nothing else". He dwelt at length on the Durant case, Harry Durant, the original author of the tax bill, having been referred to in uncomplimentary terms at a previous hearing by Mr. Pettijohn, and read into the record a lengthy affidavit from Mr. Durant charging his suspension from the Connecticut bar 20 years ago, which was lifted a few days ago, to be a political frame-up.

Pettijohn asked the committee for a moment to make a personal explanation, saying that he understood Durant was going to sue him, but he saw no reason to amend or withdraw anything he had previously said about Durant before the committee.

It was marked that Canon Chase during his argument was more bitter than he has shown himself to be at any time previous in the hearings, and he was unsparing in his criticism, both of the industry itself and of Pettijohn, who was sitting almost beside him at the time.

British General Strike Paralyzes Film Industry, Cranfield Reports

THE first information to be received here this week concerning the effect of the general strike in England upon the film industry in that country is contained in a cablegram to W. F. Clarke of Cranfield & Clarke, Inc., from Mr. Cranfield, president of that organization, who is now in charge of the London office at 35 Piccadilly Mansions, to the effect that the strike has absolutely paralyzed the motion picture industry in Great Britain and that the picture theatres are doing no business for the reason that the general public cannot get to and from London. A few of the suburban houses are holding a fair patronage.

Mr. Cranfield has volunteered and is now driving a milk lorry, while his daughter, Miss Vista Cranfield, is also doing government work.

Other companies, including Famous Players, First National, Metro-Goldwyn-Mayer and Fox, reported that no replies had been received from their British offices in response to cable messages sent. Newspaper dispatches stated that legitimate houses had closed down but that picture theatres were open and in some instances doing thriving business.

Pittsburg Exhibitor, Bert Klock, Dies

Kansas City's movie row was saddened to learn of the death of Bert Klock, veteran Pittsburg, Kas., exhibitor, who was one of the owners of the Pittsburg Amusement Company. Mr. Klock succumbed to an operation in Rochester, Minn., last week.

Pathe Re-elects Officers and Directors

THE Board of Directors of Pathe Exchange, Inc., at their annual meeting held in New York City last week, re-elected all the officers and directors of the Board. The re-elections were made unanimous. The re-elected officers were: Paul Fuller, Jr., president; Edmund C. Lynch, chairman; Elmer Pearson, vice-president and general manager; Bernhardt Benson, vice-president; Lewis Innerarity, secretary; John Humm, treasurer; W. C. Smith, assistant treasurer.

The re-elected memers of the Board of Directors were: G. L. Chanier, Lewis Innerarity, William Fellows Morgan, Paul Fuller, Jr., Jansen Noyes, Elmer Pearson, Edmund C. Lynch, Barnhard Benson and Charles Pathe.

Ceiling Collapses in Wilkes-Barre Theatre

Approximately 2,250 feet of the ceiling, weighing eleven tons and containing charged electric wires fell in the Savoy, a large house in Wilkes-Barre, Pa., on Monday, May 3rd, and caused the injury of twenty persons, several of which were serious. When the crash occurred there were but few people in the theatre but in the panic that followed, men, women and children suffered bruises, lacerations, shocks and burns.

The building inspectors and the city officials are of the opinion that the collapse was due to the vibrations of a large motor underneath the stage which was used to operate the organ.

Father of the Late Ontario Censor Chairman Dies

Following quickly on the death of Major A. S. Hamilton, Chairman of the Ontario Board of Moving Picture Censors, Toronto, on April 20, was the sudden death of his father, James Murray Hamilton, also of Toronto, at the age of 82 years. The death of the aged parent occurred Thursday, April 22, the day on which the censor board chairman was laid to rest.

American Cinematographers Elect Officers

The American Society of Cinematographers at their annual election have elected the following officers to head the affairs of the organization for 1926-27; Daniel B. Clark, president; L. Guy Wilky, first vice-president; Frank B. Good, second vice-president; Ira Morgan, third vice-president; George Schneiderman, treasurer; and Charles G. Clarke, secretary.

Thompson New Chairman of Ontario Censor Board

Hon. Joseph Thompson, Toronto, speaker of the Ontario Legislature, was named May 1 as the successor to the late Major A. S. Hamilton, who died April 20, as chairman of the Ontario Board of Moving Picture Censors. J. C. Boylen, vice-chairman, has been acting temporarily as chairman of the board.

Stanley Co. Buys Control of Three Circuits in $80,000,000 Deal

IN a deal estimated to involve about $80,000,000 of theatre property, which amount includes land, buildings and equipment, the Stanley Company of America this week acquired a controlling interest in the Mark Strand Theatre Corporation of New York and New England, the Fabian Circuit of New Jersey and the chain of theatres owned by Rowland and Clark in Pittsburgh.

Official announcement of the transaction was made Wednesday by the Stanley Co. The deal consumates the pool of First National theatres, the authentic story of which was printed exclusively in Motion Picture News last week.

The merger gives the Stanley Company of America an unbroken chain of theatres extending from Massachusetts through the states of New York, northern and southern New Jersey, Pennsylvania, Maryland, Washington, and up to and including east and West Virginia. Negotiations are now pending to add to the Stanley circuit the chain of theatres owned and operated by Colonel Fred Levy of Louisville, Ky.

The principals in the negotiations, which were completed on May 1st, but owing to the final settlement of numerous details were not officially announced until Wednesday night, were Jules E. Mastbaum, president of the Stanley Company, Moe Mark of the Mark Strand Circuit, Jacob and A. M. Fabian of the Fabian Circuit, and James B. Clark of the Rowland and Clark interests. Messrs. Edward B. Smith and Company of New York and Philadelphia, fiscal agents of the Stanley Company of America, were represented by Clifford B. Hawley in the transaction which places these houses under the Stanley regime.

It is stated that Jacob and A. M. Fabian, Moe Mark and James B. Clark will become directors of the Stanley Company of America.

The Mark Strand theatres include the Mark Strand Theatre in New York City, Mark Strand Theatre in Brooklyn and other houses throughout New York.

The Fabian Circuit includes theatres in Newark, Elizabeth, Hackensack, East Orange, Paterson, Passaic, Orange, Pompton Lake and Ridgewood. Not one has a seating capacity of less than 2,000 and range to 3,600. The Stanley Company of America has 115 theatres located in Pennsylvania, New Jersey, Delaware, Maryland and Washington, D. C. The Rowland-Clark Theatres of Pittsburgh number 19. Two of them are now in the course of construction.

The Crandall houses of Washington, which recently became part of the Stanley organization, also announce two new theatres being constructed; one in Baltimore, which will seat 4,000, and another in Fredericksburg, West Virginia.

Plans for the operation of the houses in the circuit call for the development of an extensive presentation circuit, with the Acme Booking Offices, through which Stanley obtains acts in New York as the center. It is reported that John McKeon will be in charge of this work. The Mark Strand on Broadway, which reports have it will be enlarged or possibly entirely rebuilt, will probably become the premier presentation house of the chain.

Gloria Swanson With United Artists

Becomes Part Owner and Will Make Two Pictures Each Year; "Personality" First

ALTHOUGH it has been an open secret for many months that Gloria Swanson would go with United Artists upon completion of her Paramount contract, formal announcement occurred only this week, when Maurice Cleary, executive head of the Swanson organization and vice-president of United Artists, stated that she had contracted to make two pictures each year, the first to be "Personality."

Under the terms of the agreement, Miss Swanson becomes an equal owner with Mary Pickford, Charlie Chaplin, Douglas Fairbanks and Joseph M. Schenck, unlike some of the other independent stars releasing through United Artists, who merely head their own producing units. Miss Swanson will likewise have her own unit.

Production work on "Personality," it is announced, will be begun in the east. No details are given concerning cast, story or director, save that the story will afford the star unusual scope for varied display of her talents.

Contemplated plans provide for the assembly of an organization around Miss Swanson that will assure her of the finest artistic and technical support. She will be one of the very few women film producers.

Gloria Swanson, who becomes a member of United Artists Corporation and will produce two pictures a year for that company

The last picture under her contract with Famous Players-Lasky, "Fine Manners," is not yet complete, due to various delays in production. Miss Swanson was taken ill, and upon her return to the studio, Director Frank Tuttle was likewise stricken with influenza. Lewis Milestone and Richard Rosson, who followed him, were also taken ill, seriously delaying completion of the picture. Otherwise, it is understood, announcement of the United Artists connection would have been delayed until after "Fine Manners" was out of the way.

The rise of Gloria Swanson forms one of the most romantic and picturesque chapters in film history. Once an extra girl at Essanay, she has come far. Mack Sennett gave her an opportunity in his comedies. Cecil B. De Mille saw, in her work in one brief scene, something of her possibilities. Under his tutelage she rose rapidly. Her reputation was first based upon an exotic personality and striking costumes, but in recent years she has come to be acknowledged by the most captious critics as a dramatic actress of great power and versatility, until now she is one of the few unrivalled box-office magnets.

No date is announced for her first United Artists vehicle. Joseph M. Schenck recently stated that the U. A. schedule would not be increased beyond 16 pictures a year, and that number have already been announced for the coming year, exclusive of the Swanson pictures.

M. P. T. O. in Contract Protest to Hays

Seider and Steffes, Backed by Northwest Organization, Seek Conference on Added Clauses

(By Wire to Motion Picture News)

Minneapolis, May 5

THE Motion Picture Theatre Owners of the Northwest, at their annual convention, which was given national importance by the presence of Joseph M. Seider, Business Manager of the M. P. T. O. A., and R. F. Woodhull, President, put flatly up to Will H. Hays the question of the addition of clauses to the new Standard Exhibition Contract by certain distributors.

W. A. Steffes, President of the Northwest organization, and Mr. Seider, in complete accord on the matter, sent Mr. Hays a telegram asking him to call a meeting of the Contract Advisory Committee to decide whether such clauses, added without the approval of the exhibitors, abrogate the whole Standard Exhibition Contract.

Both Mr. Seider and Mr. Steffes insisted that the integrity of the contract must be preserved. Gabriel L. Hess, general attorney of the Hays organization, who was present at the convention, declared that additions to the contract do not interfere with standard provisions.

A hot argument ensued between Messrs. Hess and Seider, and the former was constantly heckled during his speech by a large part of the delegates present.

Sensing complete backing by his delegates, Mr. Steffes announced that the convention would pass a resolution which would take the Northwest M. P. T. O. out of arbitration proceedings on any but the unchanged standard contract unless the Advisory Committee is called to study contract additions.

Mr. Seider gave the correspondent of MOTION PICTURE NEWS the following statement on the situation:

"The stand of the Northwest is very encouraging. There was definite agreement with Mr. Hays that no clause would be added that nullified standard clauses, and that questioned clauses would be submitted to theatre owner organizations for approval.

"We want conference and arbitration to settle the present differences. Whether the added clauses do nullify standard clauses is not the main subject now but whether clauses should be referred to the Advisory Committee."

Following is the list of film companies and their added clauses, as announced by Minneapolis:

Metro Goldwyn-Mayer

1. Provides for right to distributor to pre-release or road-show at any time any of the photoplays sold to the exhibitor.
2. Provides for a schedule of exhibition dates.
3. Provides that Ben Hur, The Big Parade, La Boheme and Mare Nostrum are not included in the contract.
4. Gives the distributor the right to substitute another story with the same star and director.

Educational

1. Giving that exchange the right to accept or reject the whole or any part of the contract.

A number of distributors in New York have added a clause increasing the time from one year to 16 months in which the photoplays under contract shall be delivered and played.

Film Booking Offices

1. Increasing the time from one year to sixteen months in which the photoplays under contract shall be delivered and played.

United Artists

1. Clause providing that exhibitor shall pay for the photoplay within 14 days prior to the playing of pictures instead of three days.
2. Clause providing for guarantee and percentage.

Provision for a definite amount to be spent for advertising by the exhibitor.

Authorization to the distributor to have a representative in the box office.

Relief to the distributor in the event of an accident to an employee.

Provision for the advertising by the exhibitor of the star in a type twice as large as any other matter.

Right to the distributor to accept the particular application while rejecting a concurrent application

Pathe Exchange

1. A clause that would give the contract perpetuity unless the contract is cancelled by either party by 30 days notice.
2. A clause providing that the contract may only be accepted by the: General Manager, General Sales Manager, the Division Sales Manager and the Assistant Division Sales Managers of the Distributor (in addition to the officers of the Distributor).
3. A clause providing for percentage.
4. A clause providing for a guarantee and percentage.

Provisions for the price of admission that the exhibitor is obligated to charge and a suspension of free list.

Provisions for the purchase by the exhibitor of advertising in a specified amount.

Provisions for the exhibitor spending a specific amount for newspaper advertising.

Provisions for the featuring of Harold Lloyd in advertising.

Provisions that no other photoplay exceeding two reels shall be exhibited at the same time as the Lloyd picture.

Provisions in addition to Article 14 that the exhibitor provide that the picture shall not be advertised within a described territory. In addition to provisions of Article 22, provisions that the instruments shall be deemed an application and shall not be binding upon Pathe unless it shall be approved by the Lloyd Corporation and thereafter accepted by Pathe in the manner provided in Article 23.

It appears that this contract applies only to Harold Lloyd pictures.

Day of "Specials" Here, Says Lasky

Program Picture is on the Wane, He Declares, Citing Fifteen Paramount Roadshow Films Planned

JESSE L. LASKY, who returned from the West Coast on Sunday, stated this week in an exclusive interview that the industry has definitely entered upon an era of big productions, big in every sense of the word, and that the program picture will steadily diminish in importance, ultimately disappearing.

"This year," he said, "the Famous Players-Lasky schedule calls for no fewer than 15 pictures of roadshow possibilities, the greatest number we have ever planned. Each year, I believe, will see a gradual increase in the number of special productions, with fewer so-called program pictures, until the latter practically disappears.

"The spirit of big things is in the very air of Hollywood. Pictures which a few years ago would have been deemed beyond the scope of the industry are now being made almost as a matter of course. Every picture worker in Hollywood seems to have caught a new vision of the possibilities of the screen art."

Mr. Lasky enthusiastically cited "Beau Geste" as a typical instance of the ambitious way in which production is being handled. Shooting has been completed and the negative is now at the Long Island studio for final assembly and editing. A company of 2,000 men was taken to the location, 35 miles from Yuma, Arizona, where the Sahara desert scenes were taken, and a virtual city erected for their accommodation, including shelter, water supply, meals, and so on.

"I saw 'Beau Geste' in its roughly assembled form just before leaving the Coast, and I can confidently predict that it will create a sensation. The treatment of the novel has been closely followed. The opening sequence of the picture is a complete mystery and remains so until near the end of the picture—something new in the screen version of a mystery story and a distinct departure in specials.

"At the opening of the story a detachment of the Foreign Legion is riding toward a fort in the desert. They signal the fort but receive no answer. The major approaches and take one of the men on the wall to task for this negligence, only to halt when he discovers that all of the men in the fort are dead at their posts. A drummer finally volunteers to enter the fort. He scales the wall—and is never seen again. The major orders his men to enter the fort and camp for the night. They refuse and are on the point of mutiny when the fort suddenly goes up in flames. How were all the men in the fort killed at their posts without any sign of a struggle? What happened to the drummer? Why did the fort burst into flames with no living person inside? The story then switches back to England, years before, and takes up the beginning thread, ending with the episode whch destroys the fort and explaining the mystery. Those who read the book will not be disappointed in the manner in which it has been screened, while those who did not will find it an intriguing and enjoyable picture, as well as a novelty in elaborate productions.

Jesse L. Lasky

"Another picture which is coming along rapidly and from which much can be safely expected is "Old Ironsides." I saw two-thirds of it before leaving the Coast, and James Cruze will finish it this month. Wallace Beery and George Bancroft, as a gunner and a mate, give performances in this picture that will become classic.

"When I left, preparations were virtually completed for 'The Rough Riders.' The man to play Roosevelt has been found, and the likeness is so perfect as to be uncanny. He is not an actor and has never been on the screen. His name will not be announced, either in the publicity and advertising or on the screen. Consequently, audiences will think of him only as Roosevelt, and not as an actor portraying Roosevelt.

"Erich von Stroheim will start soon on his first Paramount picture, 'The Wedding March.' Never has he planned a picture so carefully.

"Another picture of decided roadshow calibre, soon to get under way on the West Coast, is 'Wings,' which will be a thrilling story of the American air force. Written by John Monk Saunders, an aviator in the great war, it will be directed by William Wellman, himself a member of the immortal Lafayette Escadrille. The picture will be 12 reels in length, part of which will be photographed abroad, and it will do for the air force what 'The Big Parade,' has done for the doughboy.

"Immediately upon returning to New York I looked at the scenes taken by D. W. Griffith for 'The Sorrows of Satan.' Never have I seen such beauty and stirring drama on the screen as he has brought out in this picture, which will disclose to the world a new Griffith.

"Likewise of undisputed roadshow possibilities is the production of Florenz Ziegfeld's 'Glorifying the American Girl,' soon to be started in the East. Mr. Ziegfeld has been in charge of preparations and will personally supervise the filming, which will be under the direction of Edwin Sutherland. Much of it will be in technicolor and the story is unique. Next fall this production will carry into every city and town of the world the beauty and romance which have made the Ziegfeld Follies famous."

Newspapers Will Support "Movie Season"

Greater Cooperation Than Last Year Indicated by Report From Head of Advertising Clubs

THAT Greater Movie Season of 1926 will be welcomed by the newspapers of the country and will receive their wholehearted support, has been emphatically indicated in a communication to Will H. Hays, president of the Motion Picture Producers and Distributors of America, sponsors of the campaign, from C. K. Woodbridge, president of the Associated Advertising Clubs of the World.

Mr. Woodbridge conducted a survey through 330 clubs which make up his membership in the United States, and through them has learned that the newspapers, large and small, had found that the 1925 campaign substantially increased their business as well as the business of the theatre owners, and that these publications are prepared to participate in forwarding the movement this year.

In his letter to Mr. Hays the Ad Club president wrote: "Reports have come to me that the Greater Movie Season inaugurated by your organization last year was a great success and most effective in focusing upon the minds of the public the efforts of the motion picture producers to improve the quality and character of the films. This is indeed worth while and you have our very best wishes for a still larger success in your undertaking this current year."

The president of the Advertising Clubs quoted extracts from advertising managers of newspapers in states scattered throughout the country in which they expressed their gratification at the result obtained during the last Greater Movie Season campaign and voicing their endorsement of the drive which is to be made during the month of August.

Columbia Nationalization Completed

"Means Absolute Guarantee of Stability and Performance of All Contracts; Up to Exhibitors Now," Says Joe Brandt

WITH the announcement this week by Joe Brandt, president of Columbia Pictures Corporation, that the nationalization plan of that company is now 98 per cent. complete, with only one 2 per cent. territory to be closed and that pending, another national distributing organization enters the field. Never again will the expression "state rights" be used in connection with Columbia. With the dropping of the original name, "C. B. C.," this firm during recent years has been steadily working toward an exchange system which would retain the flexibility of independent organization and local ownership interest and also bring in the advantages of unified national control, uniform release dates and assured financial responsibility.

That ideal, Brandt believes, has been realized in the group of exchanges now mobilized under the Columbia banner.

"Everything now depends on the exhibitor," he said, this week. "In the past, exhibitors who might have given a fair portion of their play dates to independent concerns have been held back by the fear that the pictures promised might not be delivered—and in many cases there have been excellent grounds for those fears. Columbia has always made good on its promises—we have produced every picture announced—but for the coming year we wanted a form of organization that would absolutely guarantee the fulfillment of all our contracts.

"The independent exchanges lined up under the new nationalization plan represent in practically every instance the strongest firms financially in their particular territories. They are reliably and absolutely capable of carrying out their share of the bargain.

"Even assuming the very worst, however, our contract provides that should any one of these exchanges become financially incapable of continuing in business we are to step in and carry on the operation of the exchange to fulfill each and every contract made with an exhibitor.

"Under the new plan, we will have just as full and complete control over the sale of Columbia product as any other national distributor has over his. Not one of these exchanges can use Columbia pictures as a club to force the exhibitor to take a lot of inferior 'junk' films. These exchanges, in fact, have had to agree not to handle such product at all. Some of them are changing the name of the exchange to 'Columbia,' and in every case the Columbia product will be the backbone of their program.

"For the first time, our pictures will all be sold on the Standard Exhibition Contract, printed as a Columbia contract with the titles listed for the coming season's program. This means absolute uniformity in contracts.

"The exchanges have entered into this plan enthusiastically, realizing that by bringing about a stable, national selling plan and control, their own position is greatly strengthened. It is quite possible that within a reasonable length of time all these exchanges will come under one parent corporation, but that is a matter still to be considered.

"At any rate, we are now more than ever in a position to guarantee delivery of everything we promise, and we have always made good on our promises. With a group of strong, financially sound exchanges, working in harmony with each other and us, with our own studios—purchased as a further assurance of stability and as proof that we would keep our promises—we have every resource necessary, every resource that any national distributor possesses. Making all of our own product, we do not need to worry about producers whose finances do not materialize.

"We have the stories, based on famous books and plays, we have the stars contracted for—everything necessary, including the producing and selling organizations. If exhibitors want bigger productions or bigger stars, it is purely a matter of co-operation—we will give them whatever they will pay for."

In New York City, Samuel Zierler has secured the franchise for his Commonwealth Film Corporation, covering Greater New York and Northern New Jersey. There is no need to comment on Mr. Zierler and his many years of experience

Members of the Society of Motion Picture Engineers, meeting in Washington, D. C., on the tenth anniversary of the society's founding, photographed with President in the distributing end of the industry. Abe Montague and Joseph A. McConville of Independent Films, Inc., two of the ablest men in tthe field, are again handling Columbia Pictures in the New England territory. They have offices at 10 Piedmont Street, Boston, and 134 Meadow Street, New Haven. Maurice Chase, a veteran in the sales field, with offices at 678 Broadway, Albany, and 505 Pearl Street, Buffalo, will handle Northern New York through Chase Pictures Corporation.

Louis Berman, whose progressiveness has placed him in the forefront of Eastern Pennsylvania distributors, secured the franchise for Eastern Pennsylvania, Delaware, Maryland, Virginia and District of Columbia. Mr. Berman's exchanges will be known as Columbia Pictures Exchanges with offices at 1319 Vine Street, Philadelphia and 916 G Street, N. W., Washington.

The Premier Film Exchanges associated with the A. H. Blank Enterprises, will be the franchise holders for Iowa and Nebraska with offices at 1005 High Street, Des Moines and 1511 Chicago Street, Omaha. Henri Ellman is associated with Cooney Brothers of Chicago and operates the Capitol Film Exchanges which have been handling Columbia Pictures, with offices at 738 South Wabash Avenue, Chicago, and 146 West Vermont Street, Indianapolis, for distribution in Northern Illinois and the State of Indiana. Ellman has opened an exchange at 1016 Forbes Street, Pittsburgh, to handle the Western Pennsylvania and West Virginia territory.

Barney Rosenthal, who, in association with Robert Taylor, operates Columbia Pictures Corporation at 3317 Olive Street, St. Louis, will again distribute Columbia Pictures in Southern Illinois and Eastern Missouri. Celebrated Players Film Corporation, 713 Wells Street, Milwaukee, the distributing organization of which Jack Grauman is President, has secured the franchise for the State of Wisconsin. E. C. Rhoden, of Midwest Film Distributors, 130 West 18th Street, Kansas City, a man who has earned a high reputation, will concentrate on Columbia Pictures for the Kansas and West Missouri territory.

William N. Skirboll, one of the most dependable distributors in Ohio, will be an exclusive franchise holder for Columbia Pictures, with offices in Cleveland and Cincinnati, for the state of Ohio. That strong trio, E. V. Richards, Morris Ashe and Oscar Oldknow, through Liberty Film Distributing Corporation, will handle the franchise for the entire South exclusive of Tennessee, with offices at 111 Walton Street, Atlanta, Georgia; 223 South Liberty Street, New Orleans, Louisiana; 2009 Jackson Street, Dallas, Texas, and 223 West 4th Street, Charlotte, North Carolina.

Another strong link in the chain of Columbia Pictures franchise holders, is Lee Goldberg of Big Features Rights, 221 South Third Street, Louisville, who will distribute throughout Kentucky and Tennessee. T. M. Witman with offices in the Joseph Mack Building, Detroit, has formed the Columbia Pictures Corporation of Michigan. He will distribute Columbia Pictures exclusively through this exchange in the State of Michigan.

In the Northwest, Jack Lannon, President of Greater Features, Incorporated, whose friends among exhibitors are legion, with offices in Seattle, Butte and Portland, will continue, as in previous years, to distribute Columbia product in Oregon, Washington, Alaska, Montana and Northern Idaho. The Denver and Salt Lake offices of Greater Features which are now owned by J. T. Sheffield, a man of integrity and stability, will distribute in Colorado, Wyoming, New Mexico, Utah and Southern Idaho. Louis Heyman of All Star Feature Distributors, a formidable organization with offices at 209 Golden Gate Avenue, San Francisco, and 915 South Olive Street, Los Angeles, will distribute in California, Arizona and Nevada.

M. P. Baseball League to Launch Its Season

THE Motion Picture Baseball League will open its season May 15th and May 22d, with four teams playing double-headers at Ebbets Field, Brooklyn, and four at the Polo Grounds, New York, on the respective dates.

The first contests at Ebbets Field are: Warners Bros. vs. First National and Metro-Goldwyn-Mayer vs. Fox. The teams wich will play at the Polo Grounds are Pathe vs. Paramount and Universal vs. (to be chosen).

A. G. Spalding and Bros. have put up a trophy for the league winners and Will Hays has promised to be on hand for the Polo Grounds game on May 22d. The officers of the league are as follows: President, W. S. McIlvain, F. P.-L.; vice president, Paul Cohen, M-G-M; secretary, George Ronan, Pathe; treasurer, J. W. Kelly, F. N., and publicity, John Level, Pathe.

Daylight Saving Unfavorable to Exhibitors

Someone has figured out that the cities in New York State which have adopted daylight saving have a population of 7,150,000. The new time means a tremendous loss to the theatres in these cities, according to exhibitors.

Calvin Coolidge at the White House. At the President's right is C. Francis Jenkins, founder of the society, and at his left is W. B. Cook, president of the S. M. P. E.

Exhibitors of Washington, D. C., territory and Paramount representatives in session at the Mayflower Hotel, Washington, D. C.

City officials, prominent exhibitors and Paramount Representatives at Pittsburgh meeting

Exhibitors and Members of Para Regional

Approximately two thousand exhibitors attended meetings held recently by Paramount in thirty-six cities of the country. These one-day sessions brought together theatre owners, home office representatives of Famous Players-Lasky, district and branch managers, exploitation men and salesmen.. The meetings were brought about for the purpose of analyzing the Paramount fifteenth anniversary group of pictures.

Cities in which these conventions were held include New Haven, Portland, Me.;

Paramount sales officials and exhibitors of eastern Pennsylvania and southern New Jersey in convention at Philadelphia

Representatives of Paramount and exhibitors gathered at St. Louis

mount Sales Force Assembled at Conventions

Boston, New York, Brooklyn, New Jersey, Washington, Philadelphia, Wilkes-Barre, Albany, Buffalo, Charlotte, Memphis, Atlanta, Jacksonville, Columbus, Cleveland, Pittsburgh, Cincinnati, Indianapolis, Louisville, Milwaukee, Chicago, Peoria, Detroit, Kansas City, St. Louis, Des Moines, Omaha, Salt Lake City, Denver, San Francisco, Los Angeles, Portland, Seattle, Minneapolis, Sioux Falls, New Orleans, San Antonio, Dallas, Oklahoma City.

Another group of exhibitors and Paramount officials at Pittsburgh

The Paramount-Exhibitor meeting in San Francisco brought out a large attendance

Predicts $8,000,000 Year for Loew's

Earnings Equal to $7.50 a Share Expected, Marcus Loew Says in Interview Before Sailing for Europe

ACCORDING to expectations expressed by Marcus Loew in an interview in the Wall Street Journal before his sailing for Europe last week, Loew's Inc. will earn about $8,000,000 or approximately $7.50 a share, next year.

"Next year should be a big year with us, and the year following should be even larger," the interview quotes him as saying. "'Ben Hur' cost $8,000,000, but I expect to get that out of it. It will prove popular abroad. 'The Big Parade,' which cost us a great deal less than 'Ben Hur,' should give us a net about the same as 'Ben Hur' or around $8,000,000.

"We own outright around 100 theatres," the interview continues, "and we are now building 20 theatres with a seating capacity of between 50,000 and 60,000 people. We have about 25 theatres abroad.

"In all our 20 years of business we have only had five or six losing weeks. Two of these weeks were the result of the influenza epidemic and two were the result of an extremely hot spell that we had during one of the summers. The biggest losing week that we had cost us $6,000 from all our theatres combined.

"Including the money that we have just derived from the sale of our debentures, we now have around $20,000,000 in cash. As the company prospers, we intend to be more liberal in the matter of dividends, but increases will always be in the form of extras, because I do not intend to increase the $2 rate.

"Our real estate holdings are carried in our books at less than cost, because heavy depreciation charges have been written off. We intend to make a revaluation of our real estate holdings and put them more nearly up to their present market value."

A gross income of $33,624,443.30 is shown in the operating issued this week by Loew's Inc., and subsidiary corporations, covering the 28 weeks period ending March 14 last. Operating expenses totaled $27,326,623.38, the statement also indicating that dividends paid on M-G-M preferred stock amounted to $155,077.

The net profit for 28 weeks ending March 14 is given as $3,651,753. The consolidated balance sheet shows that Loew theatres paid out $55,713.71 in admission taxes during the period. Property 100 per cent. owned is valued at $31,521,173.64. The surplus, March 14, was $8,417,023.49.

Warner Bros. to Make Nine Specials

New Device for Synchronizing Musical Score with Production to be Applied to Each; Additions to Warner Winners

IN addition to the twenty-six Warner Winners announced for the coming season at the Warner Brothers convention held recently, announcement was made this week by Harry M. Warner that nine special productions will be made in addition to those already scheduled. In each of the special productions will be incorporated the new device recently perfected by the Western Electric Company and the Warners which synchronizes the musical score with the production.

Each of the productions, which, it is said, will be the biggest ever made by the Warners, will be sold individually on its merits. The pictures announced are as follows: "Don Juan" and "Manon Lescaut," in which John Barrymore will be starred; three from Syd Chaplin, the first of which will be "The Better 'Ole," two Lubitsch specials as yet untitled, "Black Ivory," the Polan Banks story, and "Noah's Ark," which, it is reported, will be made on a stupendous scale. It is said a great sum of money will be spent on these specials.

Two of the specials "Don Juan," the Barrymore vehicle, and "The Better 'Ole," the Syd Chaplin picture, are to have Broadway showings within the next few months as well as a third which, as yet, has not been announced. These three will, of course, be accompanied by the new synchronization device. Production on "Don Juan" has been completed and "The Better 'Ole" is at an advanced stage in filming.

"Don Juan," the new Barrymore picture, is even more elaborately produced than was "The Sea Beast" and it is claimed Barrymore never has done better work than as the amorous adventurer of Lord Byron's famous poem. Besides his love-making scenes, he also indulges in a sword fight. Beautiful women also dominate the production, which has massive sets and marvelous photography.

Barrymore will have as his leading lady Mary Astor, with a supporting cast which includes, Willard Louis, Estelle Taylor (Mrs. Jack Dempsey), Jane Winton, John Roche, June Marlowe, Helene Costello, Myrna Loy, Yvonne Day, Phillips De Lacey, John George, Helena D'Algy, Warner Oland, Montagu Love, Josef Swickard, Phyllis Haver, Lionel Brahm, Nigel De Brulier, Helen Lee Worthing, Hedda

(*Continued on page* 2345)

Grainger Expands Fox Exchange System

New Offices to Open at Portland, Ore., and Des Moines, With Others to Follow at Strategic Points

FURTHER expansion of the Fox distribution system was announced this week by James R. Grainger, general sales manager.

During the last six months Mr. Grainger has opened new branch offices at Milwaukee and Memphis and has completely remodeled the systematized six others. He now announces that within the next ninety days he will put two more distribution centers in operation at Portland, Ore., and Des Moines, Iowa.

This will give the Fox organization 37 distributing branches in North America—31 in the United States and six in Canada.

The exchanges in Portland and Des Moines are not the only ones contemplated by Mr. Grainger. Others are planned at strategic points throughout the country.

Each Fox office is systematized on a general plan devised by Mr. Grainger, who visits the various key cities from time to time to see that the system is kept "well oiled."

There are now six district managers in the major sales territories of this country, one Canadian district manager and six branch office managers in the larger Canadian cities.

Lou B. Remy is the Southern district manager, with headquarters at Dallas, supervising Atlanta, New Orleans, Dallas, Oklahoma City, Memphis, Omaha, Kansas City and Jacksonville, Fla., when the latter office opens.

G. W. Fuller is in charge of the headquarters at Washington and supervises Charlotte and Pittsburgh distribution as well. District Manager Clyde W. Eckhardt has charge of the headquarters at Chicago, to which Milwaukee, Minneapolis and Indianapolis are linked.

H. J. Sheehan is in charge of the West Coast Headquarters at San Francisco; Harry F. Campbell is district manager for New England, with headquarters in Boston, and Ira H. Cohen of the home office has been temporarily assigned to Cincinnati.

First National executives, producers and stars. Left to right: Max Balaban, Al Rockett, Balboni, June Mathis, Richard A. Rowland, Milton Sills, Mrs. Florence Strauss, Spyros Skouras and Ray Rockett

Latest styles in sombreros as modeled by the First National sales force. In the group is Mrs. D. H. Bogart, Los Angeles booker, and on her immediate left is N. H. Brower, Los Angeles manager

Left to right: Ned Marin, Samuel Spring, Robert Lieber, Ned Depinet and Harry Nolan

Executives and Sales Force of First National Pictures in Convention

Practically all the executives of First National Pictures and more than three hundred delegates including supervisors, branch managers, bookers and salesmen attended the First National sales convention which was held at the Drake Hotel, Chicago, April 26-30. The leadership of Robert Lieber, who is starting his tenth year as president of the company, struck the keynote of the enthusiastic sessions.

First National executives and sales force at banquet in Drake Hotel. Executives may be seen at the speakers' table in the rear

Producers ad executives of Producers Distributing Corporatioon who attended the national convention held in Los Angeles. Left to right, top row. William Vogel. F. C. Munroe, Cecil B. De Mille and W. J. Morgan. Bottom row: Al Christie, William Sistrom, Carroll S. Trowbridge and Charles Christie

Star Values Keynote of P. D. C. Meet

International Convention of Producers Distributing Corporation in Session at Hotel Ambassador, Los Angeles

AFTER being welcomed by committees and a bevy or embryo motion picture stars, the first International convention of Producers Distributing Corporation got under way at the Hotel Ambassador, Los Angeles, on Monday of this week.

Monday evening an informal reception was held at the Christie Studio where, after meeting the Christie comedy stars and after inspection of the big mirth-producing plant, the delegates viewed Al Christie's new feature "Up in Mabel's Room" which has just been completed with Marie Prevost in the stellar role.

Tuesday morning and afternoon were devoted to an inspection of the De Mille and Metropolitan Studios where De Mille and William Sistrom acted in the dual capacity of host and guide in showing the delegates how the new 1926-27 pictures are being made with the most modern equipment and the latest technical devices.

On Tuesday evening the delegates, divided into two divisions, witnessed public previews of "Silence" featuring H. B. Warner and Vera Reynolds, and "The Unknown Soldier" with Marguerite De La Motte and Charles Emmett Mack; two of the current season's releases which have just been completed.

Presided over by F. C. Munroe, president of the company, the business sessions of the convention were formally opened on Wednesday morning. Cecil De Mille, Al Christie, William Sistrom and W. J. Morgan were the speakers of the day and the morning session was devoted to discussions of what had been accomplished during the past year both in production activities and selling efforts.

In the afternoon the executives listened while the Division and Branch Managers explained the business conditions existing at the present time in their respective territories. In these talks the managers from the field reviewed theatre contracts and the public reaction to each type of production released during the past year and the estimated drawing power, in their territories, of each present day star and leading player.

Florida "Padlock Squad" Stops Sunday Shows

THE police of St. Petersburg, Florida, organized a "padlock squad," to close up the theatres on Sunday. An ordinance was passed in this city prohibiting the showing of motion pictures on Sunday, but the managers refused to recognize it, opened their houses, paid their fines and are carrying the matter to the Supreme Court. However, they seemed to get wind of the proposed "padlock squad" and when the police arrived they found the houses closed, though there were crowds waiting at several of the houses.

This review of star values was listened to with eager interest by the producers as first hand information of inestimable value in casting pictures for the coming season.

Wednesday evening an elaborate banquet was held in the grand ballroom of the Ambassador Hotel at which Al Christie formally introduced William Sistrom, general manager of the De Mille and Metropolitan Studios, and Sistrom in turn introduced the directors, supervisors and writers engaged on the pictures to be released during the 1926-27 season.

Cecil De Mille then introduced the De Mille and Metropolitan stars and featured players. The orchestra for the evening was composed entirely of musicians from the studio under the direction of Rudolph Berliner, musical director for Cecil De Mille. Theodore Kosloff entertained with a troupe of exotic dancers and a typical De Mille fashion show was staged by a company of twenty young aspirants for screen honors.

Between the theatrical numbers on the bill, Barrett Kiesling, acting as toastmaster, called on the executives and players for brief speeches. The tenor of these speeches were expressions of appreciation for the efforts of the sales force, voiced by the players, and remarks of gratification over the work of the players expressed by the P. D. C. executives and the men from the field.

Thursday's session of the convention was devoted entirely to the official announcement of the 1926-27 program by Cecil De Mille and a detailed review of the big production plans that have been made for the filming of the forty-one subjects on the new production schedule.

Few Charters Applied for in Albany

Newly incorporated motion picture companies, chartered by the secretary of state in Albany, N. Y., during the past week, included the following: Solroc Pictures, Inc., capitalization not specified, Mollie Salit, Bessie Brandel, Anne Eichel, New York City; Covent Theatre Corporation, $150,000, Earl House, Frederic W. and L. Sanford Procter, New York City; Amusement Pictures Corporation, capitalization not specified, Jacques Kopfstein, Lon Young and L. P. Randell, New York City.

A. E. Re-organized; 80 Features Set

Convention Dates Announced; Program Lined Up for Year; P. A. Powers Withdraws, is Understanding

CO-INCIDENT with the announcement this week by Associated Exhibitors of the releases for the coming year and of the dates and places of the sales conferences, it became known that a reorganizing and strengthening of the company's financial affairs had been effected. P. A. Powers has withdrawn as chairman of the board of directors, it is understood, and the Central Union Trust Company figures importantly in the new financial arrangements. Oscar Price remains as president and the personnel otherwise is expected to remain unchanged.

Announcement of the sales conferences was made by E. J. Smith, general sales manager.

So that the sales conferences will not interfere with the selling campaign now in progress, each division will stage a sectional conference for salesmen associated with exchanges grouped together in a particular territory. Each of these divisional meetings will be presided over by General Sales Manager Smith. All salesmen, branch managers, and district managers of each division, will assemble in the city specified as the meeting place for their particular district and in addition to acquainting themselves with forthcoming A. E. product, will discuss local problems with the heads of their organization.

The personnel of the Southern Division exchanges will gather in New Orleans; the Central and Western forces will assemble in Chicago; Los Angeles is the convention seat for those affiliated with the Pacific Coast; and the Eastern Division meets in New York. Oscar A. Price, President of Associated Exhibitors, Inc., will preside at the Eastern convention. Robert E. Welsh, director of advertising and publicity, will also be in attendance at this conference, as will Carl J. Goe, Assistant General Sales Manager.

Owing to the fact that Mr. Smith will attend conferences at New York, Chicago, New Orleans, and Los Angeles, it was necessary to hold each divisional conference on a subsequent date. New York commences May 23rd, at the Biltmore Hotel; Chicago May 27, at the Drake Hotel; New Orleans May 30th, at the Roosevelt Hotel; Los Angeles June 4th, at the Ambassador Hotel. The Los Angeles conference will take place while the M. P. T. O. A. is in convention there.

Among the producers who will contribute to the A. E. line-up are John Gorman, S. S. Hutchinson, Paul J. Brady, Max Graf, Lewis Moomaw, H. C. Weaver, Lester F. Scott, Van Pelt Bros., Abe Carlos, etc.

Each production on the A. E. list will be of first-run calibre and with the exception of the 32 pictures in the "whiz bang" action series, will be released in groups of twelve. The first twelve are:

"Flames"—Eugene O'Brien, Virginia Valli, Jean Hersholt. Spectacular forest fire melodrama produced by Lewis H. Moomaw in Oregon; "Lord Hokum"—Edward Everett Horton and Dorothy Devore heading a strong cast. An S. S. Hutchinson Production; "Code of the Northwest"—Sandow, the international police dog in a Mount Police thriller. Jack Richardson, Bill Franey, Tom London, and a strong supporting cast; "Grandma's Boy"—Harold Lloyd comedy re-issued; "Finnegan's Ball"—First of a series of Max Graf comedy specials. Charles Murray probably starred; "Home Sweet Home"—Vola Vale, Charles Emmett Mack, Huntly Gordon, Myrtle Steadman included in the cast. A John Gorman Production; "The Totem Pole Lady"—Tentative title—Wanda Hawley, Anne Cornwall, Gareth Hughes, Tom Santschi, Dan Mason, Violet Palmer in the cast. An H. C. Weaver Production; "The Power of the Weak"—To be made by producers of "Headlines." Title tentative; "Call of the Wilderness"—Second of the Sandow, police dog, features; "The Raw Country"—An H. C. Weaver Production; Second Graf Comedy Special—A surprise comedy drama of the same type as "Finnegan's Ball"; "The Fangs of Alaska"—Third in the series of Sandow, police dog.

The following pictures comprise the second twelve:

"Come-On Charley"—Edward Everett Horton and Dorothy Devore. An S. S. Hutchinson comedy production; Two Graf Comedy Specials—Well known and remembered hits of the American stage of the "Finnegan's Ball" type; "A Broadway Drifter"—Cast and production by John Gorman; "Lure of the Yukon"—An H. C. Weaver production; "Sailor Made Man"—A Lloyd revival; "The Vanishing Breed"—Sandow, the police dog, with a strong surrounding cast; "The Haunted Lady"—Paul J. Brady Production from novel by Adela Rogers St. Johns; "Speedy Eddy"—Tentative title. Edward Everett Horton and Dorothy Devore in an S. S. Hutchinson comedy; "The Voice of His Mate"—Sandow, the police dog; "Lost at Sea"—The surprise special of the year. Cast and producer to be announced; "Behind the Lines"—the most ambitious production in the list starring Sandow, world's greatest police dog.

Negotiations are in progress on features which will add many pictures to those listed above, but on which information cannot be divulged at this time. Several "specials" will also be on the A. E. schedule, on which complete details will shortly be forth coming.

In the field of "action" pictures Associated Exhibitors, Inc., present a rostrum of stars which place that organization in a strong contractual position. A total of thirty-two of these "bread-and-butter" pictures are included in the "Whiz-Bang" group.

Bill Cody will make six features for Action Pictures, Inc. He will appear in "The Galloping Cowboy," "Flashing Heels," "Lawless Valley," "The Arizona Whirlwind," "The Phantom Ranger," "The Border Thunderbolt."

Lester F. Scott's trio of western stars—Buffalo Bill, Jr., Wally Wales and Buddy Roosevelt, will make a total of eighteen pictures for Associated release, titled as follows:

Buffalo Bill, Jr., "Rawhide," "Blazing Courage" (tentative), "The Wildcat Kid" (tentative), "Ride 'Em Rough" (tentative), "Cyclone Sam" (tentative), "Cowboy Grit" (tentative).

Buddy Roosevelt, "The Dangerous Dub," "The Flaming Fury" (tentative), "The Riddle Ranch" (tentative), "The Outlaw Broncho" (tentative), "The Two-Gun Terror" (tentative), "The Rip Roaring Rider" (tentative).

Wally Wales, "Twisted Triggers," "Tornado Jones" (tentative), "Against The Wall" (tentative), "Bull Dog Luck" (tentative), "The Bandit Buster" (tentative), "The Walloping Wildcat" (tentative).

Eight pictures in the "action" group wil be made by Abe Carlos with the screen aviator, Al Wilson, starring. Titles are "The Flying Mail," "The Sky Peril," "King of the Air," "No Speed Limit," "The Phantom Flyer," "Bandits of the Air," "Sky High," and "The Flying Fool."

Large Attendance at Fox Conventions

THE six regional conventions of the Fox Films sales forces from 25 exchange centers throughout the country were well attended. Personal pledges were made by the men to the officials present that there would be "100 per cent. cooperation to make the 1926-27 season Fox greatest."

At the New York convention held at Hotel Astor James R. Grainger and Fred C. Quimby presided with exchange men present from Albany, New Haven, New York and Philadelphia. At the Washington conference held at the Hotel Washington with George W. Fuller at the helm, representatives from Charlotte, Pittsburgh and Washington were in attendance. The Chicago meeting had the following cities in attendance: Indianapolis, Milwaukee and Minneapolis.

E. C. Grainger was in charge of the Cleveland meet at the Statler Hotel at which were present Buffalo, Cleveland and Cincinnati salesmen. Officials from Kansas City, Omaha and St. Louis were present at the Hotel Muelbach assembly in pansas City.

Lou Remy supervised the Memphis convention at which Atlanta, Dallas, Memphis and New Orleans delegates were in evidence.

Saxe Bidding for Garden in Milwaukee

Having opened the Tower, the latest addition to their chain, the Saxe Enterprises are endeavoring to purchase the Garden, in Milwaukee, from the Uihleins. If this deal goes into effect it will mean the elimination of the Uihleins from the local field with Saxe and Universal holding sway. Universal has one house in this city, the Alhambra, which they leased from the Uihlein interests.

MACKAY ZONE LAW, BACKED BY EXHIBITORS, PASSES NEW JERSEY LEGISLATURE

PASSAGE of the Mackay zoning law by the New Jersey State Legislature was hailed as an important step toward the solution of unjust encroachment and overbuilding of theatres in localities already adequately served, by members of the board of directors of the New Jersey unit of the M. P. T. O. A. at their meeting, held in Atlantic City, April 30, with Joseph M. Seider, president of the body, presiding.

The Mackay Law provides that "The Legislature may enact laws under which muncipalities, other than counties, may adopt zoning ordinances limiting and restricting to specified districts, and regulating therein, buildings and structures, according to their construction, and the nature and extent of their use, and the exercise of such authority shall be deemed to be within the police power of the State."

Prompted by President Seider in his capacity as business manager of the National Organization the directors went on record as unanimously opposed to signing contracts with any added clauses until such contracts are approved by National Headquarters. This makes New Jersey the third state to take this action —Arkansas and Western Pennsylvania having preceded in this stand.

A committee was appointed to investigate a lighting condition which at various times has darkened various New Jersey houses for as long as eight hours. The committee was instructed to visit every electric lighting company in the state in a campaign to have double main lines conduct current to all theatre owner subscribers.

Form New Booking Combine

Missouri-Illinois Exhibitors Launch Move at St. Louis Convention—Take Immediate Action

A MOVE to bring 863 exhibitors of the territory into a booking combination was launched at the annual convention of the Missouri-Illinois M. P. T. O. held in St. Louis on Tuesday, April 27. The convention voted unanimously in favor of the plan, as a means of combatting aggressions by any national distribution organization seeking to plant rival theatres in districts already adequately served by existing motion picture houses.

The plan will be put into immediate effect and Fred H. Wehrenberg, of St. Louis, who was elected president of the organization, will appoint a field man to thoroughly organize the exhibitors of the territory. An effort will also be made to bring the membership to 100 per cent. of the exhibitors eligible to membership.

Officers elected to serve for the year are: President, Fred Wehrenberg, St. Louis, Mo.; vice-presidents, W. W. Watts, Springfield, Ill.; I. W. Rodgers, Cairo, Ill.; John F. Rees, Wellsville, Mo.; J. C. Hewitt, Robinson, Ill.; and Charley Goodnight, De Soto, Mo.; secretary, L. C. Hehl, St. Louis, Mo.; treasurer, Oscar C. Lehr, St. Louis, Mo., and sergeant-at-arms, G. M. Luttrell, Jacksonville, Ill. Executive committee:—Joseph Mogler, St. Louis, chairman; W. O. Reeves, St. Louis; J. C. Hewitt, Robinson, Ill.; T. E. Yemm, Duquoin, Ill.; W. W. Watts, Springfield, Ill.; Lee A. Bernstein, Springfield, Ill.; Charley Goldman, St. Louis; Maurice Stahl, St. Louis; I. W. Rodgers, Cairo, Ill., and Hecter M. E. Pasmezoglu, St. Louis, Mo.

An innovation was taken in the selection of the exhibitors members of the St. Louis district board of arbitration. This year for the first time two alternate members of this board were named so that at all times there will be three exhibitors available for the board. The regular members will be Oscar C. Lehr, St. Louis; W. O. Reeves, St. Louis, and Clarence Kaiman, St. Louis, and the alternates: Fred Wehrenberg and Joe Mogler. It has been customary to select St. Louis men for the board as it is too inconvenient for out-of-town members to come to St. Louis when the board meets.

Name Delegates to Convention

Jersey and Eastern Missouri-Southern Illinois Elect Representatives for Los Angeles Meeting

NATIONAL headquarters of the M. P. T. O. A. this week received word from the New Jersey and Eastern Missouri-Southern Illinois units that those bodies had elected delegates to the National Convention of the oganization to be held in Los Angeles June 1, 2, 3, 4, 5.

The New Jersey representatives will be headed by Joseph M. Seider, president of the unit and business manager of the national organization, and will include Messrs. Woodhull, Rosenblatt, Kelly, Fox, Austin, Adams, Stiefel, Samuelson and Lisker.

The men designated as delegates by the Eastern Missouri and Southern Illinois body are the Messrs. Wehrenberg, Rodgers, Kerosates, Pasmezoglu, Luttral, Goldman, Yemm, Drake, Watts, Hehl, Laventhal, Bumstein, James, Horvich, Efthim and Cluster.

Headquarters has received a check for $1,500 from the Western Pennsylvania unit, the amount completing that organization's full quota of $4,000, which represents every theatre owner in that territory as a 100 per cent. member of the National body. It was reported from Milwaukee that the M. P. T. O. members there will go to Los Angeles in a solid unit. Their schedule calls for their leaving Milwaukee on May 24.

American Films Scored in Australia During 1925

During 1925, 1,763 films were imported into Australia, according to a report to the Department of Commerce by Trade Commissioner E. G. Babbitt, Sydney. The total importation for all copies was 24,021,708 feet, and the total value involved was £181,678.

United States' film easily lead all others in this trade, and during the year under review, supplied 95 per cent. of the total imports.

Censors passed unconditionally 1,324 films during the year, approved 371 after some slight eliminations had been made, and rejected 68. They were concerned principally with feature or dramatic films, and of the 721 of that nature imported, 674 came from the United States, and 25 from Great Britain.

In addition to inspecting the films, the censors examined advertising matter, which accompanied them. Most of that matter came from the United States and in general it could be said that the American producer or exporter left little in the way of advertising to the imagination of his foreign clients.

U. S. Takes Greater Bulk of German Film Output

The total German production of motion picture raw film last year was about 120 million meters as compared with 40 to 50 million meters in 1921 and 1922, and 75 per cent. of that 1925 output was exported, according to a report to the Department of Commerce from Assistant Commercial Attache Douglas Miller, Berlin.

The official German foreign trade figures how total exports of negative film last year to have been 56,747,300 meters, valued at 11,253,000 marks, of which amount 30,032,400 meters were sent to the United States. Exports of positive film in 1925 were 4,215,200 meters, valued at 1,071,000 marks.

Germany's exports of exposed negatives in the same year were 93.000 meters valued at 123,000 marks; of this amount 34,700 meters or more than one-third went to the United States. Imports of negative film in the same year were 821,500 meters, valued at 157,000 marks.

London F. P. L. Executive Dies Suddenly

Saul Harrison, assistant manager of the Paramount sales organizaton in London, England, died suddenly in London on Sunday, May 2nd, following an operation on an ulcerated stomach.

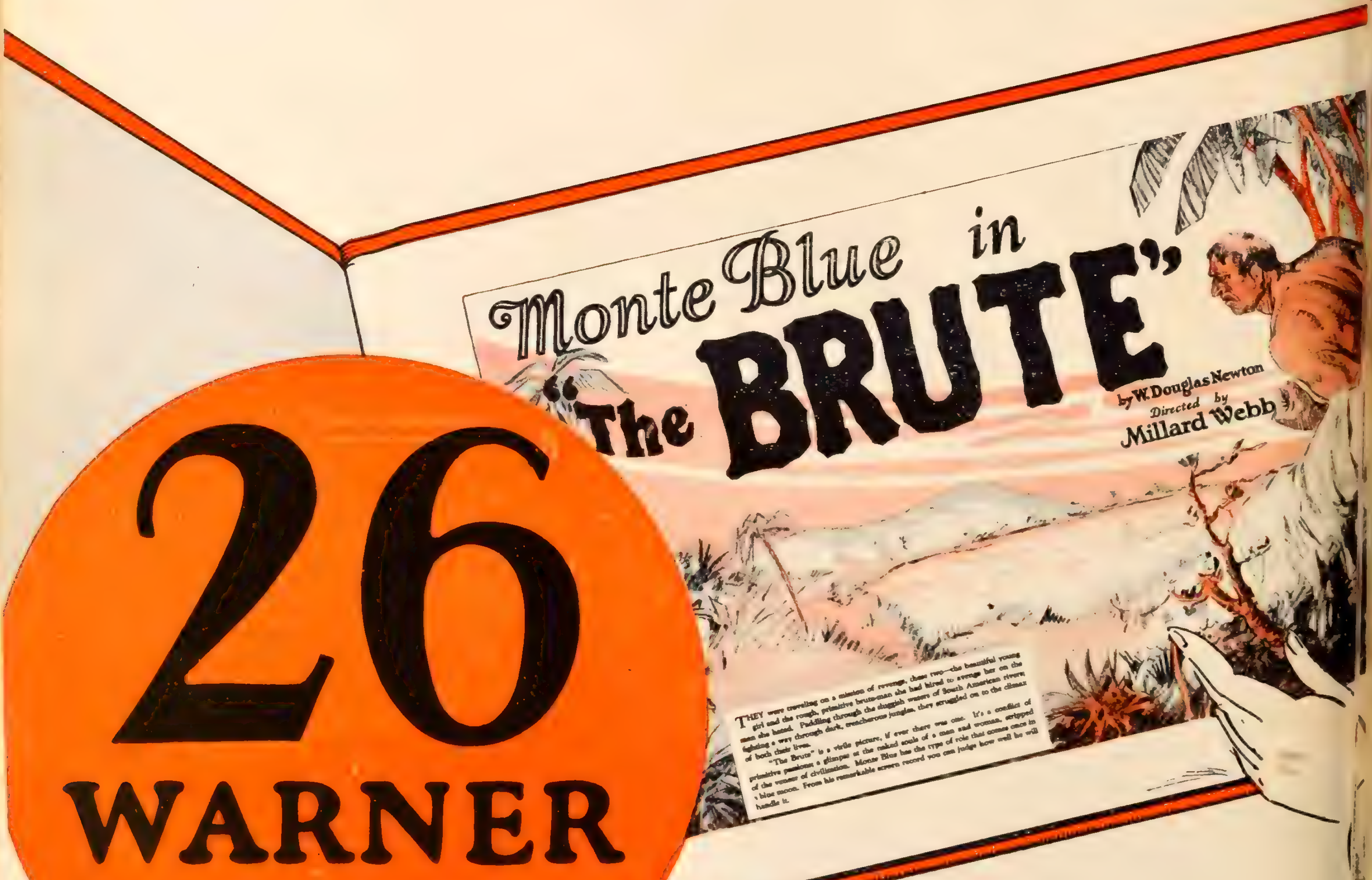
For a number of years Harrison was manager of the Leeds branch office of Paramount and became well known in British film circles. Because of poor health he came to the United States in 1925 and spent several months as a member of the Los Angeles sales force of the Paramount exchange located there. When he returned to England he was feeling fine and was apparently on the road to recovery.

He is survived by his widow and one daughter and a brother, Philip, until recently manager of the Paramount exchange in Manchester. Burial services were held on Monday, May 3rd.

Before You Turn This Page Get Your Copy of That Big Warner Bros. Announcement Book in Front of You!

26
Warner Winners
Before You Turn This Page Get Your Copy of That Big Warner Bros. Announcement Book in Front of You

Fewer and Better Pictures—26 Individually Specialized Box Office Attractions for 1926–27



THEY were traveling on a mission of revenge, these two—the beautiful young girl and the rough, primitive brute-man she had hired to avenge her on the man she hated. Paddling through the sluggish waters of South American rivers, fighting a way through dark, treacherous jungles, they struggled on to the climax of both their lives.

"The Brute" is a virile picture, if ever there was one. It's a conflict of primitive passions a glimpse at the naked souls of a man and woman, stripped of the veneer of civilization. Monte Blue has the type of role that comes once in a blue moon. From his remarkable screen record you can judge how well he will handle it.

26

26 WARNER WINNERS

No Machine-made Pictures in the WARNER Line-up!

THE day of better pictures is here! That is what "individual specialization" means to you! Positive insurance against all the penalties of stereotyped, machine-made pictures which huge producing schedules make necessary.

26 "individually specialized" pictures from Warner Bros. 26 pictures which will be the result of close collaboration in planning and the undivided effort in production of the entire Warner organization. Only the short producing schedule of 26 pictures makes this possible. The tremendous speed and high pressure necessary to produce two, three or four times as many pictures in the same given length of time are entirely eliminated as well as the result which is pictures of inferior box office power.

Only "individual specialization" will produce pictures that are different in story, original in treatment, novel in popular appeal-pictures that pack the box office wallop. That's what you get in 26 Warner Winners-fewer and better pictures for 1926-27.

The finest line-up in the industry! Every picture has everything! Story, cast, direction plus the Warner Bros. standard of production! Unbeatable! For example, read in your copy of the big announcement book the facts that are making "The Brute" a whale of a box office bet! 26 Warner Winners for 1926!

F. B. O. to Release Six in May

Full Schedule Adhered to; List Includes Gold Bond Productions and Short Reels

THERE will be no let-down in the amount of product released by Film Booking Offices despite the start of the warm season as is evidenced by the line-up of product scheduled for release during May. A Gold Bond production and five feature releases from the company's individual stars and the usual amount of short subject material make up the month's releases.

An adaptation of the Laura Jean Libbey Novel, "A Poor Girl's Romance," the last of the twelve Gold Bond productions announced for release during the 1925-26 season, will be released May 23. Creighton Hale and Gertrude Short play the leading roles and the picture was directed by Harmon Weight.

Fred Thompson's latest, "Hands Across the Border," will be released on May 1. David Kirkland directed this story by Frank Clifton and the cast includes Bess Flowers, who plays opposite Thompson, Tyrone Power, William Courtwright and Thompson's horse, Silver King.

The Lefty Flynn release for May will be "Glenister of the Mounted," directed by Harry Garson from an original story by Arthur Guy Empey. The cast, in addition to Lefty Flynn, includes Bess Flowers, Lee Shumway, Walter James, Jim Gibson and Arthur Millette.

Bob Custer will be represented with "The Valley of Bravery," adapted by Carl Krausade from an original story by E. Lanning Masters and directed by Jack Nelson. Eugenia Gilbert has the principal feminine role and others in the cast are Tom Bray, William Gillispie, Ernie Adams, Art Artego and Nelson MacGowell.

"The Masquerade Bandit" will be the Tom Tyer release for May. This will be the seventh of the series of eight Tyler productions for the current season and like the others is Western in character.

Tyler's pals, Flash, his horse, little Frankie Darro, and Frankie's dog, "Beans," Dorothy Dunbar, who plays opposite the star, and others in the cast are Ethan Laidlaw, Al Houston, Ray Childs, Ray Hampton and Earl Haley. Bob De Lacey directed the production.

Chet Withey, who has directed Evelyn Brent in many of her pictures, wrote a story especially for the star and it will be her May release. The picture, under the tentative title of "The Jade Cup," is nearing completion under the direction of Frank Hall Crane.

For the short subjects F. B. O. will release in May two episodes, Nos. 6 and 7, in the "Fighting Hearts" series of featurettes starring Alberta Vaughn, and based on the magazine stories by Sam Hellman. These are "The Whiskering Chorus" and "The Lightning Slider." There also will be two Bray cartoons, "The Ostrich's Plumes," and "Dinkey Doodle in Wild West" and two Blue Ribbon Standard comedies, "She's a Prince" and "Black and Blue Eyes," as well as a Standard comedy, "The Heavy Parade."

Cosmopolitan Lists Product

Nine Features to be Filmed for M-G-M Release; Two from Marion Davies

COSMOPOLITAN Productions has arranged for nine feature productions to be filmed for the 1926-27 season by Metro-Goldwyn-Mayer under the contract negotiated last year between Cosmopolitan and the Loew organization. The schedule includes a special Marion Davies production and also "The Red Mill", in which Miss Davies is starred.

Production of "The Red Mill", a picture version of the musical comedy by Henry Blossom and Victor Herbert, is scheduled to start this week with a cast, in addition to the star, consisting of Owen Moore, George Siegman and Tully Marshall. The production will be made on an elaborate scale. The original Victor Herbert score will be an added feature of its presentation. The Marion Davies special production will be "Polly Preferred", an adaptation of the stage comedy by Guy Bolton.

In addition to the pictures starring Miss Davies, there will be six other Cosmopolitan Productions scheduled for next season. These include, "The Flaming Forest," adapted from James Oliver Curwood's novel and directed by Reginald Barker. Work on this production will start shortly.

"The Understanding Heart," a Western story by Peter B. Kyne, author of "Never The Twain Shall Meet", will also be filmed. Another will be "Captain Salvation", a story of the sea by Frederick William Wallace.

"The Temptress," by Vicente Blasco Ibanez, is now being filmed and will be released as a Cosmopolitan Production early next season. The action of "The Temptress" is laid in Paris and the Argentine and the story concerns the conquests of a beautiful but soulless woman. It is the first production to be filmed in this country by Mauritz Stiller, and will feature in the leading roles Greta Garbo and Antonio Moreno. Others in the cast include H. B. Warner, Armand Kaliz, Kathleen Key and Theodore Von Eltz.

In addition to the above named, there will be two other Cosmopolitan Productions, the titles of which are yet to be selected.

Schleiff Appointed Famous Attr'ns Production Head

Joe Schleiff has been appointed by J. G. Bachmann production manager of Famous Attractions Corporation. Schleiff has been affiliated with the studio units of Famous Players, Selznick, Associated Exhibitors, and F. B. O.

Peggy Joyce to Appear in Person in Detroit

In conjunction with the opening of her picture, "The Skyrocket", Peggy Hopkins Joyce will make a personal appearance at the Capitol Theatre, Detroit, Michigan. She will receive from the John H. Kunsky Enterprises, owners of the theatre, the largest sum ever paid a screen star for a personal appearance.

Kenneth Hamilton, of Associated Exhibitors' exploitation staff, is in Detroit handling publicity for her appearance there and will also assist in the stage presentation.

New York F. B. O. Exchange Has Sales Meeting

The New York Exchange of F. B. O. had its luncheon and sales meeting on Friday last, April 30, in the Hotel Astor, New York City. Chief executives from the home office attended and Joseph I. Schnitzer persided. Heart-to-heart talks were made by Schnitzer, Brown, Rosenzweig, Marcus and Daab.

Each of the branch salesmen pledged his support in carrying out the season's program. The salesmen included Messrs. Holden, Sherwood, Kram, Wechsler, Fox, Ellis and Bregstein.

"The Vagabond Prince" Banky-Colman Vehicle

The Rudolf Lothar story, "King Harlequin," has been purchased by Samuel Goldwyn as a vehicle for Vilma Banky and Ronald Colman. It will be filmed by Henry King under the title of "The Vagabond Prince."

This will be the third picture in which these two stars will appear this year, the others being "The Winning of Barbara Worth" and "Beauty and the Beast."

Dorothy Farnum Signs New Contract with M-G-M

Dorothy Farnum has signed a new contract for one year with Metro-Goldwyn-Mayer. Some of the recent stories which she has written the continuities are Miss Farnum has adapted and for which Ibanez' "Torrent," "The Temptress" and "Bardleys the Magnificent."

Paramount Junior Stars Contracts Renewed

ALL the sixteen Paramount Junior Stars three months contracts which were awarded them on their graduation from the Paramount Picture School have been renewed. The new contracts stipulate an increased salary and extend for six months from June 1st. Their first assignment will be a three months personal appearance tour at the Publix Theatres in a John Murray Anderson act called, "Getting Into the Movies." They will appear with their debut picture, "Fascinating Youth."

The act will open at the Rivoli Theatre in New York on May 9th. The other cities in which they will appear are Boston, Buffalo, Detroit, Chicago, St. Louis, Kansas City, Dallas, Memphis and Atlanta, closing August 8th.

Warner Brothers to Make Nine Specials

(*Continued from page 2336*)

Hopper, Sheldon Lewis and Emily Fitzroy. The picture was directed by Alan Crosland and the scenario prepared by Bess Meredyth.

''The Better 'Ole'' will be the biggest special Syd Chaplin has made for Warner Brothers. He will have the role of ''Limy'' Old Bill Busby, Bruce Bairnsfather's universally loved cartoon character. Chaplin again has the advantage of direction by Chuck Reisner. The screen adaptation was prepared by Reisner and Darryl Francis Zanuck.

Doris Hill, a newcomer to the screen, will be Chaplin's leading lady, while those so far selected for the supporting cast are Harold Goodwyn, Theodore Lorch, Ed Kennedy, Charles Gerrard, Tom McGuire, Jack Ackroyd, Tom Kennedy, Kewpie Morgan and Arthur Clayton.

The first scenes have already been shot on ''Manon Lescaut,'' adapted from the opera of the same name and again Barrymore will have Dolores Costello playing opposite him in the leading feminine role.

The leading role in the opera was a feminine role which has been sung by such famous opera stars as Bori and Geraldine Farrar, but in her adaptation Bess Meredyth has made the Barrymore role the dominant one, with this star again cast as a great lover.

As an added feature to this production and one that is expected to enhance its value, it will have the complete oiginal opera score applied through tthe new synchronization device. This music will be provided by the foremost artists obtainable.

The cast so far assembled to support Barrymore and Miss Costello is made up of Holmes Herbert, Sam De Grasse, Warner Oland, Marcella Corday, Charles Clary, Rose Dione, Bertram Grasby, Noble Johnson, Templar Saxe, Eugenie Besserer and Charles Cary.

''Black Ivory,'' the work of Polan Banks, is an historical and romantic novel. The principal character is Jean Lafitte, called ''the pirate'' in his time, but the man who, after General Jackson was responsible for the success of the Battle of New Orleans. It is a tale of the slave days and of sea fights. The script is now being prepared, but not details have yet been divulged regarding cast nor director.

''Noah's Ark'' is a story brought from Europe by Albert-Warner. It is both historical and modern in its settings and it will be more lavishly produced than any on the special Warner list. Production plans are now in the formative stage and will be forthcoming in the near future.

Warners are preparing two productions to be made by Ernst Lubitsch. They are to be spectacles on the order of ''Passion,'' though the titles have not yet been revealed. Lubitsch has been giving much of his spare time to consideration of these specials when not engaged with his present production of ''Reveillon'' for Warners.

"Outside The Law" Revival at N. Y. Colony

THE Universal Jewel Production, "Outside The Law," will be revived at the Colony Theatre in New York on Sunday, May 9th, where it will have an indefinite run. This is due to the success that greeted the revival of the picture upon its showing at the Cameo Theatre in Pittsburgh several weeks ago.

Paul Leni, scenic artist and director of the UFA film, "The Three Wax Works," is arranging an atmospheric presentation, and Dr. Edward Kilenyi is preparing a musical score.

"What Price Glory?" is Started

WITH the shooting of the first scenes, where Sergeant Quirt displays his superiority to Corporal Quirt in the matter of capturing the feminine heart, "What Price Glory?" has gone into production. Lowe, McLagen and Phyliss Haver worked in this scene, Miss Haver playing Hilda of China and Lowe and McLagen the two enemies.

The sets were thoroughly inspected by Captain St. Remie, a delegation of seventy-five ex-soldiers who saw service in France.

Keith-Albee Obtains Share in Prod. Dist. Corp.

(*Continued from page 2327*)

same consideration as far as that product is concerned. In all my years of experience in developing the Keith name to the point it now holds in vaudeville, I have never taken any step after more careful thought and study of conditions in the amusement world than the association we are now making. For more than two years, scores of my business partners and men at the head of our vaudeville affiliated interest have urged me to take a decisive move into the motion picture business by entering the producing and distributing field. We have exhibited motion pictures in our theatres since the earliest pictures were produced. We have not heretofore been interested in feature photoplay producing. Hundreds of theatre operators with whom we are not now interested through our vaudeville booking office, have also urged me to make a motion picture affiliation or actually engage in the business of producing pictures. Having become convinced on my own investigation that the occasion was now at hand to make such an affiliation I have done so.

''The rise of Producers Distributing Corporation and the important part which Mr. De Mille has played in that regard through the production of fine pictures, prompted me to choose this association as a fitting addition to the atmospher of the Keith-Albee organization. The present management of the company of which John C. Finn is General Manager, will be continued. There will be no change in the corporate organization and the film distribution will continue through the subsidiary companies with offices in thirty-one American cities and Producers International Corporation with established distribution in foreign countries.''

Mayer Favors Percentage Basis

In Address to A. M. P. A. Vice-President of M-G-M Says It Is Best Method

''THE day is coming when a pictures will be played on a percentage basis and the industry will be operated as the show business is,'' said Louis B. Mayer, vice-president of Metro-Goldwyn-Mayer, in an address recently before the Associated Motion Picture Advertisers. ''Percentage engagements will enable the producer to realize the profit he is entitled to on his good pictures. The poor ones will be shelved or put in the vaudeville houses where they belong. The curse of advance selling will be done away with,'' he continued.

Mayer blames the present dissension that exists in the industry on the infringement of one branch on the activities of another. Producers buy up theatres, exhibitors become producers, and both factions clash. If each were to have faith in the other there would be no trouble, says Mayer. If business was conducted right producers would do nothing but produce and exhibitors nothing but exhibit.

The business is conducted by means of threats, said Mr. Mayer. ''If you don't book my pictures, I'll build a theatre in your town,'' is the alternative an exhibitor has to face nowadays, he stated. ''It undermines the entire industry.''

The advertising men fill a very important place in the industry stated Mayer. ''Advertising alone is responsible for the success of the circus. It's the same show year in year out, but it always packs them in. Advertising will sell a poor product even though it may be a tough job, and a great product without it will suffer.''

He said that advertising played an important part in putting over the Metro-Goldwyn company. He likened the recent Metro-Goldwyn-Mayer convention to an advertising campaign launched to sell the company to its sales force. ''Unless both ends deliver, both might as well fall down,'' declared Mayer.

Semon Makes Statement on Lloyd Affiliation

IT has been reported a number of times from various sources that Larry Semon had been engaged by Harold Lloyd to direct his next picture and that he had refused the directorship for one reason or another as per a story appearing in the Los Angeles Times of April 26th. In reference to these rumors Motion Picture News has received from W. R. Fraser, general manager of the Harold Lloyd Corporation the following statement which was made to Fraser by Larry Semon:

"I have talked only in a general way to Mr. Lloyd about directing him in pictures. We never reached the stage where we even talked terms, or where Mr. Lloyd made any proposition to me. There is no one in the business who I would rather direct than Harold Lloyd for I have always been the greatest admirer of his work, and of this personality, but I would like it understood that at no time has Mr. Lloyd made me a proposal that I might either accept or reject."

John Barrymore

BARRYMORE TO UNITED ARTISTS

"The Vagabond Lover" His First

IN a telegram received by Joseph Schenck, at the Hotel Plaza, New York, from John Barrymore at Long Beach, California, came confirmation of the brief announcement made last month by Schenck that Barrymore was under direct contract with United Artists.

The telegram says that he will make pictures "worthy of the high standard of United Artists for one year and if that association proves happy and satisfactory, as now seems likely, it might very well continue indefinitely."

His first film to be made under his own auspices will be called "The Vagabond Lover." Actual production work upon it will begin this summer. No announcement with regard to the leading lady, the cast or direction of the film was made by either Barrymore or Schenck. It is probable though that the theme of the picture will offer the star an opportunity for a romantic role and that it will be released with the sixteen pictures which go to make up the United Artists program for the coming year.

United Artists-Phoebus Tie-up

Move Strengthens German Distribution of Product; Abrams to Direct Link-up

ANNOUNCEMENT was made this week of the signing of a contract between Ifa, the United Artists subsidiary in Germany, and Phoebus, a leading German distributing company. This information was contained in a cablegram from A. C. Berman, managing director of Ifa, to Hiram Abrams, president of United Artists, and means a strengthening of that company's German distribution, since Phoebus is one of the oldest and most solidly established distributing firms in that country.

Phoebus has in recent years distributed the First National product, but with the organization of First National's own exchange system in Germany a logical opening was left for the present deal. No details are announced regarding the number of productions involved or the precise nature of the arrangement. Phoebus is both a distributing and a theatre owning corporation, and the announcement does not state whether the deal is for distribution or is a booking deal with the Phoebus houses, distribution to continue through Ifa. In view of the fact, however, that Phoebus controls a considerable number of contingent permits to import films, in connection with the German productions which it handles, it is to be presumed that Phoebus will distribute the United Artists product, which up to the present has been imported on contingent permits given on the Ifa productions.

Phoebus is understood to book pictures into some 1200 of Germany's 3000 theatres, and to own nearly fifty, with a score of others under construction. The company is particularly strong in the smaller cities and towns.

Hiram Abrams announces that he will sail for Germany on July 3 to personally supervise the details of operation from Berlin.

Iowa Theatre Owners Convene

Seventy-five Members Present; New Finance Plan Approved by Assoc.

THE annual spring meeting of the Iowa Theatre Owners Association was held on April 20 at the Hotel Savery. Through this convention of the exhibitors of the state a permanent office has been established to represent them with headquarters at 210-11 Iowa Building, adjacent to the offices of the Film Board. The office is to be in charge of E. P. Smith, elected secretary and business manager of the association, who will arrange for the hiring of someone to carry on the work of the office.

At the election of officers B. I. Van Dyke, owner of the Royal Theatre, Des Moines, was elected as president of the association; E. P. Smith of the Strand Theatre at Newton, as secretary and business manager, and to the board of directors were elected Leo Moore of Centerville, Tom Brown of Iowa City, N. C. Rice of Algona, Harry Herrsetienr of the Family Theatre, Des Moines, and John Waller of Osceola.

A new plan for the financing of the association was introduced and approved at this meeting doing away with other ways of paying dues and providing for a minmum amount in cash to be paid by each exhibitor into the association treasury. Plans for increase of membership before the fall convention were made.

The music tax and the increase of parcel post rates were discussed but no action was taken on these measures. E. P. Smith was elected as delegate to the national convention of the M. P. T. O. A. in Los Angeles in June. Seventy-five members were present.

Movies Lead Mexico City Amusements of 1925

The motion picture forged far ahead of all other forms of public amusement in Mexico City during the last half of 1925, even surpassing the popular bull fight, according to advices to the Department of Commerce from Commercial Attache A. V. Dye, Mexico City.

The total receipts from the diversions specified in the published statistics of the Mexican Government amounted to 3,616,531.28 pesos during the first six months of 1925. This was a slight decrease under the total of $3,822,489.46 for the corresponding period of 1924. Practically all diversions shared in the decreased receipts, the only ones showing increases being dances, receipts from which rose by 42,673 pesos; base ball, football and concerts. Cinematographs, theatres, boxing, fronton, roller skating, and bull fighting all revealed lower receipts than during the preceding year.

Ontario House of F. P. L. Destroyed by Fire

Fire almost completely destroyed the Grand Theatre at St. Catharines, Ontario, which had been leased last January to Famous Players Canadian Corp., Toronto, by the Estate of the late L. H. Gardner, on April 29, the loss being estimated at $75,000, with insurance of $35,000. About a year ago the theatre had been completely renovated and largely rebuilt at a cost which was given as $80,000.

All that is left of the auditorium is the four walls, the firemen saving the entrance, offices and row of stores on the street front. The fire originated in the property room back stage and had gained considerable headway when discovered at an early hour in the morning. The representative of Famous Players in St. Catharines is George J. Forhan.

Prohibition Writ Denied K. C. Exhibitor

A writ of prohibition has been denied W. O. Burkey, manager of the Admiral Theatre, Kansas City, against the Kansas City Joint Board of Arbitration by the Missouri supreme court.

The case grew out of the burning of a film in Mr. Burkey's theatre and an arbitration board case involving Paramount and Mr. Burkey. Pending the application for the writ before the supreme court, Mr. Burkey obtained the signatures of members of the arbitration board to a petition, which virtually amounted to waiving a hearing on the case until a supreme court decision.

Iowa Exhibitor Fined for Sunday Pictures

R. L. Stewart of Manson, Iowa, is fighting the Sunday closing law. Last Sunday he showed pictures at his theatre and as a rsult was fined $8.95. The charges against Stewart were made by Rev. J. G. Waterman, pastor of the Manson Methodist Church. Stewart, who feels that he has the support of the Manson citizens, says that he is going to make it a fight to the finish and that he will continue to keep open on Sundays though he be fined every Sunday.

Harrison Ford Will Play "The Nervous Wreck"

HARRISON FORD has been selected to be "The Nervous Wreck" in the forthcoming Al Christie special of that name which will be released by Producers Distributing Corporation for next season.

Harrison Ford

Christie is reported to have said that Ford is ideal for the role and that after witnessing his performance in "Up In Mabel's Room" he is convinced that Ford's work will be an outstanding highlight in this special.

Ford will start work on the Christie picture as soon as he finishes his work opposite Marie Prevost in "Almost A Lady." Scott Sidney will be the director and production activities are scheduled to begin about May 17th.

"The Nervous Wreck" will be released as a special and will not be sold in conjunction with the regular 1926-27 program.

Tiffany Establishes First Ten Exchanges

The first ten Tiffany Exchanges throughout the country have already been established. They are located in New York, Buffalo, Chicago, Indianapolis, Boston and New Haven and leases are beng negotiated for quarters in Pittsburgh, Cleveland, Cincinnati and Detroit.

Most of the exchanges are to be operated and controlled by the home office in New York while the others will be established under the management of franchise holders who will be under the control and supervision of Tiffany.

Steiner-Schwartz to Add To New York Chain

Charles Steiner and Jack Schwartz are erecting five theatres on the lower East Side at a cost of $2,500,000. The houses which are nearing completion are the Palestine at Clinton and Houston streets, with a seating capacity of 1,000; the New Rivington at 107 Rivington Street which will also seat 1,000; the Shirley, seating 1,000 and located at 12th Street and Avenue B; the Apollo, seating 2,000, to be operated with a 1,000 seat roof garden and located at Delancey and Clinton Streets and the 2,200-seat Mecca, at 14th Street and Avenue A.

The company is also planning five more theatres in Harlem.

Two Minnesota Towns Will Have Sunday Shows

Farmington and Holland, Minn., have been opened to Sunday shows. At Farmington petitions were presented by business men and the council removed the ban. Holland decided by referendum although the town does not now have a regular motion picture theatre.

"U" Announces 6 Super Pictures

Output of Elaborate Spectacles To Be Doubled Next Year Laemmle Says on Return

UNIVERSAL will offer six super productions during the 1926-27 season, Carl Laemmle, president of the company, announced on his return to New York this week from the West Coast studios where he spent the winter supervising production. The super pictures will be part of the "Greater Movie List" which Universal is preparing for the coming season.

The six supers will be "The Flaming Frontier," "The Midnight Sun," "Love Me and the World is Mine," "Les Miserables," "Michael Strogoff" and "Uncle Tom's Cabin." Of these four have been completed, with "Love Me and the World is Mine" well under way and "Uncle Tom's Cabin" about midway through the production process.

Both "The Flaming Frontier" and "The Midnight Sun" have had pre-release presentations at extended engagements in New York, where they played the Colony Theatre. "Les Miserables" and "Michael Strogoff" were produced in France by the Societe des Cineromans. The screen version of the Hugo work was recently screened at a trade showing tour in Great Britain, where it was presented in two parts of eleven reels each. It may be similarly presented in the United States. "Michael Strogoff" is from a story by Jules Verne and stars Ivan Mosjoukine, recently put under contract to Universal, on the strength of his good work in this production.

"Love Me and the World is Mine" was produced for Universal by E. A. Dupont, Ufa director, from a story by Rudolph Hans Bartsch. Norman Kerry and Mary Philbin are co-starred. Charles Gilpin, noted negro actor of the stage, will be seen in the name role of "Uncle Tom's Cabin," which is to be directed by Harry Pollard.

Universal is also contemplating a big production based on an original story by Imre Fazekas, who is under contract to write three original plays for the company.

M-G-M Has Radio Movie Clubs

Idea Conceived by Major Bowes, Howard Dietz and Wm. Ferguson; National Scope

GEORGE L. FECKE, radio director for Metro-Goldwyn-Mayer, is at present organizing Radio Movie clubs on a national scale as a result of the public response to the first of these organizations formed in Boston through station WBZ. This scheme, jointly conceived by Major Edward M. Bowes, vice-president of M-G-M, Howard Dietz director of publicity, and William R. Ferguson, director of exploitation, is aleady in operation from various centers under the active direction of Ferguson. Clubs are now in operation in Chicago through KYW, in Cleveland through WTAN, in Pittsburgh through WJAS, Philadelphia through WIP, New York through WHN, and elsewhere.

Talks on the progress of the American Theatre, the value of the theatre to the community and the educational value of motion pictures variegate the weekly program, which includes fan stories on M-G-M stars, fashions, studio notes, current production stories and news items of various sorts, all communicated in intimate and engaging fashion. Each week the biography of a star is given, and one picture is described.

An overture direct from a theatre opens the program, letters from stars who have been made honorary members of the clubs are read, and stars visiting in the community are prevailed upon to greet the members. It is estimated that 27,000,000 radio fans in the United States listen in to programs of various sorts every night, a weekly audience of 189,000,000.

Lillian Gish, Marion Davies,, Ramon Novarro, Mae Murray, Lon Chaney, Norma Shearer, John Gilbert, Buster Keaton and Jackie Coogan have been made honorary members of the clubs.

Plans are already under way for exploiting over the radio such films as King Vidor's "La Boheme," Rex Ingram's "Mare Nostrum," Lillian Gish in "The Scarlet Letter" and "Annie Laurie"; "The Cossacks," starring John Gilbert; Lon Chaney's "Tell It to the Marines," Rex Ingram's "The Magician," "The Trail of '98," to be directed by Clarence Brown, "The Fire Brigade," with Charles Ray and Marceline Day and "Old Heidelberg," starring Ramon Novarro.

Joseph Mogler, of St. Louis To Run For State Senator

Joseph Mogler, president of the Motion Picture Exhibitors League of St. Louis, Mo., has announced his candidacy for State Senator subject to the Republican primaries of August. He would represent the Thirty-fourth District. Mogler is a member of the Republican State Committee from the Eleventh Congressional District.

"Woman Power" Started at Fox Film Studio

Harold McGrath's story, "You Can't Always Tell," which will bear the screen title of "Woman Power," is now in production at the Fox Film studios in Hollywood. William Beaudine will attend to the directing and Kathryn Perry and Ralph Graves will play the leads.

Movie Stars Attention---

Some advertising is like "boot-leg" gin—It won't hurt you unless you swallow it! Here's an "ad" that carries insurance

ARE YOU LOOKING FOR A "LIVE WIRE" PRESS AGENT?

If so be wise and take a hint for Live Wire men mean nothing without the "Power House." "Sight Unseen" is just as safe a way to decide as any after you and I "swap" letters. Just blowing won't play a cornet. Wire or write "The Press Agent" care of Motion Picture News, New York City.

Studio Briefs

Harry M. Warner to Sail for Europe in August

AT the conclusion of the Warner Bros. convention in Los Angeles, Harry M. Warner announced that he would sail for Europe on August 7th, where he will remain for three months to launch production plans in Germany, England and France and to close a number of pending deals.

In discussing the coming trip Warner said: "As we have announced in the past, it is our intention to produce abroad one picture for every one we release there. This plan necessarily involves a mass of detail that can be smoothed out only by personally going over it with the large staff that is now being organized."

Work was started this week at the F. B. O. studios in Hollywood on "Laddie," the first of the fifty-four pictures comprising the schedule for the coming season. This Gene Stratton Porter story is being directed by the author's son-in-law, J. Leo Meehan. The cast is headed by John Bowers, Bess Flowers and little Gene Stratton. Others in the picture are Fanny Midgely, Eugenie Gilbert, Eulalie Jenson, David Torrence and Jack Luden.

Marshall Neilan has signed Arlette Marchal to play a character in his Paramount picture, "Diplomacy." Miss Marchal, who has worked for various French film companies, was put under contract by Paramount a few months ago. She first created attention when she supported Gloria Swanson in "Madame Sans Gene."

Many units are at work at the F. B. O. studios on the Coast. Tom Tyler in "The Masquerade Bandit," Bob Custer in "The Heart of a Cowboy," and Lefty Flynn in "Glennister of the Mounted" are some of them. Also the Evelyn Brent vehicle, which has the tentative title of "The Jade Cup." The cast is being chosen for the Fred Thomson starring picture, "The Two Gun Man."

The recently formed Famous Attractions Corporation has signed Tom Terris to direct the Preferred picture, "The Romance of a Million Dollars." This will be the screen version of Elizabeth De Jean's novel of the same name. It will be produced shortly.

Paramount to Make Air Special "Wings"

ON July 15th Paramount will start production on "Wings," a story of the part played by airplanes in the World War. It is an original story by John Monk Sanders, an American aviator. William Wellman, who was an ace in the Lafayette Escadrille, has been entrusted with the directorship. Clara Bow has been selected for the chief feminine role and a search is being made for the flying hero.

It has been predicted that this picture, which will be released in 12 reels, will be one of the greatest road shows ever made by Paramount. Jesse L. Lasky is reported to have said: "Basing my opinion on 15 years' experience as a producer, I believe it will be a tremendous picture."

Supporting Ford Sterling and his leading woman, Lois Wilson, in "The Show Off" will be Charles Rogers, Paramount junior star, Claire McDowell and George Nichols. Production will start May 10th at the Long Island studio on this, Sterling's first starring picture for Paramount.

Two more names were added this week to the cast of the first Prefered picture, "Lew Tyler's Wives." The newcomers are Helen Lee Worthing and Lew Brice, and the other featured players in the line-up are Frank Mayo, Ruth Clifford and Hedda Hopper.

In "For Alimony Only," the story by Lenore J. Coffee, which will be William De Mille's first picture since leaving Paramount and joining Cecil B. in the independent field, the leading male role opposite Leatrice Joy will be played by Clive Brook.

Louise Brooks, who recently finished a featured role in Paramount's "It's the Old Army Game," will have an important role in the "Glorifying the American Girl" on which production will begin May 17th under the direction of Edward Sutherland. The art work will be done by Joseph Urban with Florence Ziegfeld having general supervision.

William Powell, who has just finisned an important role in "Beau Geste" and Renee Adoree have arrived from the Coast to play in support of Thomas Meighan in his next Paramount picture, "Tin Gods." Allan Dwan will direct Aileen Pringle and Norman Trevor are also in the cast.

At the First National studios on the West Coast, four pictures will go into production during the first week of May. They are "Delicatessen," "The Amateur Gentleman," "Forever After" and "Midnight Lovers." In the first, Colleen Moore is starred with a supporting cast consisting of Jean Hersholt, Dorothy Seastrom and Arthur Stone. Alfred E. Greene is directing from the story by Brooks Hanlon. The second, a Richard Barthelmess vehicle based on a story by Jeffry Farnol, will have Dorothy Dunbar, Brandon Hurst, Gardner James and others. Mary Astor and Lloyd Hughes will appear in the third picture, which is B. P. Fineman's initial production for First National. John Francis Dillon will direct the fourth in which Anna Q. Nilsson and Lewis Stone have the leading roles.

In the Ramon Novarro vehicle, "Bellamy the Magnificent," in which Sally O'Neil, Renee Adoree and Willard Louis are featured players, there will also appear Leni Bara, sister of the famous "vamp." This Metro-Goldwyn-Mayer picture was adapted from Roy L. Horniman's stage play by Donna Barrell.

The role of "Dimitri" in the Paramount production, "Love's Magic," will be played by Roy Stewart. This is Florence Vidor's first starring vehicle. William Wellman is directing and Clive Brook is playing opposite the star with Lowell Sherman the "heavy."

According to present plans, "Paradise," the first Ray Rockett production for First National, is scheduled to start on May 15th. Milton Sills will be starred with Betty Bronson featured in the feminine lead. Kate Price has also been allotted a part. No announcement as to the supporting players has as yet been made. Irvin Willat has been engaged to direct.

F. B. O. Controls New England Exchanges

FILM Booking Offices of America, Inc., has announced that the F. B. O. exchanges in Boston and New Haven, formerly operating under franchises, have been taken over by the general company and will be operated as separate units in the same manner as the other F. B. O. exchanges. Instead of the Film Booking Offices of New England, under which name they have been functioning, they will be an integral part of the national organization.

E. J. Leary will succeed I. L. Walensteim as manager of the Boston exchange. Ted Jacobs will continue as manager of the New Haven branch.

James Meighan, a nephew of Thomas Meighan, has been added to the staff of the Meighan unit at the Paramount Long Island studio. His duties will include a search for material for future Meighan pictures. James played in "Desire Under the Elms" and for two years was associated with the Provincetown Players.

"Subway Sadie," is scheduled to start this week at the First National studios in New York. Dorothy Mackaill and Jack Mulhall are in the featured roles. It will be a screen version of Mildred Cram's story, "Sadie of the Desert." Alfred Santell will direct and Arthur Edeson will do the photography.

In "The Temptress," Dorothy Farnum's adaptation of the Ibanez novel which Mauritz Stiller is directing for M.G.M. as his first American production, Virginia Browne Faire has been given an important part. Included in the cast are Antonio Moreno, Greta Garbo, H. B. Warner, Roy D'Arcy, Antonio D'Algy, Armand Kaliz, Natalie Warfield, Alys Murrell and Kathleen Kay.

To the cast of "The Son of the Sheik," in which Rudolph Valentino will return to the type of role that made him famous, has been added a most interesting character, none other than "Querido," an Arabian stallion who will make his film debut in this United Artists picture.

Warner Bros. to Release Two During May

TWO Warner Bros. releases are scheduled for the month of May. They are "The Social Highwayman," which is due on May 15th and "Hell Bent for Heaven," which went to exhibitors on May 1st. In the former production Patsy Ruth Miller and John Harron have the leads. The supporting cast includes Wilfred North, Evelyn Selbie, Gardner James, Gayne Whitman and James Marcus. J. Stuart Blackton is credited with the direction.

The latter was directed by William Beaudino and in it are Dorothy Devore, John Patrick, Montague Love, Frank Brownlee, James Gordon, George Pearce, Russel Sampson, Lynn Cowan, Fred Kelsey and Charles Hill Mailes.

THE CHECK-UP

Weekly Edition of Exhibitors' Box Office Reports

Productions listed are new pictures on which reports were not available previously.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of 'Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In the way exceptional cases, reports which might be taken alone, and such individual differences of opinion are averaged up

For ratings on current and older releases see MOTION PICTURE NEWS—first issue of each month.

Title of Picture	Reporting Poor	Reporting Fair	Reporting Good	Reporting Big	% Value	Length
ASSOCIATED EXHIBITORS						
Skyrocket, The	—	1	11		68	7,350 Ft.
FAMOUS PLAYERS						
Behind the Front		-	5	10	90	5 555 Ft.
Dancing Mothers	—	—	7	—	70	7,169 Ft.
For Heaven's Sake		-	4	4	85	5,356 Ft.
Moana	—	3	6	—	60	6,133 Ft.
New Klondike		—	9		70	7 Reels
Sea Horses	—	8	4	-	50	6,671 Ft.
Song and Dance Man, The		10	5	—	60	6,997 Ft.
Untamed Lady			3	3	85	6 132 Ft
FILM BOOKING OFFICES						
Beyond the Rockies	—	—	8		70	4,851 Ft.
King of the Turf	3	3	3	—	43	6 210 Ft
Tough Guy, The	—	4	6	6	73	5,455 Ft.
FIRST NATIONAL						
Irene			3	9	92	9 Reels
Mlle. Modiste		—	5		70	6,230 Ft.
Rainbow Riley	--	—	6	—	70	6,450 Ft.
Too Much Money	--	8	4	—	50	7,600 Ft
FOX						
Cowboy and the Countess	—	2	6	—	63	5,000 Ft.
Sandy	—	5	-	—	40	7,850 Ft.
METRO-GOLDWYN-MAYER						
Auction Block	2	3	4	—	49	6 239 Ft.
Black Bird, The	—	1	6	1	70	6,688 Ft.
Beverly of Graustark	—	—	6		70	6,977 Ft.
Mike		6	12	6	91	6,755 Ft.
PROD. DIST. CORP.						
Million Dollar Handicap, The	—	4	5		57	6,117 Ft.
Red Dice	—	—	5		70	6 Reels
STATE RIGHTS						
Ladies of Leisure	—	6			40	5.257 Ft.
Midnight Limited			5		70	5,855 Ft.
UNIVERSAL						
Blue Blazes			12		70	4,659 Ft.
Chip of the Flying U	—	—	5		70	6,596 Ft.
Cohens and Kellys, The	—	3	3	5	75	7,774 Ft.
Desperate Game, The	—		9		70	4,450 Ft.
Six Shooting Romance	—		8	—	70	4.837 Ft.
Skinner's Dress Suit		5			40	7.025 Ft.
What Happened to Jones	1	2	5		64	6,700 Ft.
WARNER BROS.						
Cave Man	—	—	5	—	70	7 Reels
His Jazz Bride	2	2	4	2	60	6,420 Ft.
Night Cry, The	—	—	9	—	70	7 Reels
Sea Beast, The	—	—	--	3	100	7 Reels

FILL IN THIS BLANK AND MAIL TO—

Motion Picture News, Inc.,
729 7th Ave., New York City

Date,..

In accordance with your request we are reporting herewith the results from a box office angle, with the following pictures, same to be used in compilation of your "The Check Up." It is expressly understood that under no circumstances will you publish same over my signature.

TITLE OF PICTURE	DISTRIBUTED BY	WEATHER CONDITION	REPORT **Big, Good, Fair, Poor**

Class of patronage.................. Theatre..................

Population of Town.................. City.................. State..

Baby Identification Contest Scores

Rodney Bush's Stunt For "That's My Baby" Excites Birmingham

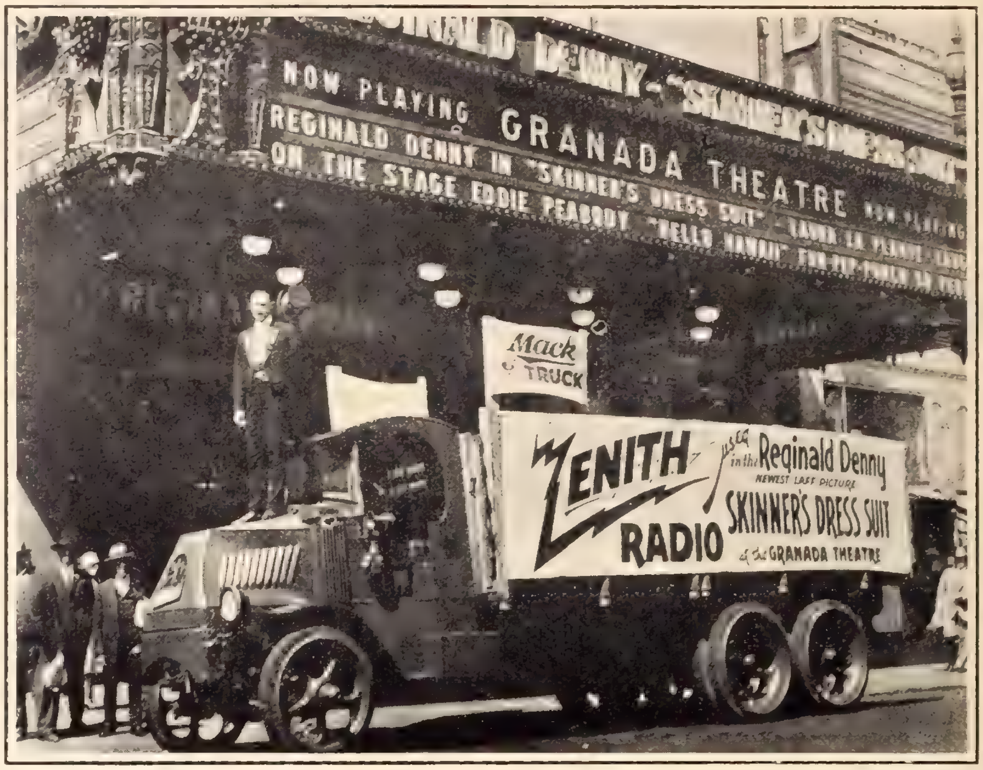
MANAGER RODNEY BUSH'S Baby Identification Contest aroused unusual interest for the showing of "That's My Baby" at the Strand Theatre, Birmingham. The contest was conducted by the "Birmingham Age-Herald," which announced the feature on the Wednesday preceding the opening date, Monday. The announcement was followed next day by the publication of a layout of five photos of babies, with prizes offered for those identifying them.

The theatre offered $50 in gold prizes, $5 to each mother whose baby's picture appeared in the paper. All they had to do was to go to newspaper office and say "That's My Baby," establish their identity, which paper already had, and receive the money prize, together with a pair of tickets to see "That's My Baby."

Babies' pictures were secured from a local photographer who specializes in children's photographs. He got the pictures two weeks prior to contest, while children were out playing on the streets. He also made sure to get their parents' names and addresses.

"Green Archer Ball" Held in Butte Dance Hall

A "Green Archer" ball, fostered by the Winter Garden and the Anaconda "Standard," which published the "Green Archer" serially, culminated an extensive campaign for the serial picture in Butte, Mont. The feature of the ball was the donation of a prize to the person most closely resembling the character in the picture.

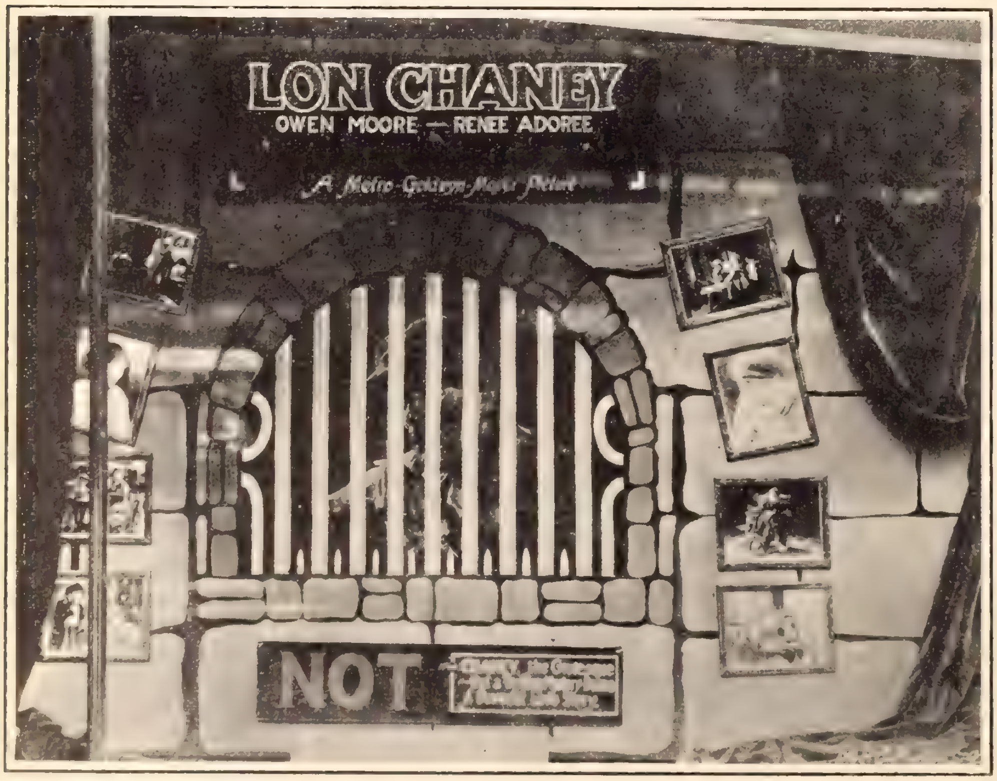

NOW PLAYING GRANADA THEATRE
REGINALD DENNY IN "SKINNER'S DRESS SUIT"
ON THE STAGE EDDIE PEABODY "HELLO HAWAII"
Mack TRUCK
ZENITH RADIO
Used in the Reginald Denny
NEWEST LAFF PICTURE
SKINNER'S DRESS SUIT
at the GRANADA THEATRE

Driven by a man in evening clothes, the truck shown above proved an excellent attention-getter for the showing of Universal's "Skinner's Dress Suit" at the Granada in San Francisco. The ballyhoo was the result of a three-way tie-up as shown by the banners

Legion Membership Drive Ties Up With "Behind the Front" Campaign

MANAGER CHARLES F. SHIRE, of the Lincoln Theatre, Lincoln, Neb., effected a profitable tie-up with the local American Legion Post in a campaign for "Behind the Front." The opportunity was afforded through the membership drive launched by the Legion Post. The organization notified every member that the theatre would give one ticket to see the picture to each man joining the Legion between April 1 and 10. Announcement to this effect was also enclosed in letters sent to over 100 local Legionaires who were behind in the payment of their dues.. A mailing list of approximately 2,000 names was placed at the disposal of the theatre by the Post.

Further cooperation rendered Manager Shire included the loan by the Legion of five men and military paraphernalia for the prologue staged in conjunction with "Behind the Front" at the Lincoln. The act depicted the interior of a canteen with pianist, violinist, cornetist and tenor.



Vivid window flash for "The Black Bird" (Metro-Goldwyn-Mayer), featured by a St. Louis store for the showing of the picture at Loew's State in that city, is shown above

Song Tie-up Saves Carver Newspaper Ad Expense

Samuel Carver, manager of the Liberty Theatre, first run house of Kansas City, not only lopped off a big part of his advertising expenses on a large ad this week, but greatly increased the attendance. Through a tie-up with a large downtown music store, a popular song was advertised in a large display ad, equal space being devoted to the fact that the song was being played at the Liberty Theatre by Paul Tremaine's orchestra, which was appearing as a novelty number. The stunt proved profitable for both the Liberty and the music store, J. W. Jenkins' Sons.

Greatest Season in Company's History Expected by Warner Brothers

IF there is pride in achievement, no one can begrudge the four Warner Brothers, Harry M., Jack, Sam and Albert, nor anyone connected with the Warner Organization, for being justly proud of each successive year of accomplishments.

The past year has been an extremely busy one in every department of Warner Bros. It has been the busiest of many busy years. The achievements have been far greater than ever before, a greater and perfect-running organization has been perfected.

Warners builded on a substantial foundation during 1925. For years they had been laying the groundwork for their present great organization. They built carefully and conservatively. They watched a new man develop in the technical end of the industry and they brought him into the Warner fold. They combed the field for the best directors and they made new stars as their trained corps of experts scanned every possible source for new faces.

The four Warner Brothers are pioneers of the film industry. They are all showmen. They have followed the trend of the picture industry from its inception. They have continuously had their finger on the public pulse. They know what the public wants on the silver screen, and their aim continuously is to give the public just that.

Warners are announcing Twenty-Six Warner Winners for the 1926-27 season. Achievement is the goal of every business organization, and the record of the house of Warner has been one of achievements growing from a small state-right organization with a program of a half dozen pictures to an organization with sales branches circling the globe, and a program of pictures second to none in point of quality.

Harry M. Warner, President of Warner Brothers

Sam L. Warner, of Warner Brothers

Warners greatest achievement has come in the past year. The company had the product, but it needed as well, a wider distributing organization, so it took over Vitagraph with its many exchanges in all parts of the country. And it whipped those exchanges into a smooth and perfect-running machine under the expert handling of Sam E. Morris, General Manager of Distribution. The acquisition of Vitagraph created the necessity for a more extensive organization in all of its varied branches, so Warners doubled their production program.

Warners are now ready to plunge into the production of their Twenty-six Warner Winners for the 1926-27 season The machinery is all set for Jack L. Warner, production chief on the west coast. He has some of the best of stories, writers, directors, technicians, titlers, editors, stars and players. He has the assistance of Raymond Schrock, for many years one of the foremost among supervising producers in this country. Schrock is associate executive to Warner. They and the entire Warner Bros. organization expect even more in the way of achievements for the 1926-27 season than were accomplished in the year past.

THE Warner Winners will constitute this company's production output for the coming season. More money will be spent on the production of these twenty-six than on the forty of the past season. Also, more money will be spent on the advertising, publicizing and exploitation.

In anticipation of this array of pictures an already strong organization has been augmented and perfected during the past year. There will be no factory-made pictures included in the Warner lineup. Every unit of every Warner production will be given ample time to produce a perfect picture.

The Warner program is a widely varied one. It is aimed as an appeal to every class of audience. The stories were selected for their box-office appeal. There are straight dramas, comedy dramas, melodramas, comedies, mystery plays and romantic adventure stories.

Nine of the twenty-six productions are classed as dramas. There are seven melodramas, not of the ten, twenty and thirty variety, but of the higher type that are bound to have a universal appeal. Two are mystery dramas, three comedies, and one is a romantic adventure story.

Among the established stars who will appear in these pictures are Dolores Costello, who developed to stardom almost over night as the result of her work with John Barrymore in Warners, "The Sea Beast," and her subsequent picture, "Bride of the Storm;" Irene Rich, whose "Lady Windermere's Fan" has been among the outstanding successes of the current season; Monte Blue, than whom there are few better box-office attractions; George Jessel, vaudeville headliner and musical comedy star; Louise Fazenda and Willard Louis, popular comedy purveyors; Patsy Ruth Miller and Rin-Tin-Tin, the wonder dog, whose "The Night

Albert Warner, of Warner Brothers

Twenty-Six Warner Winners Listed on 1926-27 Program

Cry'' is the latest of his many outstanding picture hits.

The complete list of the Twenty-Six Warner Winners follows, with a brief summary of each:

Monte Blue in ''The Brute,'' by W. Douglas Newton, directed by Millard Webb. It is the story of the sluggish South American rivers and treacherous jungles; a conflict of primitive passions; a glimpse of the naked souls of a man and woman, tripped of the veneer of civilization.

''My Official Wife,'' with Irene Rich as the star. The story is by Richard Henry Savage and will be directed by Millard Webb. It was adapted from a famous drama of a decade ago and will present Miss Rich in one of the most vivid characters ever brought to the screen.

Dolores Costello in ''The College Widow,'' the stage hit written by that leader of humorists, George Ade. As a stage play ''The College Widow'' scored a success in nearly every city and town in the United States. It should give Dolores Costello an exceptional opportunity both for the display of gorgeous gowns and her ability as a screen actress. The direction of this production will be in the competent hands of Lewis Milestone.

''Hills of Kentucky'' is the apt title for the Rin-Tin-Tin starring vehicle by Leroy Whitney to be directed by Herman Raymaker, who has directed the best pictures this wonder dog has made. It is expected that this newest starring vehicle will take its place with ''The Night Cry,'' and ''Tracked in the Snow Country,'' two of the greatest pictures ever made by an animal star.

''Millionaires'' from the novel ''The Inevitable Millionaires'' by E. Phillips Oppenheim's story in which Louise Fazenda will be starred with Willard Louis. The picture will be directed by Roy Del Ruth. Louis has a million to spend and Miss Fazenda ably assists him in doing it. They are expected to get a billion dollars of comedy out of it.

''What Happened to Father'' is a Patsy Ruth Miller starring vehicle, and she will have her greatest role in this Mary Roberts Rinehart story in which this famous authoress glorifies the American father. It is a tale of the trials and tribulations of dear old Dad, and Lewis Milestone will direct.

Another of the Dolores Costello starring vehicles will be ''Irish Hearts.'' It is described as a comedy-drama that will quicken the heart throbs. It is a modern story of modern Ireland by Walter Morosco and Miss Costello will again be directed by Millard Webb.

Another of the Irene Rich starring vehicles will be ''The Climbers,'' a story of the widest popularity from the pen of Clyde Fitch. It is a society drama of those people who strive for social supremacy.

''Bitter Apples,'' the Monte Blue starring vehicle, is by Harold MacGrath, the widely-known author who was responsible for ''The Man on the Box.'' It is a rich, fast-moving drama with its scenes shifting from New York to the tropics. James Flood will direct. ''Dearie,'' by Caroline Wills is a melodramatic comedy starring Louise Fazenda and Willard Louis.

Patsy Ruth Miller will be seen in an Arthur Somers Roche story as yet untitled. It is said to be one of the most

Warner home office executives. From left to right. Joe Hummel, contract department; Sam Schneider, comptroller; Herman Starr, organization expert; Watt Parker, director of advertising and publicity; Philip Abrahams, home office staff. Bottom row: Thomas W. Gerety, trade paper and national advertising; George W. Bonte, art director; C. C. Ryan, purchasing department; Wm. C. Murphy, Publicity; Albert S. Howson, scenario director appealing stories ever written by this famous author. It is a romantic adventure story that abounds with action.

"What Every Girl Should Know" is a title that should appeal generally to motion picture patrons. It will be presented with a carefully selected cast, and will have the benefit of direction by James Flood. John Wagner has written a powerful story which should divulge some sensational information and create much criticism.

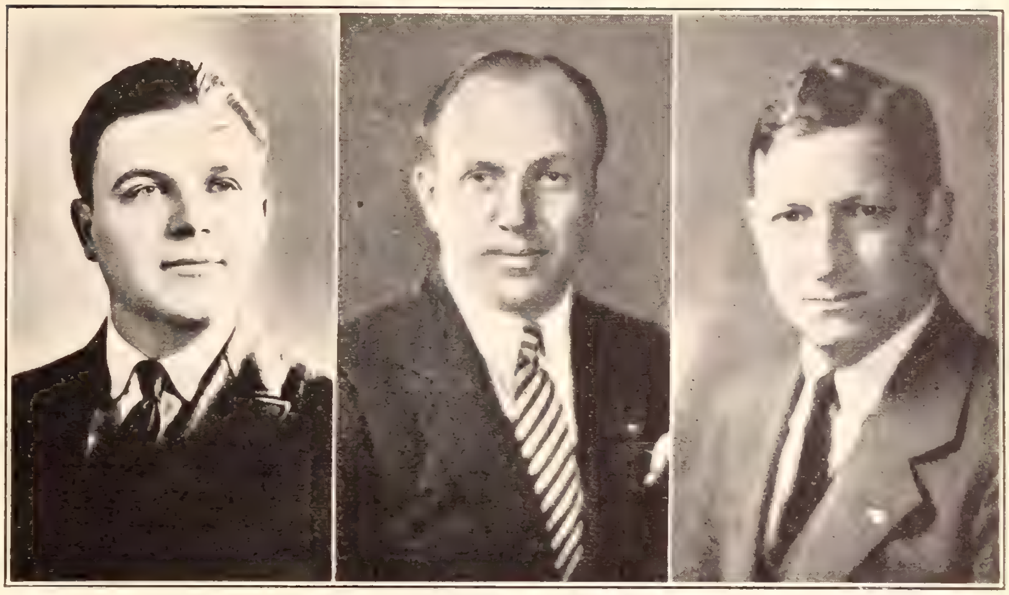
What is described as one of the year's champion thrillers will be "Across the Pacific," a Monte Blue starring vehicle by Charles E. Blaney, with the direction in the hands of Herman Raymaker. Blaney is said to have provided all the thrills that have made his name a household word. Monte has a role that should fit him like a glove, and he will be given a strong supporting cast.

"Don't Tell The Wife," will give Irene Rich further opportunity for the display of her talents in a story that suits her down to the ground. It is a photoplay daring in dramatic conception, striking in situation and heart stirring in its audience appeal. E. T. Lowe, Jr., is the author and Roy Del Ruth will direct.

Rin-Tin-Tin will be seen in that rugged melodrama of the limehouse district of London, "While London Sleeps." This is a new setting for Rinty but will provide him with every opportunity to display his versatility and acting ability. It is said to be replete with thrills. The story is by Darryl Francis Zanuck.

"White Flannels" is an unusual screen story of tennis; the tale of a little back-lot urchin who climbs to the tennis championship. It is the first time such a story has been produced on the screen and should prove a vital human interest romance. It is adapted for the screen from the Saturday Evening Post story by Lucian Cary and will be directed by William Beaudine with an all-star cast.

Another all-star cast will be presented in "Matinee Ladies," from the story by Albert S. Howson and S. R. Buchman. This picture will be directed by Roy Del Ruth.



Executives of the Warner Brothers' West Coast Studio, left to right: Raymond Schrock, Jack L. Warner, Production Chief, and William Koenig

Louise Fazenda will have one of her greatest opportunities in "Simple Sis," the temporary title for the Darryl Francis Zanuck story to be directed by Lewis Milestone. It will bring back good old Sis, the lovable little tom-boy with a hundred good-natured tricks.

"The Heart of Maryland," by David Belasco, starring Dolores Costello, supported by a big cast of well known players, is andother on the list.

"The Black Diamond Express" is another of the Monte Blue thrillers. It is a reckless, daring and wild trip through thrill land and abounds in suspense, romance and thrills. The story is by Darryl Francis Zanuck, and direction will be by Herman Raymaker.

Charles Klein's powerful melodrama, "The Third Degree," will be the starring vehicle for Patsy Ruth Miller. It will give her a role in which she is bound to be seen at her best, as it exactly suits her particular talents. She will also have the benefit of direction by Millard Webb. An untitled mystery drama by Arthur Somers Roche will be among the big pictures on the schedule.

Dolores Costello will be seen in "A Million Bid," by George Cameron under the direction of Millard Webb. It is a dramatic romance with a society background, with the girl placed on the matrimonial auction block for sale to the highest bidder.

"Private Izzy Murphy," starring George Jessel, vaudeville headliner and musical comedy star, is a Warner Winner.

Rin-Tin-Tin will be seen as the star in "Tracked by the Police," by Gregory Rogers, and again the wonder dog will be directed by Herman Raymaker. It is a melodrama of the great outdoors, and like all others of Rin-Tin-Tin's, is bound to be a box-office sensation.

Last but not least on the Twenty-six Warner Winners, is "The Gay Old Bird," which will again bring together Louise Fazenda and Willard Louis in a story by Virginia Dale, directed by James Flood. Louis is the gay old bird with a penchant for the cuties of the chorus, until he meets "the peppiest girl in town," who proves to be his own daughter. Miss Fazenda and Louis will provide even more fun than usual in this one.

THROUGH the extensive Warner Brothers studio properties in both east and west, Jack L. Warner, production chief, has been enabled to turn out during the past season the type of screen entertainment that has

Views of the Warner Brothers studios. At extreme ends are the Los Angeles studios and in the center is the Brooklyn plant

West and East Coast Radio Stations to Publicize Warner Product

been good news to the box office throughout the country.

It is a known fact that since the Warners took over the eastern and western plants of the old Vitagraph company, they have co-ordinated one of the biggest motion pictures studios in the world. The combined working facilities of the Warner studio in Brooklyn, and the two in Hollywood, make it possible for the organization to produce at one time an unlimited number of productions. In this connection they are in a position to complete justice to stories calling for either an eastern or western locals.

Jack L. Warner, the generalissimo of all productions being distributed by Warner Brothers, supervises every department aligned with production, from the technical staff to the laboratory, the directors, scenarists, electricians, etc. His associate executive is Raymond Schrock, the man behind many big productions at Universal City and elsewhere.

In the past years, the Warner organization had to depend upon outside laboratories for their prints when the load was extra heavy. Since the merger, the Warners have their own laboratories on both ends of the continent. As a consequence, they injected a new system in the handling of prints. After a print has been in use for a certain length of time, it is automatically returned to either the west coast laboratories, or the eastern plant. Those prints in use west of the Rockies are returned to the coast studios, while those in work east of the Rockies are shipped to the Warner laboratory in Brooklyn. Thus, exhibitors are assured receiving prints that have been completely inspected and fit for presentation.

View of the interior of the radio studio at the Warner Brothers Hollywood plant

The Hollywood plant has a combined floor space of 85,000 square feet. On this huge area it is possible to accommodate anywhere from twelve to fifteen companies with ease and efficiency. At the second Warner studio in Hollywood, there is also ample room to accomodate a large number of working units. The working space covers an area of 97,525 square feet, and this allows room for three open-air studios and four stages in the studio proper.

Adjacent to the coast studios, are the departments supplying the working materials for the various productions. There are cutting rooms, wardrobe departments, architectural, electrical, drapery shops, camera repair shops, garage, blacksmith shop, a big lumber yard, an iron mill, aviary, dressing rooms—in short, everything essential or appertaining to the making of motion pictures.

A striking feature of the new Warner laboratory on the coast is that it is capable of handling 2,000,000 feet of film every twenty-four hours. This is unquestionably a tremendous output and conveys in a way what facilities are on hand under Jack L. Warner's jurisdiction for the production in every detail of the finest of motion pictures.

The electrical plant, with its powerful generating sets capable of flooding, illuminating and turning night into day a city of 60,000 people, conveys some idea of the magnitude of the Warner plan of picture making. As a unit, this electrical plant is up to the minute in the latest improvements in the electrical world.

At the eastern studios in Brooklyn, the Warners have ample space for production. It is one of the oldest, yet one of the best equipped studios in the east. While its stages are seldom active, the fact remains that the organization is equipped at all times to make use of the plant.

No motion picture producing or distributing company in the United States has the interest of the exhibitor more at heart than Warner Bros., nor does any give the exhibitor wider or more varied service. In addition to pursuing all of the usual channels through which publicity and advertising may be dispensed to the best advantage to the box-office of the exhibitor, Warners are constantly adding to this service until they are now unrivalled in the field.

Warner Bros. is the one producing or distributing concern in the industry to maintain its own radio broadcasting stations. Through these stations news of Warner pictures and Warner players, as well as complete and varied programs of every description, are put on the air daily and nightly and are picked up by millions of listeners-in—in all parts of the United States.

Among the features of these programs is the announcement of cities, towns and theatres in which Warner pictures are being played. This broadcasting is not merely a theoretical success. It is an unqualified success for the company and the exhibitors in an advertising and publicity way, as is attested by the thousands of applause cards and letters that are received daily at the radio headquarters of Warner Bros.

At the present time, Warners maintain two of these radio broadcasting stations, one at the West Coast Studios in Hollywood and the other at the Warner Theatre, Broadway and 52nd Street, New York City. Not satisfied that even this exhibitor service cannot be improved upon, Warners are now negotiating for a third station to be opened in the Middle West, thus completing the chain across the continent, and connecting with listeners-in in every city, town and hamlet in the United States. This is an expensive undertaking for this most progressive of picture concerns, but the reaction to the benefit of the exhibitor makes it a well worth while expenditure, according to Warner officials.

The first of the present two Warner stations was opened at the Hollywood studios of the company in March, 1925. It is registered as station KFWB and is operated on a 252-meter wave length.

View of the Radio Masts at KWFB, the Warner Brothers Radio station at the Hollywood Studios

Sam Morris Announces Group Selling of Twenty-Six Winners

Its two imposing 150-foot towers rise directly in front of the studio.

The East Coast station is known to hundreds of thousands of radio fans who listen in nightly as WBPI, which initials stand for Warner Bros. Pictures, Inc. The Eastern station has a wave length of 263 meters and its strength at present is 500 watts.

The Eastern station has put many motion picture stars on the air, described athletic and boxing events from the spot at which they take place, and covers all the leading affairs around New York. Music comprises a large part of the program, whose regular features also include religious hours and cooking lessons, but all the time Warner pictures are being driven home to the listeners.

Stars on the Warner lot at the West Coast studio get a lot of pleasure out of Station KFWB and have proven of invaluable assistance to exhibitors not only in the Western states, but in Canada, Hawaii, Alaska, Samoa and other points in the Far East. These stars at regular intervals act as guest announcers, when also are announced news of Warner productions and items of engagements of Warner Bros. pictures at adjacent theatres. In addition to the regular programs, through a tie-up with the Illustrated Daily News of Los Angeles, news items, stock reports and sporting events are broadcasted, giving the programs a variety that is probably not equaled by the bills of any other station.

The maintenance of these stations in Hollywood and New York and the one to be established in Chicago requires the services of a large organization of radio experts, but they were erected for service to the exhibitor and public alike, and Warner Bros. are more than pleased with results obtained through them.

WARNER BROS. have a bit of good exploitation news for exhibitors playing their pictures. Always known as a firm believer in big exploitation ideas that are different, the Warners this year offered a country-wide tie-up that will even surpass their famous auto float that traveled from coast to coast putting over their classics in the anti-censorship crusade of three years ago.

The plan already launched is a country-wide tie-up in key city centres by means of a floating radio truck which will travel from the studio in Los Angeles to the New York office, broadcasting the Twenty-six Warner Winners on the way over a period of several months, so that every important locality will be reached.

Sam E. Morris, General Manager of Distribution for Warner Brothers

The truck, which started from Hollywood May 4, will stop long enough in each city to let everyone within the surrounding miles know all about Warner Winners and the exhibitors who will play them. It will blanket the country, reaching every locality with the news that Warner pictures will be seen at certain theatres, and telling the public all about the stars and the 1926-27 program.

Among other exploitation plans under way by Warner Brothers as exhibitor aids is a nation-wide exploitation service which will take in districts from coast to coast, and is aimed to help sell the picture to the public for the local exhibitors.

As rapidly as possible, capable exploitation men will be engaged; men experienced in newspaper work, theatre management and who are proven showmen. One of the important bits of knowledge they must have is territorial information. They will not tell the exhibitors what to do, but will go out and do it.

Although the exploitation men in the field will be under the supervision of the home office, their work in localities will be guided entirely by the branch managers and the requirements of individual exhibitors. In other words, the men will work in districts instead of individual branch offices, and will be sent to the spot where aid is especially needed, so that exhibitors can call on the Warner local exchange for help any time and be sure that there are exploitation men in the district to give it to him.

IN formulating the sales policy for the forthcoming series of Warner Bros.' twenty-six productions, Sam E. Morris, general manager in charge of distribution, made known that the series will be sold in group during the early part of the new season.

"There are several reasons for the pursuance of the policy we have inaugurated for the new season's product," said Morris. "Our past year's sales and our amicable relations with exhibitors, and the favorable and highly commendable reports direct from the theatre owners concerning the box-office value of our product, has made it possible for us to begin the coming season somewhat in advance of previous years.

"The fact that we are able to offer the exhibitors twenty-six productions early this fall, indicates in no small measure what results our exhibitor friends have obtained from our 1925-26 product. Each production is a distinctly individual feature, from its inception to completion, with an excellent story, cast of popular players, and efficient directorialship. Many of them could really be called specials.

"In presenting the new series early this fall, it will make it possible for all exhibitors to fit the product in their year's schedule. Our sales organization can safely be said to be one of the finest in the business. As most everybody in the industry knows, when we took over the Vitagraph company we acquired an organization that had to be entirely overhauled. Since that period our sales force has been manned with the best available live-wires in the business. They have been instructed to work on an equitable basis with exhibitors We wantt to live and let live.

"If we can both (exhibitor and distributor) make money, then our mutual ends have been met and our business relations will of course be most cordial. In any event, our primary purpose is to make it possible to do business on a sound businesslike basis, without endangering the valuable properties of the theatre owners.

"Our production chief is well ahead of schedule at this date. An imposing list of box-office productions have been lined up. The season is just ahead, and we are ready to furnish the exhibitors throughout the country the first group of twenty-six individually planned productions."

Warner Bros. exchanges are now located in the following cities: Albany, N. Y.; Atlanta, Ga.; Boston, Mass.; Buffalo, N. Y.; Charlotte, N. C.; Chicago, Ill.; Cincinnati, Ohio; Cleveland, Ohio; Dallas, Texas; Denver, Colo.;

Warner sales executives and branch managers. Left to right: C. R. Osborn, Montreal; E. L. Alperson, St. Louis; Wolfe Cohen, St. John; Frank Meyers, Toronto; R. W. Wilson, Vancouver; D. Farquhar, Winnipeg. Second row: James O. Kent, Pittsburgh; J. N. Byrd, Oklahoma City; Earl A. Bell, Omaha; W. K. Beckwith, Portland, Ore.; W. H. Rankin, Salt Lake City; Morgan Walsh, San Francisco. Third row: Lloyd Willis, home office representative; Edwin Silverman, Chicago; C. W. Bunn, home office representative; J. S. Hebrew, Philadelphia; Nat Barach, division manager, Cleveland; Herbert E. Elder, division manager, Boston. Fourth row: Geo. Balsdon, Jr., New Jersey; Harry Lustig, division manager, Los Angeles; Ben F. Lyon, division manager at Toronto; Arthur Abeles, division manager, New York; Harry Decker, Brooklyn; Nat Beier, New York. Fifth row: Joseph Levy, Kansas City; M. A. Hulling, Los Angeles; A. C. Brauninger; Thos. A. Burke, Minneapolis; Thos. A. Guinan, New Orleans; Harry Olshan, New Haven. Sixth row: J. E. Huey, Dallas; J. V. Allan, Detroit; Charles Gilmour, Denver; Jack Stewart, Cincinnati; Dudley Williston, Indianapolis; M. W. Davis, Charlotte

Dolores Costello Starred in Series of Warner Productions

Dolores Costello, Warner Brothers new stellar player

Des Moines, Iowa; Detroit, Mich.; Indianapolis, Ind.; Kansas City, Mo.; Los Angeles, Cal.; Milwaukee, Wis.; Minneapolis, Minn.; New Orleans, La.; New Haven, Conn.; New Jersey, N. J.; New York City, N. Y.; Oklahoma City, Okla.; Omaha, Neb.; Philadelphia, Pa.; Pittsburgh, Pa.; Seattle, Wash.; St. Louis, Mo.; Washington, D. C.; Calgary, Canada (S. O.); Montreal, Canada; St. John, N. B., Canada; Toronto, 2, Canada; Vancouver, Canada; Winnipeg, Canada.

THE crystallization of an ideal long sought has been realized by Warner Bros. by the acquisition of foreign branch offices throughout Europe with efficient and complete distribution, and in certain spots facilities for the production of motion pictures. This foreign chain, which was taken over with the merger of the old Vitagraph company, is under the management of Gus Schlesinger, one of the oldest and best known foreign managers in the industry.

It is significant to note that only within the past year have the Warner Brothers been able to distribute their product throughout Europe. Prior to that time their pictures were sold to franchise holders in England, France, Germany, etc. Now Schlesinger has so outlined the various foreign offices, that each functions as a distinct and separate unit. In Paris, for example, R. A. Reader has been appointed general manager of the French territory; in London, John Pearson has been made general manager of ten English offices. Schlesinger has established offices in Berlin, from which point he keeps in close contact with the rest of Europe.

When Harry M. Warner returned from a six weeks' tour of Europe which took him to London, Berlin and Paris, he made known some interesting details in connection with the Warner Brothers foreign distribution.

"Our foreign offices are now a complete unit in themselves," said Warner, "and they are functioning in great style. Foreign distribution has grown to enormous proportions during the past few years, and the Europeans have come to the point where they see practically nothing else but American made pictures. Of course, there are producers in England, France, Germany and in Italy. What some of them are now producing will bear watching. As I told the foreign press during my recent visit, America is ready to absorb all the worth while pictures they can make. Our relations abroad are the friendliest, and we are doing business that is fair and square and above board with the theatre owners. And it is our purpose to keep on doing so."

Throughout England and France there are many branch offices. In England, headquarters are in London in charge of Pearson, with branch offices in Birmingham, Leeds, Liverpool, Manchester, Newcastle on Tyne, Glasgow, Scotland, Cardiff, Wales, and Dublin, Irish Free State. Throughout France, with headquarters in Paris in charge of Reader, offices are in Bordeaux, Lille, Lyons, Marseille, Nancy, Strassbourg. Other branches are in Brussels, Belgium; Geneva, Switzerland; and Algiers, Egypt.

Gus Schlesinger, Manager of Foreign Distribution for Warner Brothers

Warner Brothers' pictures are now girding the globe, if that phrase may be permitted. Not only is Europe sewed up in distribution, but also the Latin-American countries, the Orient, South America, Africa, Australia, etc. In fact, there isn't a foreign country that is not at present distributing the Warner Brothers' product. The crystallization of an ideal, born several years ago by the Warners, has come to pass within the short space of a year. And that is an achievement.

TO satisfy the demand for Dolores Costello, one of the screen finds of the year, Warner Brothers, discoverers of this star, announce that she will appear in a series of pictures on

Louise Fazenda and Willard Louis, who will be starred by Warner Brothers in productions on the new schedule

Louise Fazenda and Willard Louis to be Starred in New Program

their 1926-27 program of Winners.

Miss Costello is one of the newest and brightest personalities on the screen, and has been put under a long-term contract by the Warner Brothers. Her performances in the first two productions in which she played important parts won her instant and universal approval.

She has risen to the pedestal of stardom on a wave of popularity. Her work in small parts attracted the attention of other producers, and she was borrowed by Famous Players to play the leading role in "Mannequin."

In "The Sea Beast," Warner Brothers' production starring John Barrymore, she excelled all her former work, and the best indication of the popularity that is now hers are the following excerpts from press criticisms on the New York opening of "The Sea Beast":

Julia Harpman, in the Daily News, said: "We predict Miss Costello will be the screen's greatest woman actress."

Irene Creelman, in the American: "Dolores Costello is one of the finest actresses on the screen."

Harriette Underhill, Herald Tribune: ". . . the unbelievably perfect Dolores Costello."

Sam Marks, in Zits: "Dolores Costello is supremely perfect. We can foresee nothing but success for her."

Frank Vreeland, New York Telegram: "A lovely lady worth fighting for—Miss Costello goes one more step towards her own stardom."

George T. Pardy, Motion Picture News: ". . . nor can the most hard-boiled critic fail to voice admiration of the alluring grace and beauty of the heroine, Dolores Costello."

John Spargo, Exhibitors' Herald: "'The Sea Beast' confirms our opinion that Dolores Costello is one of the finest actresses on the screen."

These are but few of the many splendid criticisms acknowledging her great performance in this production, and Warner Brothers are given great credit for bringing her to light. The producers are preparing special pictures in which she will be starred, and great care has been exercised in the selection of vehicles for her.

INCLUDED in the first group of Warner Brothers' twenty-six productions for the season of 1926-27, will be a number of starring productions by Willard Louis and Louise Fazenda.

The decision to place Louis and Miss Fazenda in stellar roles was brought about directly by the exhibitors who were sold on their box-office pulling power.

Each starring vehicle for these artists will be greater than its predecessor, it is said. This, by virtue of the fact that a constant building up of a star with adequate screen stories, supporting cast and director, will enhance the value of the star as a box-office attraction. Toward this end, a number of big stories have been secured for this new team.

A review of the careers of both Fazenda and Louis reveals at once the strides they have made toward stardom. While both have not appeared in all Warner productions, they have been used by other companies in pictures which Jack L. Warner considered would help build up the popularity and prestige of these players.

Miss Fazenda, as everyone knows, is a graduate of the Sennett school of laughter, where her pigtails and gingham dresses flitted through scores of comedies. Since her entry into the more serious drama, she has risen to greater heights and her elevation to stardom is well earned.

Willard Louis was first brought to screen prominence with his portrayal of the Prince of Wales in "Beau Brummel." He was signed immediately after that production by Jack L. Warner, and during the past year has steadily gained in popularity.

The first of the series of Fazenda and Louis comedies is already under way and will be released with the 1926-27 program.

THE Warner Brothers producing organization has for the past two years experimented with players until only those who have established box-office reputations remain on the list of those under long-term contracts. This elimination process has now achieved its ultimate result, and the Warners can present stars whose names outside a theatre guarantee satisfactory box-office results and a well satisfied patronage.

Monte Blue is a splendid indication of the calibre of stars to be presented by Warner Brothers. This young actor has appeared in some of the most successful pictures produced in the last two or three years. Many are the theatre owners and managers who have requested a Monte Blue production to pull up business destroyed by the screening of bad pictures.

He will be seen in a series of big outdoor productions similar in type to "The Limited Mail," a decision by the producers which will fill the tremen-

Warner Brothers' Stars, left to right: Rin-Tin-Tin, Irene Rich, Patsy Ruth Miller and Monte Blue

Many Stars and Featured Players in Line-Up for New Season

dous demand for this star in pictures of this type.

"Lady Windermere's Fan," and "Silken Shackles" are but two of a long line of successes in which Irene Rich has proven herself as a consistent and great actress. Her admirers are manifold and her work is regarded as the acme of histrionic ability. She has been deservedly referred to as "the Bernhardt of the screen," and her pictures are always looked forward to with eager interest. It is unnecessary to speak of her box-office value. Past performances of productions in which she has starred speak for themselves. On the new production program Warner Brothers will present her in pictures adapted from famous plays and novels, and her customary sterling performances will put them among the big screen achievements of the season.

George Jessel, musical comedy and vaudeville headliner, has been signed to a three-year contract and will appear in a number of Warner pictures, the first of which will be "Private Izzy Murphy."

What is looked forward to as becoming one of the funniest and most popular screen comedy teams will be seen in a number of pictures on the new Warner schedule. Louise Fazenda and Willard Louis, both popular in their own right, will unite their efforts to provide screen entertainment for their large public. Special vehicles have been prepared for this pair of comedy aces and those acquainted with their plans have their laughing apparatus already in training. The past performances of these two stars are too well known to need mention, and millions will raid the box-office to witness their antics in their forthcoming Warner Brothers features.

Patsy Ruth Miller is another Warner star of undisputed popularity. She has risen to stardom through her splendid work in some of the finest pictures produced. Her performance in "The Hunchback of Notre Dame" brought her well earned fame, and her success in her lastest Warner production, "Why Girls Go Back Home," ranks her among the biggest box-office bets in the industry. The coming season will see her in productions adapted from the best stories to be obtained.

"The Night Cry," in addition to being one of the best pictures of its type yet produced, establishes its canine star, Rin-Tin-Tin, as a box-office bet. Reports from the field on all this dog's pictures can be summed up in the brief statement, "a clean-up," and his productions on the new schedule are planned bigger and better than ever.

In addition to the above star line-up, a list of stock players under long-term contracts, and chosen for their stellar possibilities, have been signed to play important roles in pictures now being prepared for 1926-27. The girls were selected for their beauty and dramatic ability, and they have already proven their worth in several Warner Brothers productions. John Patrick and Heinie Conklin are also on this list of contract players, and both are familiar to the public for their splendid work in supporting roles.

Helene Costello, sister of Dolores, who played the leading feminine role with Lowell Sherman in "The Love Toy," is

Directors of Warner Brothers productions. Left to right, top row—Millard Webb, Alan Crosland, James Flood, C. Francis "Chuck" Reisner and J. Stuart Blackton; bottom row—Roy Del Ruth, William Beaudine, Herman Raymaker, Walter Morosco and Lewis Milestone

Large Number of Prominent Directors Will Make Warner Winners

one of two players in that production to be signed; the other being Myrna Loy, the Warner Brothers' blonde vamp. Both of these young actresses give every promise of winning stellar honors and will be seen in many of the big productions on the new season's schedule.

Doris Hill, another talented miss and a newcomer to the screen whose beauty has won her an opportunity and a contract on the Warner lot, will be cast in special roles in forthcoming pictures, and judging from reports received from the coast her future is assured.

John Patrick has appeared in many of Warner Brothers' productions including "The Cave Man" and "The Honeymoon Express," and his subtle comedy has won him a unique place on the screen. Heinie Conklin has also played in several pictures for this concern, chief among which are "The Night Cry," starring Rin-Tin-Tin, and "The Sap."

YOUTH, new ideas, fresh creative genius, the essentials upon which the motion picture industry depends for its existence, are much in evidence in the Warner Brothers' directorial line-up, and each of these directors, in spite of his youth, has established himself beyond doubt a consistent box-office record breaker.

The directors selected by Warner Brothers, and assigned to produce next year's production program, are without doubt among the pick of their profession. They are much in demand, and when not actually working on the Warner lots are loaned out to direct other stars.

Millard Webb, maker of "The Sea Beast," has been loaned to Joseph M. Schenck, United Artists, to direct Norma Talmadge's next feature. Each of his past productions have established him as a success, but "The Sea Beast" has put him in a class with the biggest and most successful directors in the industry.

Webb will produce five pictures on the 1926-27 Warner Brothers production program, including an adaptation of a famous play, "My Official Wife" and two widely-read novels, "The Brute," and "A Million Bid." The other two are "Irish Hearts" and "The Third Degree."

Lewis Milestone will direct four pictures, also adaptations of famous plays and novels by well-known authors, "Dearie," "What Happened to Father," "The College Widow," and "Simple Sis."

Herman Raymaker has made his mark in motion picture production and will be responsible for "Across the Pacific," "Tracked by the Police," "The Hills of Kentucky" and "The Black Diamond Express," on next season's program.

William Beaudine, one of the directors in greatest demand on the West Coast, has just completed Mary Pickford's two last pictures, which proves beyond doubt his undisputed success. His productions on the Warner program for 1926-27 will be "White Flannels," and two others as yet untitled.

Among the better-known box-office directors is Roy Del Ruth. His humorous titles and hilarious comedies have amused audiences all over the world. His last Warner Brothers picture, "Hogan's Alley," was successful through-

Authors of stories for Warner productions. Left to right: Charles E. Blaney, E. Phillips Oppenheim, Virginia Dale, Mary Roberts Reinhart, Carolyn Wells, Lucian Cary, Ben Hecht. Second row: George Ade, Charles Klein, Harold McGrath, Clyde Fitch, Victorien Sardou, Arthur Somers Roche.

Seventeen Popular Authors Contribute Story Material to Program

out the country, and his productions on the new schedule will without doubt prove equally as popular. "The Inevitable Millionaire," "Don't Tell the Wife," "The Florentine Dagger," and "Matinee Ladies," will be sponsored by this comedy director.

Walter Morosco was graduated by the Warners from scenario writer to director. His assignment was the Irene Rich starring vehicle, "Silken Shackles," which at a private showing was said to be one of this star's best productions. For his splendid work on this feature he has been signed to produce "The Climbers" for next season.

One of the successful pictures on the 1925-26 Warner program is "Why Girls Go Back Home," directed by James Flood, who has consistently batted one hundred per cent at the box office with each of his pictures. "Bitter Apples," "Divorcons," "The Gay Old Bird," and "What Every Girl Should Know," will be made under his master hand.

SEVENTEEN of the world's best known writers of fiction will be among the authors who will provide the stories for the first twenty-six pictures on the Warner Brothers' 1926-27 production schedule.

Millions of readers the world over will be familiar with the titles of these productions, and will be eagerly awaiting the picturizations of the most interesting stories they have ever read.

Warner Brothers were among the first to bring the greatest literary classics to the silversheet, and have from year to year continued a policy providing for the production of stories from the pens of famous authors. Each succeeding year has proven their policy more valuable from every angle, and Warner's 1926-27 production schedule includes the names of many of the modern writers.

The undisputed value of the names of these authors will add one hundred per cent to the value of the pictures adapted from their stories. The titles of these productions will be as familiar to the public as are the names of the stars featured in them. This is a combination in the motion picture field which cannot be beaten from an exploitation angle.

The selection of stories has been made with a careful eye to their motion picture potentialities, and only those which contained the elements necessary to their adaptation to the screen were finally decided upon. Those which have been chosen are as widely diversified in the theme, plot, locale and style as the fertile brains of the geniuses which conceived them could well make them.

George Ade, one of the best writers of wholesome comedy-drama with effective human touches, which make his works masterpieces, is one of the authors to be presented by Warner Brothers. Hisc contribution will be "The College Widow," which enjoyed a long and successful run as one of the best plays produced in this country.

E. Phillips Oppenheim, known as one of the greatest writers of mystery yarns in the world, offers "The Inevitable Millionaire," under the Warner banner, a story that contains all the unexpected twists and thrilling situations for which this great author is so well known.

Mary Roberts Rhinehart, who won a niche in the hall of literary fame with stories of the great outdoors and superb comedies which created sensations on their publication, will greatly enhance her present world-wide popularity when her screen version of "What Happened to Father" is released.

"The Divorcons," another famous play by the two eminent French authors and playwrights, Victorien Sardou and Emil de Najac, is typical of the splendid calibre of all the stories and plays chosen for production.

Arthur Somers Roche will contribute two of his beloved romances; Carolyn Wells and Virginia Dale are two women authors who have earned enviable reputations in the literary world and will contribute respectively, "Dearie" and "The Gay Old Bird."

Charles E. Blaney's old melodrama "Across the Pacific" will be looked

Warner Brothers scenarists. Left to right, top row—Edward Clark, Bess Meredyth, Maude Fulton, Mary O'Hara and Darryl Francis Zanuck; bottom row—John Wagner, Philip Klein, Ewart Adams, Robert Hopkins and E. T. Lowe, Jr.

Foreign Directors and Writers Added to Warner Production Staff

forward to by all book lovers as one of the pictures which holds greater possibilities than any "meller" yet produced.

"The Third Degree," by Charles Klein; "My Official Wife," by Richard Henry Savage; "White Flannels," by Lucien Cary; "What Every Girl Should Know," by John Wagner; "Hills of Kentucky," by Leroy Whitney, "Bitter Apples," by Harold McGrath; "The Climbers," by Clyde Fitch; "The Woman Tamer," by Stanley Shaw; "The Florentine Dagger," by Ben Hecht; "The Brute," by W. Douglas Newton, and "A Million Bid," by George Cameron, are other widely read stories and plays by these famous authors which Warner Brothers will produce for the coming season.

THE youth and established ability much in evidence in the scenarists signed by Warner Brothers to prepare the 1926-27 production schedule is in keeping with this company's policy of new talent, fresh creative genius, and the enthusiasm of youth in the production of its pictures.

Each writer signed has a long list of successful achievements behind him. All have, without exception, been associated with the biggest directors in the industry, and have made adaptations of many of the world's greatest literary classics.

Bess Meredyth is one of the best-known of screen writers, and was responsible for the adaptation of "Ben Hur." She was later engaged to adapt Herman Melville's famous story of the sea, "Moby Dick." "Don Juan," the second of the Warner's Barrymore series, is another production adapted by her, and several of the biggest features planned on the Warner Brothers' new program will come from her pen.

Hal Wallis, in charge of publicity at Warner Brothers Hollywood studios

Paul Ludwig Stein, German Director, signed by Warner Brothers

Edward T. Lowe, Jr., who adapted to the screen Victor Hugo's "The Hunchback of Notre Dame," has also written many Warner Brothers successes. Lowe will be responsible for pictures already in preparation for Warner Brothers' new schedule.

John Wagner and Philip Klein have both earned envious reputations as writers of the best short stories, and both are experienced scenarists, having adapted many famous stories to the screen for the largest producing organizations in the industry. They have been assigned the adaptations of important features, and their past performances guarantee the value of their work.

Not content with scouring only this country in his efforts to secure the best screen writers in the world, Harry M. Warner went to Europe and signed some of the best talent to be discovered there. He returned with a contract under which Robert Leiberman, recognized as one of the best writers for the screen in the world, will undertake to adapt several of Warner Brothers most important productions. Herr Leiberman has been responsible for many of the best pictures that came out of Germany, and his work for Warner Brothers is looked forward to with eager interest.

The author of "The Humming Bird," Maude Fulton, one of the greatest legitimate stage successes of this era, is another of the well-known screen writers signed to prepare the 'scripts for productions on the new program. Miss Fulton has made a specialty of adapting screen material, and is regarded as an expert in screen writing.

Darryl Francis Zanuck will be well remembered for the many successes he wrote for Warner Brothers on their 1925-26 production schedule. He is already at work adapting material purchased for production on the new schedule. Another scenarist known for his work in adapting many literary classics to the screen is Edwart Adamson.

WARNER BROTHERS publicity is the perpetual spotlight, riveting public attention on Warner Brothers' productions. It is a never-ceasing, globe-encircling stream of constantly renewed information on the activities, stars, productions and all matters pertaining to the making of Warner's pictures.

The volume of publicity obtained by this producing organization, when measured as newspaper space, totaled the amount of 500,000 columns for the past year. This is the result of a service which reaches a total of 3,500 newspapers, giving them all the up-to-the-minute news at regular and frequent intervals.

DETERMINED to give the exhibitors the very best obtainable in directors and writers as well as stars, Warner Brothers went to Germany and Austria this year and made additions to the directorial and writing staffs in the persons of Paul Ludwig Stein, Michael Courtice, noted Viennese director, and Robert Lieberman, noted writer.

Herr Stein graduated from the continental theatre, where he was associated with Ernst Lubitsch, to the directorial end of the Sacha Film Company in Vienna. From there he went to Germany and became associated with Ufa, making "Martyrium" and "La Traviata" with Pola Negri, presented in America under the title of "The Red Peacock." Other productions by this director were "The Lion of Venice" for Emelka and the Trianon picture "A Dream of Happiness."

Michael Courtice directed "Moon of Israel" for Sascha productions in Austria. Warner Brothers will turn over to Stein and Courtice the biggest of their coming productions.

Robert Lieberman is known today as one of the foremost cinema writers in Europe. He has written and adapted for Ufa some of their biggest successes and was recommended by Ernst Lubitsch.

Short Subjects and Serials

Hal Roach Signs Mabel Normand for Series

UPON the completion of "Raggedy Rose," Mabel Normand's first comedy since her return to the screen, Hal Roach has signed her to a contract whereby she will be seen in a series of two reel comedies for release through Pathe.

Miss Normand arrived in New York Thursday, April 29th, to arrange her business affairs before returning to the coast abcut the early part of June to make her first comedy under the Roach and Pathe banners.

Red Seal to Make 'Magic' Reels for Coming Season

During the coming season Red Seal Pictures will release thirteen one reelers to be known as "Keeping 'em Guessing." They will be made with the Magicians Club of America, and Max Fleischer, who will supervise production, announces "will be entertainment of an amusing sort, exposing innumerable parlor tricks and magician stunts."

Henry Whittemore, John Kane, Martha Madison and others are featured and Morris Riskind will title and edit the series. Floyd Buckley is directing and Frank Zukor is chief cameraman.

Cast for New Witwer Series Completed

The cast of "Bill Grim's Progress," the first of two new series of "featurettes" based on the magazine stories of H. C. Witwer, has been completed. The leading feminine role will be played by Margaret Morris and the hero will be Jack Luden. Gertude Short will enact the part of Pansy and Grant Withers, the "heavy" in the current Witwer series, "Fighting Hearts," will have a similar role in the new series. The two comedians Al Cooke and Kit Guard will continue their antics.

Finishing "Fighting Hearts"; Title Selected

The title of the final chapter of the F. B. O. series, "Fighting Hearts" has been selected. It is "All's Well That Ends Well" and will mark the last short subject in which Alberta Vaughan will appear as she is scheduled to star in a series of features to be produced next season by F. B. O.

"Mum's the Word" Title of New Pathe Comedy

Under the supervision of F. Richard Jones, Leo McCarey has finished directing "Mum's the Word", a new Hal Roach Pathe comedy starring Charles Chase. The cast includes Martha Sleeper, Anders Randolf and Virginia Pearson.

"Topics" Issues Code of Ethics

Pathe Reel Release Gives Reasons for Success; Celebrates Seventh Anniversary

A SINCERE pledge in the form of a Code of Ethics from the producers of Topics of the Day, Timely Films, Inc., is the method this organization has taken to celebrate its seventh anniversary. No banquets, speeches or anything of that nature usually in form at anniversary celebrations, but a statement of intent incorporated in the code of ethics which, the producers wish to emphasize, is as old as the reel itself.

The Code is as follows:

1. Service to every theatregoer and exhibitor, to our country and to civilization. Our Topics to brighten lives, bring hearty laughs and helpful hints to 100 per cent. of our readers.
2. Quality of our product, both editorial and mechanical, to be maintained at the highest standard and finest calibre regardless of expense.
3. Decency to be the guiding star of our material. Risque jokes, profanity in any form to be avoided. Our product at all times to be clean and wholesome.
4. Respect and tolerance for all creeds, sects, races, religions, organizations and individuals. To refrain from ridicule or any disrespectful references that might tend to cause humiliation or embarrassment.
5. Neutrality in all questions and controversies whether political, semi-political, religious, civic, state or federal. To refrain from any reference to political parties, secret organizations, individuals or firms, or trade names or any reference that might possibly be construed as either destructive or constructive publicity.

Amedee J. Van Buren

Educational Lists May Releases

Seven Two-Reel Comedies and Six One-Reel Fun-Films Ready for Exhibitors

FOREMOST among the list of releases scheduled by Educational for May is "The Vision," the Technicolor two-reel production made by Romance Productions of which Eugene Roth is president. Julanne Johnston and John Roche appear in this, the first of six productions to be produced, famous paintings furnishing the story inspiration. "The Vision" was inspired by Sir John Everett Millais' canvas, "Speak, Speak."

Incorporated in the list of two-reel comedy releases is one from Lupino Lane titled "His Private Life," which details Lane's life in an army camp. Jimmie Adams in "Gimme Strength," a Christie production, is another of the two-reelers for May release.

"Big Boy," the popular two year old star of the Educational-Juvenile comedies, will be seen in "Bear Cats." Johnny Arthur is featured in "Mr. Cinderella," an Educational-Tuxedo comedy in two reels.

Neal Burns and Vera Steadman will be co-featured in "Papa's Pest" a Christie two-reel comedy which brings this team together for the fourth time this year. Two Mermaid comedies, "Going Cray," which features Lige Conley, and "Creeps," in which Lou Archer and Phil Dunham share the leading honors, will also be released during May.

Educational's one-reelers for the month include three Felix the Cat animated cartoon comedies, "Braves the Briny," "Tale of Two Kitties" and "Scoots Thru Scotland"; two Cameo Comedies, "Who's Boss," with Cliff Bowes, and "What a Life," featuring Frank Davis, and a Lyman H. Howe's Hodge Podge, "From A to Z Thru Filmdom." There will also be ten Kinograms for the month, two each of the five calendar weeks.

Cranfield & Clarke English Branch Established

According to W. F. Clarke, general manager of Cranfield and Clarke, Inc., the new office at 35 Piccadilly Mansions, Shaftesbury Avenue, London, England, has been established.

Resume of Current News Weeklies

PATHE NEWS NO. 37: Washington, D. C.—Congress roused by Prohibition issue; Tientsin, China—You don't have to know how to ride a horse to play polo; Moscow, Russia—Soviet Government opens big power plant; Hollywood, Cal.—A finished acrobat at the age of eight years: Washington, D. C.—Will represent U. S. at Geneva disarmament parley; New York City—Plans New York-Paris non-stop flight; St. Louis, Mo.—School boys of America honor Roger Hornsby; New York City—Prominent exhibitors of the South return to America after extended trip abroad. Ft. Hancock, N. J.—Uncle Sam's mighty "watch-dog" roars in practice; Stockholm, Sweden—School children take part in annual festival; Los Angeles, Cal.—Falls "down-stairs" from the sky; White Sulphur Springs, W. Va.—Tennis stars show fine form at Mason and Dixon tournament; Huntsville, Tex.—Gov. Ferguson pays first visit to penitentiary; New Orleans, La.—Prepare for autumn gridiron battles: San Antonio, Tex.—Battle of Flowers parade marked by tribute to heroes of the Alamo; Cape Henry, Va.—Celebrate 319th anniversary of arrival of Jamestown colonists; St. Louis, Mo.—Girl Scouts give colorful festival.

PATHE NEWS NO. 36: New York City—'Dr. Circus" pays annual call at Bellevue hospital; Oslo, Norway—Norge completes second lap of trip to North Pole; Philadelphia, Pa.—Track stars score brilliant triumphs in Penn Relays; Fort Worth, Texas—"Who will meet Dempsey?" asks boxing world as champion signs with Tex Rickard; Tripoli, Africa—Mussolini accorded royal honors on visit to enhance national prestige; New York City—Hakoah soccer players win in U. S. Maharaja of Kashmir might be envious of this procession from the East; Philadelphia, Pa.—College and school stars make annual Penn Relay meet a brilliant success.
debut; Monterey, Cal.—Exclusive pictures of 2d Battalion, 76th Field Artillery, in thrilling maneuvers at their camp; Langley Field, Va.—Observe Uncle Sam's airmen in action.

INTERNATIONAL NEWS NO. 36: Ft. Hancock, N. J.—East and West big guns thunder; New York City—Society riders thrill horse show throngs; Los Angeles, Cal.—Missing schooner returns from perilous voyage; Boston, Mass.—Christen New England's crack express train; New London, Conn.—Newest Peruvian submarine is made in the U. S. A.; San Antonio, Tex.—Fiesta de San Jacinto opens with pomp; Vintage, Pa.—Automobile graveyard makes millionaire of junkman; Los Angeles, Cal.—New styles in flivvers for Summer sport; Chicago, Ill.—And here's another equally at home on land or sea; Kweihwating, Mongolia—Weird stilt dancers answer Spring's call; Alberta, Can.—Canadians round up great buffalo herd. Los Angeles, Cal.—Devout followers welcome Evangelist's homecoming; The Cascades, Ore.—Army airmen conquer cloud-topped Cascades; New York City—Giant Sikorsky plane goes out to sea to welcome Renee Fonck; Los Angeles, Cal.—Found—a job that never loses its thrill.

FOX NEWS, VOL. 7, NO. 61: Tripoli, Africa—Italy's dictator arrives at port of North African colony in blaze of glory; Fairfield, Ohio—Army air force wages a war in the clouds with the greatest peace-time concentration of planes; Atlanta, Ga.—Opera songbirds at play—Southern society folk entertain the stars with old-fashioned barbecue; Charleston, S. C.—Cadets of "The Citadel," one of the oldest military colleges in the country, pass in formal review; Paris, France—Twice a week thousands go to shop at the outdoor "stamp stock exchange," a paradise for collectors; El Paso, Texas—Jack Dempsey signs to meet contender; Des Moines, Iowa—Track records fall as college athletes meet; New York City—Half million dollar fire in tenement district drives 250 families to street; Belmont Park, L. I.—Society witnesses thrilling two-mile steeplechase.

Scenes from the Romance Production, "The Vision," released through Educational

FOX NEWS, VOL. 7, NO. 62: Cannes, France—An Airplane Trip over the French Riviera; New York City—Rene Fonck, war hero and French ace, comes to U. S. to fly to Europe; Miami, Fla.—Seaplane crashes into residence district and sticks in roof of house; Chicago, Ill.—New type of car that travels on land or water; San Antonia, Texas.—A "back-yard oil boon" starts after residents accidentally taps vein while digging; Wareham, Mass.' Warm weather starts herring run; Maines City, Fla.—Comfort and piety are judiciously mixed for congregation of "Rocking Chair Church"; Zurich, Switzerland—Celebration of end of winter, a rite observed for four centuries; Buffalo, N. Y.—Police show how gang of pay-roll bandits are captured by Morse code; San Antonia, Texas—Pilgrimage to the Alamo; Cape Henry, Va.—Pilgrimage marks 319th anniversary of landing of Cap. John Smith's band; Oklahoma City, Oklahoma—Celebration of "89ers" draws record crowd. Suffern, N. Y.—American Canoe Club greets Spring; Dayton, Ohio—Fox News airplane goes aloft with a squadron of flying craft.

KINOGRAMS, NO. 5181: New York City—40,000 fans see Yanks win first home game; New York City—Mounted cops shine in "suicide" stunts; Pulham, England—"Norge" visits England on way to North Pole; Fairbanks, Alaska—Defy death again in the icy North; New York City—Chauncey M. Depew passes ninety-second milestone; El Monte, Cal.—King of beasts takes job as music critic; Guantanamo, Cuba—The sea dogs bark.

KINOGRAMS, NO. 5182: Norway—The Norge arrives from England; New York City—Bellevue sick and crippled are cheered by annual visit of "three-ring" performers; New York City—Ancient military organization presents colorful sight in its impressive march; Fort Worth, Texas—Tex Rickard, who adds champ's autograph to his collection; New York City—Fire fighting in the metropolis; Paris, France—Even the Maharaja of Kashmir might be envious of this procession from the East; Philadelphia, Pa.—College and school stars make annual Penn Relay meet a brilliant success.

Ann Cornwell to do Comedy for Christie

Ann Cornwell has signed a contract with Al Christie whereby she will appear in several of his two-reel comedies for the coming season. She will alternate her comedy work with engagements in the feature productions of other companies.

Miss Cornwell was under the Christie banner two years ago when she was Bobby Vernon's leading lady in "Bright Lights".

Six Lloyd One-Reelers to Be Re-issued by Pathe

Beginning June 13th Pathe will re-issue six of Harold Lloyd's one-reel comedies to be available at the rate of one every other week.

"Bebe" Daniels is featured in the cast with Lloyd. The names of the six follow: "Step Lively," "Are Crooks Dishonest?" "Swat the Crook," "Ring Up The Curtain," "Count Your Change" and "Kicked Out."

Opinions on Current Productions

"Fight Night"

(Pathe-Sennett—Two Reels)

(Reviewed by M. T. Andrews)

REALLY one of Billy Bevan's finest comic strips in a long stretch. Henpecked husbands who would like to sneak out a couple of nights a week to a poker game, will positively gloat in this picture. Billy is one of those Bringing-up-Father unfortunates whose better half insists on his staying home and singing old time melodies with mother-in-law. However he has his own ideas of a good time, ideas which are personified in Natalie, a pretty saleswoman. In order that these ideas materialize, Billy manages to have once a week a fight night at the club, where he mixes up, so he claims, in the art of manly self defense. The happy days come to an abrupt end however, when one night mother-in-law and wifie listening in on the radio, hear the announcement that Billy and Natalie are winners of the Charleston contest. There is no end to the succession of funny gags which will be found irresistible.

The Cast

Billy Bevan, Natalie Kingston, David Morris, Barbara Tennant, Evelyn Sherman and Janet Royce. Gil Pratt and Jefferson Moffitt directed.

Summary—Good booking. The comedy is above the average and should do good business in any house.

"Love's Hurdle"

(Universal-Stern—Two Reels)

(Reviewed by M. T. Andrews)

THIS is one of "The Excuse Makers," a new series of high class two reel comedies adopted from the stories by William Anthony, and produced for Universal by Stern Bros. The series feature Charles King supported by Adrienne Dore and Constance Darling. King, who has the personality, vim and the essential makeup of a spontaneous comedian, should build a large following for himself. In "Love's Hurdle" King has a suitable vehicle, that of an impoverished shoe clerk who is an aspiring social climber. His first attempt is via horseback riding, and his sorry efforts with the prancing steeds are constantly riotous. Later when the society belles visit the shoe store where Charlie is clerking, he furnishes a goodly portion of fun by pretending to be the owner of the establishment. Good direction by Francis Corby.

Summary—Very amusing comedy, fine cast and good acting. Should do well in all but the first run houses.

"Human Beings or Illusions"

(Burkhardt's Plastic Film—2nd Series)

(Tiffany-Renown—Two Reels)

(Reviewed by Edw. G. Johnston)

COMES another Burkhardt Plastic Film from Paris, bidding to cutrival the first of the series presented a few weeks ago in a number of the leading first run Broadway theatres, New York City.

Here is a novelty in every sense of the word and it's one of the most interesting examples of European ingenuity in this line ever turned out. Comparatively new in its field, it may be well to give a short explanation—although a review of the previous release appeared in this publication under date of April 3.

Primarily, the effect sought for and accomplished by the producer, is that certain pictures of figures projected through a scrim curtain, seem to be doing their dance or acrobatic feats on the stage—and take on an uncannily life-like appearance throughout the performance.

This particular release is made up of a number of "acts," among which are included the "Star Trio" (acrobatic), "Harlequin" (dance number), "Borgia Dance" and another acrobatic number (male and female artists).

The illusion is further strengthened by the use of a drop in keeping with the nature of the act, and these, together with the scrim curtains and full orchestration furnished by the distributor, are all that is necessary for the presentation. Border light equipment of any modern first run house is sufficient for the light effects.

Summary—Here's a new dish to serve out to your patrons. It's novel and most interesting and the illusions are very well worked out. Strictly a first run booking.

"The Emergency Man"

(Universal-Mustang—Two Reels)

(Reviewed by M. T. Andrews)

EDMUND COBB is featured in this clean-cut western which has enough action and heart interest to appeal to a vast majority of western fans. Cobb impersonates Tom Regan who defends a youthful derelict from the town bully, and later acting under threat consents to pose as the missing heir and long lost son of Mrs. Camfield. A crooked lawyer scheming to possess Mrs. Camfield's fortune, instructs his dissolute son to force her daughter, Dora, into marriage, while he instigates Tom's arrest for false murder. However the derelict discloses himself as the rightful son and has the villain arrested for embezzlement, while Tom is taken in the family as son-in-law. For a two-reeler the picture has exceptionally good continuity and an unusually interesting plot. Good photography. Directed by Edward Laemmle.

Summary—Overdone in spots but a safe booking wherever fast, entertaining, short westerns have a following.

"Pathe Review No. 19"

(Pathe—One Reel)

A BOAT trip on the River Danube through the part of Austria constitutes the first part of this Review. There are magnificent shots of quaint old town and castles lining the banks of this historical river. Beehee and Hassan, the bouncing acrobats, are seen in practice in the open landscape, photographed with the process-camera, invented by Alvin V. Knechtel. The third part of the Review is a Pathe color study of ancient Athens, Greece, still defying the dust of centuries in a few tottering columns, temples and the theatre of Dionyssos.—M. T. ANDREWS.

"Canary Islands"

(Fox Variety—One Reel)

THIS one-reel scenic is visualized as told to the audience by a homesick canary. His chirping in the gilded cage takes the form of expressed yearning for the languid beauty of his native isles off the coast of Africa. The canary takes us on a winged voyage over the island where we see the outdoor sewing circles, famous the world over for their needle work, the irrigation reservoirs nestled high in the hills, banana plantations and a most unique mushroom-shaped tree, which was a thousand years old when Christ was born.—M. T. ANDREWS.

"Too Many Relations"

(Fox—Two Reels)

(Reviewed by M. T. Andrews)

FAIRLY good domestic comedy in this two-reeler, which is based on one of the series of "The Married Life of Helen and Warren." Warren and Helen have barely unpacked their trunks when they are "afflicted" with Warren's brother Oscar, his wife and their mischievous kid. Many amusing complications arise when Know-it-all Oscar all but puts the house out of commission. He boasts of his skill as an electrician, with the result that all the fuses are blown out; his plumbing skill is no better, and he mixes up the pipes so that water comes through the stove and gas through the bath tub, and finally makes a wreck of the roof when trying to shingle it. At last, Oscar decides to leave and Helen and Warren sigh with relief, when, to their consternation, Helen's brother arrives with his family. Good direction by Albert Ray.

The Cast

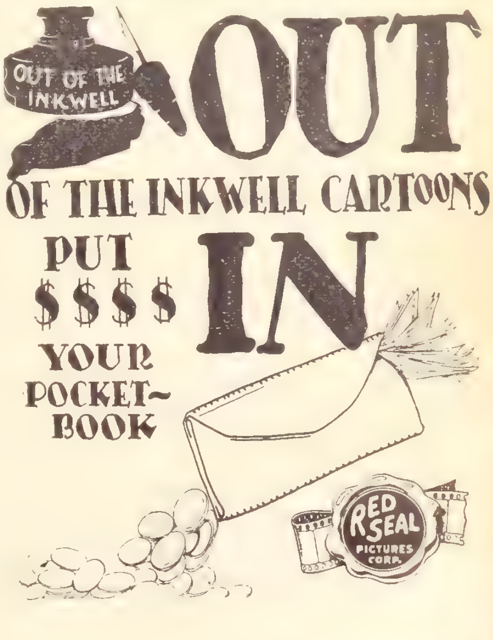
Helen	Kathryn Perry
Warren	Hallam Cooley
Oscar	Arthur Housman
Lucille	Delva McKay
Billy	Jimsy Buodwin
Pal	Himself

Summary—While the comedy is not uproarious, it nevertheless presents some ludicrous incidents in the life of a young married couple, a problem so universal in its appeal that it cannot fail to capture the interest of your patrons.

"Separated Sweethearts"

(Universal-Blue-bird—One Reel)

ARTHUR LAKE appears to advantage in this one reeler supported by a competent cast, although his good work is partly offset by a faint story. Reading of an abduction case Arthur is inspired with fear for the safety of his sweetheart. He calls her on the phone, but when she answers a mouse appears and she screams, making him believe at the other end of the wire that she is being abducted. A wild chase follows in which the girl's parents, police, and Arthur participate, only to learn that she was going out for a ride with a pair of friends. Nevertheless Arthur earns his just reward. This story is only fairly entertaining and will appeal to the juvenile patrons in particular. Arthur Lake as the sheepish lover is capital.—M. T. ANDREWS.



"She's My Cousin"

(Universal-Stern—Two Reels)

(Reviewed by M. T. Andrews)

THIS is another of "The Excuse Maker" series of high class comedies featuring Charles King with Constance Darlington in the supporting cast. It is the "most unkindest" travesty on ye goode, olde bachelor days, when a feller hangs his lid on many a doll's peg. Charles is a confirmed woman hater, but when acting as the best man for his friend, he finds the bridesmaid so attractive that the ceremony culminates in a double wedding. A series of knockout complications pile up when the new bride discovers photos, stockings, and other telltale evidence in his "bachelor" apartment. Charlie manages to clear himself with a series of clever alibis, but is finally trapped and forced to a show-down on his wild oats days. However he is ultimately cleared and forgiven by his wifie. Splendidly directed by Francis Corby.

Summary A dandy comedy with 85 per cent. box office appeal. Excellent situations and good acting throughout.

"Felix the Cat Misses His Cue"

(Educational—One Reel)

THERE have been rumors to the effect that Felix entertains a dislike for a Chinese laundry. We don't blame the Cat a bit, not since we saw him in the above cartoon in which Felix gets so disgusted with Chinks, that he drills a secret passage through the Earth, clear to the antipoes, to shake off the memory of everything Chinese. To his great consternation he finds himself in China and more "queue" troubles follow, until a kind-hearted immigration official, who finds the Chinese quota filled, saves Felix from further misadventures with Chinks.—M. T. ANDREWS.

"Fighting Hearts"

(F. B. O.—Two Reels)

(Reviewed by M. T. Andrews)

THIS is No. 5 of the two-reel comedy series, "Smouldering Tires," starring Alberta Vaughn, supported by excellent cast in a decidedly pleasing story. Fast action, suspense, thrills, all interwoven with a sympathetic romance, should win a large following for those series in all neighborhood houses. The action centers around Oceanville's annual Auto Races in which Harry and Tod, rivals for Sally's hand, are entered. Sally, however, favors Harry, who is also the editor of her Journal, while she detests the villainous Tod. To revenge himself Tod first wrecks the press, then hires thugs to keep Harry from the races. Sally starts the race, Harry revives and takes the wheel, finishing first. No small amount of fun is contributed by Tom and Jerry, printer's helpers, who enter the race in a car that has wheels on both top and bottom so that when it makes a turnover it can still run. Directed by Ralph Cedar.

The Cast

Sally Tracy	Alberta Vaughn
Harry Grayson	Larry Kent
Tod Raleigh	Grant Withers
Tom O'Rourke	Kit Guard
Jerry Hawkins	Albert Cooke
Luckus Raleigh	William Tucker

Summary—Fine type of production with the peppy Alberta in fully entertaining story. Good comedy. Should please majority.

NOW BOOKING

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NED WAYBURN
And
THE FOLLIES GIRLS
Cranfield & Clarke, Inc.
729 Seventh Avenue, N. Y. C.

"The Uncovered Wagon"

(Pathe—One Reel)

THIS one-reeler is a fantastic burlesque on the Covered Wagon, with Paul Perrett, Katherine Grand, Noah Young and others in the cast. A long train of fool-hardy pioneers in covered flivvers sets out for the conquest of the West. On their way they are beset by "Injuns," mounted on bikes, but still using bow and arrow. The "Chief" is summoned hastily from the golf links, and he and his caddies lead the attack. The leader of the pioneers and his sweetheart seek to escape via the inter-city trolley car, but find it filled with more "Injuns." A hot pursuit follows. There is a nice bit of comedy in the scene where the pioneers are "Fording" the stream. On the whole this western is mildly entertaining. Jay Howe directed.—M. T. ANDREWS.

"Mum's the Word"

(Pathe-Roach—Two Reels)

(Reviewed by M. T. Andrews)

HERE'S a dinger from Charlie Chase, a sure tonic for congested spleen. Action, gags, voluble and scintilating with humor, excellent acting and witty subtitles, these all combined will explode laughter in any audience, anywhere. Like a good, thoughtful son, Charlie surprises his mother with a visit, not knowing that she has married again. Afraid to break the news to hubby, she introduces Charlie as the new valet. From then on the director has charged the story with spontaneous comedy, evoked by the complications arising from clandestine meetings between Charlie and his mother, mysterious actions of the new maid, and the suspicion of the puzzled husband. In the end mother confesses that Charlie is her son, while father admits that the maid is his daughter. Directed by Leo McCarey.

The Cast

Charlie Chase, Martha Sleeper, Virginia Pearson, Anders Randolf.

Summary—This comedy should raise Chase's stock to 95 percent. Fast, hilarious, contagious comedy; will please all classes.

"The Shooting Fool"

(Pathe-Fable—One Reel)

PAUL TERRY must have spent at least one hunting season in the Adirondacks and knows a lot about sheeting fools there, for he depicts some clever stunts with his pen-and-ink caricatures in this cartoon. Theodore cat and Hermit mouse are shown in a hunting adventure, during which Hermit comes near losing his life while serving as decoy for Theodore. The latter has a very unsteady eye when it comes to shooting ducks, but he manages to shoot a spot or two off a Giraffe. The moral of this excellent Fable read: If mosquitoes could be crossed with fish, fishermen would get more bites.—M. T. ANDREWS.

Trio of comedy highlights from "Dizzy Daddies" a Pathe comedy.

"The Ghost of Folly"

(Pathe-Sennett—Two Reels)

(Reviewed by M. T. Andrews)

HERE'S a riotous short subject which as a sheer laugh getter is as good a film as was ever concocted in Mack Sennett Studios. It's all about a sick, nervous man, spooks, ingeniously conceived, a pretty nurse and a pair of would-be-villains. There is nothing to the story; it's all in the good old action and gags which shoot laffs at you with the rapidity of the renowned "75." Young is the sick, nervous man who refuses to sell his property. The vallains take advantage of his nervous condition, take a portable projector and shoot spooky visions into his room from the apertures in the walls and the ceiling. Alice Day assumes the role of a nurse and, together with her sweetheart, tries in vain to restore peace to the haunted house. Her two brothers and a Keaton-faced messenger boy aid immensely to the comedy value. Directed by Eddie Cline.

The Cast

Alice Day, Joseph Young, Eddie Quillan, Marvin Lobach, Danny O'Shea, Irving Bacon and Barney Hellum.

Summary—Good booking for any house, large or small. Excellent cast, great acting, riant gags and good direction.

"Sweden Today"

(Fox Variety—One Reel)

AN intimate sail in picturesque Sweden including the ancient Viking town of Visby and the quaint, old Island of Gotland, are the pictorial subjects of the current Variety issue. There are some splendid shots of the historical town of Visby, and scenes of pictorial appeal of the Island of Gotland with its quaint old cities and costumes. The scenic has a charming pictorial appeal and will be found interesting, especially by those contemplating a tour in Sweden.—M. T. ANDREWS.

The Midnight Sun

Doesn't Strike the Bulls-Eye

(Reviewed by Laurence Reid)

THE plot of this story is nothing more than a triangle—which could have been placed against any American background. It has very little in common with Russian life and atmosphere, the sets being more in Hollywood's conception and the action and incident going back to first principles of screen production.

Personally we prefer seeing Laura La Plante in light comedy than cast as a temptress bent upon playing a Grand Duke against the Croesus of St. Petersburg while she develops a romance with an officer of the G. D.'s guard. She seemed to have missed the subtleties. The acting, however, is far better than the treatment of the hoary plot. One is allowed to get interested in the anticipated downfall of the Duke or the financier or the officer or the temptress or all four of them—then the scene shifts and the suspense is lost.

The old-fashioned finale arouses laughter at tense moments because it is crudely executed. In other words the Grand Duke commandeers a destroyer and rescues the heroine in the nick of time—even when she has repulsed him—and then he further cleanses his soul by hurrying with the girl to the prison in order to prevent the hero's execution. This is simply a variation of the governor who hastens to release the innocent lad about to make his exit via the electric chair.

The Cast: Laura La Plante, Pat O'Malley, Raymond Keane, George Seigmann, Arthur Hoyt, Earl Metcalf, Mikhael Vavitch, Nickoli Soussanin, Cesare Gravina, Nina Romano, Medea Radsina, Albert Prisco, George B. Williams. Director, Dimitri Buchowetzki.

Produced by Universal-Jewel. Distributed by Universal.
Length, ten reels.. Released

PRODUCTION HIGHLIGHTS. The ballet number. The efforts of the Grand Duke and the man of wealth to outwit each other.

EXPLOITATION ANGLES. Feature the title and stage prologue in atmosphere. Play up Laura La Plante as well as the other important players. Bill as romance of Petrograd before the World War.

DRAWING POWER. Title and heavy publicizing should put it over. O. K. for all types of theatres.

Dramatic highlights of "The Imposter," an F. B. O. production

Corinne Griffith is seen to good advantage in these scenes from her latest First National vehicle, "Mlle. Modiste"

"Early To Wed"

Highly Entertaining Comedy on the Marital Life

(Reviewed by Maurice T. Andrews)

FRANK BORZAGE, the director of this picture has added another worthy creation to his many screen successes. He has taken a hackneyed theme and endowed it with a spark of originality with the result that a genuine box office entertainment pervades the picture. Without disparaging this splendid direction, due credit must be accorded to Matt Moore for his emphatically pleasing portrayal of the boobish, yet ambitious young husband; to Kathryn Perry for her philosophical if erroneous young wife, and to the entire cast for their effective support. Time and again Moore's pathetic attempts to imitate his chesty friend in asking for a raise and appearing prosperous, result in blazing comedy. The picture is an adaptation of ''Splurge'', a story by Evelyn Campbell, and concerns newlyweds who aspire to live beyond their means. The entire production is rich in comedy complications, which are very subtly brought out by the acting of Matt Moore, and Kathryn Perry, backed by excellent titling.

The Cast: Matt Moore, Kathryn Perry, Zasu Pitts, Arthur Housman, Belva McKay, Albert Gran, Julia Swayne Gordon, Rodney Hildebrand and Harry Bailey. Author, Evelyn Campbell. Director, Frank Borzage.

THEME. Comedy-drama. Young married couple following advice of fourflushing friend, decide to impress their friends by appearing prosperous. Their efforts terminate in a sorry disillusionment when he loses his job and the furniture is collected for non-payments. But by feasting a millionaire with a borrowed dinner and accommodating him for the night in a borrowed bed, they gain his sympathy which results in a substantial offer.

PRODUCTION HIGHLIGHTS. Adroit direction and deft subtitles. Very good acting. clever development of comedy situations, the borrowed dinner episode, strong audience appeal and climax with a punch.

EXPLOITATION ANGLES Tie-ups with banks, furniture stores, and newlyweds. Bill as ace-high comedy with heart appeal. Boost Matt Moore and all the principals.

DRAWING POWER. A corking comedy. With the fine exploitation possibilities it should appeal to the general audience in all average houses.

Produced and Distributed by Fox.
Length, 5.912 feet. Released April, 1926.

Mlle. Modiste

Subtitles and a Fashion Show

(Reviewed by Laurence Reid)

IT'S just about a fifty-fifty gamble whether musical comedy adaptations will turn out well on the screen. It all depends upon whether there is enough plot and gags after the music is eliminated. "Sally" and "Irene" fared successfully, but in remembering their entertaining qualities brings to mind the shortcomings of "Mlle. Modiste." The very decorative Corinne Griffith enhances the piece with her presence—and there are some first-rate sartorial effects. Otherwise it is a long and tiresome fashion display bolstered up with wise-cracking subtitles which lose their power to provoke laughter because they are so labored.

We cannot see any reason for adapting it in the first place. The original was not so much a plotty comic affair as it was a medium to express Victor Herbert's charming score. So with the operatic matter removed, Miss Griffith has no chance to do anything else than display a lot of glad rags. Just an inkling of plot appears when the star, as a Paris mannequin, is set up in business by a butter-and-egg man from America. This piques the French count who loves her and who believes the worst. There's your picture. The rest of it is devoted to the fashion show. Of course, Corinne Griffith can wear gowns exceedingly well—and she can act when they give her a chance. Willard Louis is permitted to indulge in some obvious gags, while Norman Kerry is swanky enough in his gay uniforms. A pretty frail affair, this—what with its captions and its fashions.

Dorothy Cumming, Rose Dione. Director, Robert Z. Leonard.

The Cast: Corinne Griffith, Norman Kerry, Willard Louis.

PRODUCTION HIGHLIGHTS. The banquet episode with the star bedecked in glittering gowns. The bidding for the dress. The incident concerning the duel. The comedy antics by Willard Louis. The romance.

EXPLOITATION ANGLES. Should play up as a colorful picture, lavishly mounted. Also boost the original, which scored a great success. Use Herbert's music for the interpretation. Boost the star and her ability to wear gowns—and give Willard Louis mention.

DRAWING POWER. Title and star and ballyhooing it as a screen version of one of the most popular musical comedies ever staged, should draw patronage. O. K. for all houses.

Produced by Asher. Distributed by First National.
Length, seven reels. Released April, 1926.

A quartet of stills of the William Fox production, "Early to Wed," which Frank Barzage directed

Shots from the Universal Jewel, "The Midnight Sun," a spectacle of Russia

"The Impostor"

A Mildly Entertaining Crook Melodrama

(Reviewed by Maurice T. Andrews)

IN those houses where patrons prefer fast, exciting action to an absorbing, logical story, this picture will do very well. Under a critical analysis there isn't much in the plot of this picture that has not been done before with better success, but a competent cast and a quickly moving action plus the effective climax will help to put it over as fairly entertaining film of its kind. The plot revolves around jewel robbery, suspicion for which falls on Dick Gilbert, dissipated son of a wealthy family, who lost heavily at the gambling table. His sister determined to recover the stolen jewel, enters the crooks' den under assumed name and forced to impersonate herself in order to identify the stolen sapphire, recovers it with the helpof a newspaperreporter. Evelyn Bent is the vivacious and lovely heroine whose charming personality contributes materially to the entertainment value of the picture. There are occasional bits of suspense created when the heroine strives to outwit the crooks, although the film suffers in general interest from the lack of motivation of certain characters, who appear more theatric than human.

The Cast: Evelyn Bent, Carrol Nye, Jim Morrison, Frank Leigh, Jimmy Quinn, Edna Griffin and Carlton Griffin. Author, Clifford Howard. Director, Chet Whitney.

THEME. Crook melodrama based upon jewel robbery in which innocent young man becomes involved. He is cleared by his sister who joins the crooks as their accomplice, foils their scheme and recovers the jewel with the help of a man she loves.

PRODUCTION HIGHLIGHTS. Adroit direction and Evelyn Bent, fine shots of the cafe and the hunters' cabin. Fascinating heroine, her fine acting and the acting of the supporting cast. Novel twist to the story, good photography, the cabin sequence, the scenes where the heroine impersonates herself.

EXPLOITATION ANGLES. Try a tie-up with jewelry stores. Use the masked crook stunt, stress good cast, comedy relief when the reporter tries to reform the supposedly fallen "hoofer" not knowing that she is a society debutante.

DRAWING POWER. Can't promise much in this one unless your patrons are keen on crook stories with furious action but obviously developed plot.

Produced and Distributed by F. B. O.
Length, 5,457 feet. Released May, 1926.

The Big Show

Melodrama of Circus Life

(Reviewed by Frank Elliott)

HERE'S a good one for the kiddies. And many grown ups will like it for it will bring back their own kiddie days. It is a story of the circus, realistic to the Nth degree because it was filmed with the Miller Brothers' 101 Ranch Wild West Show as the background. The entire personnel of this well-known show participates in the screen play. The Indians, cowboys, animal trainers and the elephants themselves, in person, all have important parts. The plot deals with Bill, a modest hero, who had saved Ruth Gordon, elephant act performer, during a fire and later had rescued her sister, Dolly, from an infuriated bull. Bill's worthless brother, Norman, arrives on the scene and seeks to have Ruth leave the show with him. But he also begins to woo Marian, niece of the show owner. Bill threatens Norman with imprisonment if he does not wed Ruth. But Norman continues his erring ways and is about to marry Marian, when Ruth's elephant, "Babe," kills the villain. Then Bill takes Ruth as his own bride. During the action there are many thrilling moments and in between the audience sees a whole circus performance, as well as the arrival and departure of the whole show. John Lowell, who years ago appeared in "Ten Nights in a Barroom", has the role of Bill and does well in it. Evangeline Russell is good as Ruth.

The Cast: John Lowell, Evangeline Russell, F. Serrano Keating, Jane Thomas, Col. Joseph Miller, Dan Dix, Alice Lecacheur, Madi Blatherwick. Author, L. Case Russell. Director, George Terwilliger. (Associated Exhibitors.)

THEME. Melodrama. Bill, cowboy in circus, saves two girls from wedding villianous brother. Then elephant steps in and metes out justice in unusual climax.

PRODUCTION HIGHLIGHTS. The circus scenes. The rescue of Ruth from flames and her sister from the bull. The theft of the confession. Rescue of "other woman," when horse runs away. The killing of Bracket by elephant.

EXPLOITATION ANGLES. Build circus atmosphere into lobby. Fix up wagon to resemble circus band rig and use it as ballyhoo with band. Dress man as clown for ballyhoo to pass heralds. Feature 101 Ranch Wild West Show.

DRAWING POWER. Suitable for program houses. Great for special kids' shows.

Length, Six Reels. Released April, 1926.

Some interesting scenes from the William Fox production, "The Fighting Buckaroo," in which Buck Jones is starred

Comic and tragic highlights of "Hell Bent fer Heaven"

Eve's Leaves

Entertaining Comedy Lavishly Staged

(Reviewed by Maurice T. Andrews)

ANY product coming from the De Mille studios is bound to bear the stamp of at least a moderate box office appeal, and this picture is no exception. The celluloid version of Harry Chapman Ford's popular play bears all the earmarks of a De Mille product, made entertaining withal by dazzling flashes of unadulterated comedy, sumptuous settings and colorful atmosphere, the unmistakable ingredients of mass appeal. The opening sequences are deliberate in tempo until well past the middle when the spark of action spreads rapidly thereon into a conflagration, aglow with humor and abounding in eye-luring scenes the while. Leatrice Joy leads the cast with her capable interpretation of the unsophisticated daughter of the sea captain, her attempts to stir sex appeal in the shanghaied young man come to the fore as irresistible. William Boyd is excellent as the boy, but lacks the color of his Volga Boatman role, others, especially Walter Long, Robert Edeson and Sojin, contribute materially to the entertainment in this picture.

The Cast: Leatrice Joy, William Boyd, Robert Edeson, Walter Long, Richard Carle, Arthur Hoyt, Sojin and Nambu. Author, Harry Chapman Ford. Director, Paul Sloane.

THEME. Comedy-drama. Eve, the lovable ship's madcap, in her eager pursuit of mate shanghais a boy who struck her fancy and thru her folly causes his and her own abduction by a Chinese bandit. They meet with hazardous misadventures but are finally rescued by the efforts of the boy's father and find happiness in their love.

PRODUCTION HIGHLIGHTS. Splendid performance by Leatrice Joy, Boyd and the supporting cast, lavish settings, colorful Chinese atmosphere, thrilling action in the second half, and the whirlwind climax. Good photography and direction. Broad comedy appeal, the sequence in the bandit's castle, the strong finish.

EXPLOITATION ANGLES. Play up the names of Leatrice Joy, William Boyd, Cecil De Mille and Paul Sloane. Promise them action and farcical comedy galore. Don't overlook the catchy title.

DRAWING POWER. With proper exploitation this looks as a likely box office attraction in almost any house.

Produced and Distributed by the Producers Distributing Corp.
Length, 6,754 *feet. Released June,* 1926.

"Hell Bent fer Heaven"

Feud Story Makes Fair Melodrama

(Reviewed by Laurence Reid)

THE prize play of a season or two ago has been made into a fair-to-middlin' melodrama. In the original the appeal rested in the characterization—the central figures being a hill mother and her unbalanced son given to a constant display of religious emotion coupled with lustful desires. In the picture these characters are not so dominant, J. Stuart Blackton evidently fearing to make it a psychological study. Se he resorts to the feud conflict and such familiar climax as a flood to compensate for the logical dramatic action.

The picture is uneven in its development and the way the strings are left untied in the plot. Indeed, everything here is pointed toward the breaking of the dam and the manner in which the water carries out the melodrama. The crazy boy had enlisted Providence to aid him in snuffing out the life of his hated rival who had come home from the war and won the heart of his sweetheart. So he re-establishes the feud, but perishes through his mad efforts.

The merit of the film rests in its atmosphere—the exciting moments attending the flood—and the very excellent acting by Gladden James and Evelyn Selbie as the unbalanced boy and his mother. Their work is marked by real characterization.

The Cast: John Harron, Gayne Whitman, Gardner James, James Marcus, Wilfrid North, Evelyn Selbie.

THEME. Melodrama based upon re-establishing a feud when an unbalanced youth is outwitted in love. He exacts vengeance, stirs up enmity and dynamites a dam. Heroic rescue work patches up quarrel and all ends happily.

PRODUCTION HIGHLIGHTS. The convincing backgrounds. The moment when demented youth influences girl's brother to start the feud. The scenes in the cellar. The dynamiting of the dam and the release of the water. The rushing flood and rescue of girl by hero. The acting by Gladden James and Evelyn Selbie.

DRAWING POWER. Title carries appeal—and melodrama is strong enough to stimulate patronage. Suitable for average houses in every locality.

Produced and Distributed by Warner Brothers.
Length, 6,578 *feet. Released May,* 1926.

Intense moments from Norma Shearer's latest starring vehicle for Metro-Goldwyn-Mayer, "The Devil's Circus," written and directed by Benjamin Christianson

Interesting incidents in "The Big Show," an Associated Exhibitors release

The Fighting Buckaroo

Breezily Funny and Cyclonic Westerner

(Reviewed by George T. Pardy)

BUCK JONES certainly scores straight on the box office target with this picture, which will not only increase his reputation as a national fun-maker and heroic dare-devil with the fans who swear by him at present, but win him many a new admirer. It's a tip-top westerner this, with more wild whirring action to it, more thrills and more excellent comedy than you'll run across in any six serials. And unlike the serials, it provides a cracking good plot as regards continuity, so that you never lose touch with the story or get mixed up by its hurry-flurry speed.

Everybody concerned with the production deserves a lot of credit. R. William Neill's dexterity in piling up one laughable situation after another, snapping across thrills galore, and Buck's great work as hero Larry Crawford trying to outwit a bunch of thugs, while at the same time fate constantly drives him to offend the papa of the girl he loves; are the outstanding angles of the feature. But its best bid for popularity is that "it's different!" You can offer your patrons this one as a genuine treat, a Westerner that will make them yell for more of Buck Jones' screen hits.

The Cast: Buck Jones, Sally Long, Lloyd Whitlock, Frank Butler, E. J. Radcliffe, Ben Hendricks. Author, Frank H Clark. Director, R. William Neill.

THEME. Westerner. Cowboy has long chase and amazing adventures outwitting thugs trying to stop him exercising option he holds on ranch where gold is found.

PRODUCTION HIGHLIGHTS. Buck Jones' lightning stunts, scenes where he dodges hotel detectives, pulls nose of father of girl he loves, other bright comedy stuff, thrills.

EXPLOITATION ANGLES. Play up not only as bully Western and great Buck Jones stuff, but a laugh-record breaker!

DRAWING POWER. Will win wherever action, thrills, fun hold 'em.

Produced and Distributed by Fox.
Length, 5,095 *feet. Released June,* 1926.

Regional News from Correspondents

Albany

LIGHTNING which has struck Film Row in this city, quite freqnelty of late, shot another bolt last week, when George Ames, manager of the Pathe exchange here for several months, was transferred to the management of the New Haven exchange. Paul Smith, a salesman, was also transferred. Edwin Melhado, a salesman in the same exchange, resigned to go with a local bond house. Edward J. Hayes, who was at one time manager of the First National exchange in Buffalo, comes to Albany to succeed Mr. Ames.

Leon Medem, one time connected with the Pathe exchange in Albany, returned to Albany last week, and announced that he would shortly open an exchange here for independents.

Floyd Walters, organist at the Mark Strand in Albany, was quietly married two or three weeks ago. Miss Elinor Chatham, of this city, was the bride.

A new theatre is to be erected in the village of Inlet, by a hotel proprietor of that place. For some time past the only house there has been run by "Al" Sardino.

William Smalley's latest acquisition, the Grand in Johnstown, acquired a few weeks ago from Charles Sesonske, was reopened last Friday night under most auspicious conditions. Cards announcing the opening had been received several days before in Albany. Nearly all of the exchanges were represented either by members of their staffs or by floral tributes.

R. E. Bishop, former Cincinnati salesman, promoted to manager of the Albany branch of Producers Dist. Corp.

Finding time hanging heavily on his hands with a theatre in Oriskany, Bob Wagner, old timer, and former manager of the Gateway in Little Falls, is now running a road house about three miles outside of Utica, which is proving a veritable mint.

The Rialto, in Schenectady, again changed hands last week, when Louis Cappa disposed of the theatre to Arthur Deitz of Albany. Mr. Cappa may later reopen the Dreamland in Albany.

Sidney Katz, of the F. B. O. office in New York City, was in town during a portion of the week, going over the territory with Harry Weinberg, the new manager.

Harry Hellman is now running double features each night at the Royal in Albany, except on Saturday. Mr. Hellman expects to spend a good deal of his time this summer at his camp at Crooked Lake. Mrs. Hellman was in New York City during the past week, welcoming home her daughter, back from an extended trip through the west, accompanying her husband, who is a well known star in vaudeville.

Finding competition too strong, Austin Interrante decided to close the Astor Theatre in Troy, last week, and left with his family for Brooklyn.

Alec Herman, local manager for First National, and his associates, arrived back from Chicago last Friday.

Reports reaching Albany from Boston are not very encouraging in so far as Jake Golden is concerned. Mr. Golden, who is manager of the Griswold Theatre in Troy, has been confined to a hospital since the fore part of January, suffering from intestinal poisoning.

There will be a motion picture theatre at Thousand Island Park this summer, handled by S. H. Ballard. The house will operate on a three night a week schedule until the crowds begin to arrive the fore part of July, after which it will run six nights a week.

There were a number of out of town exhibitors along Film Row during the week, including Vic Warren, on his way back to Massena, from New York City; Julius Byck, of Tannersville, and F. L. Asher, of the Star in Rhinebeck.

Abe Stone, who has the Arbor Hill in Albany, has decided not to start the construction of his new theatre until next January. Mr. Stone was for several years one of the best known projectionists in this state and prides himself on the type of projection being given at the Arbor Hill.

The interior of the Clinton Square Theatre in Albany, is being redecorated at the present time. Since C. H. Buckley took over this house, several thousands of dollars have been spent in making it as attractive as possible. As a direct result of this, the theatre now ranks as one of the best drawing houses in the downtown section and instead of being a losing venture, it is showing a profit each week. The theatre is managed by Frank Briggs.

South East

FORTY-ONE exhibitors and distributors for the Paramount motion picture corporation in North Carolina, South Carolina and Tennessee yesterday gathered in Charlotte for their first annual get-together convention, the avowed purpose of which is to bring a closer point of contact between distributors and exhibitors.

A total of 14,000 feet of film was reeled off at the exchange here to give representatives of the cinema industry here an idea of the kind of pictures they will have next year.

The evening program was given over to a dinner dance program. Harry G. Ballance, district manager, of Atlanta, was toastmaster.

Prominent visitors at the gathering included: G. B. J. Freeley, of the Home Office, New York; Harry G. Ballance, of Atlanta; Lew Edleman, home official, and Bill Caldwell, also of the home office at New York.

Among the exhibitors here were the following: Ed Turner, of Asheville; E. A. Booth, of Greenville, Tenn.; W. H. Harmon, of Kingsport, Tenn.; D. M. Eaves, of Union, S. C.; H. R. Mason, of Goldsboro, N. C.; James Estridge, of Gastonia; Charles Picquet, of Pinehurst; J. M. Davis, of Salisbury, N. C.; W. J. Allen, of North Wilkesboro; A. F. Sams, Jr., of Winston, and P. A. Boone, of Mt. Airy, N. C.

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Charles Picquet, President of the Motion Pictures Theatres Owners, announced the appointment of A. F. Sams, Jr., General Manager of the Piedmont Amusement Co., of Winston-Salem, N. C.; W. T. Gray, owner of the Loray Theatre, Gastonia, N. C., and W. E. Stewart, owner of the Pastime Theatre, Concord, N. C., as exhibitor members of the Arbitration Board, for six months. They were all present for the first meeting Tuesday of this week.

George Parr, of the Imperial Theatre, Lancaster, S. C., has just installed a new organ in his theatre. C. L. Whitehead, of Wilmington, N. C., handled the sale.

Metro-Goldwyn-Mayer's booker, Sam Hinson, made a trip to Asheville and other Western North Carolina towns last week in the interest of his company.

Shelby, N. C., was represented along film row the past week by E. L. and Z. Beam, of the Princess Theatre.

It is reported that there is to be a new theatre in Roseboro, N. C., to be financed and opened by Dr. O. E. Underwood, M. D., and his brother Dr. Underwood, Dentist.

The Metro-Goldwyn-Mayer Exchange, of this city, has recently made arrangements with C. L. Whitehead, of Wilmington, N. C., to place an organ in their projection room for the benefit of the exhibitors who attend the screenings in this exchange. Frank Bryan, Manager of First National with his entire sales force and booker has left for Chicago to attend the sales meeting.

Progress Pictures local office has secured the services of C. G. Lawing formerly general manager of the Community Theatrical Service, as salesman.

William F. Lenehan, Manager of Producers & Distributors Corporation, will leave for Los Angeles, on Saturday to attend the sales convention.

The report has been circulated that Ed Turner, President of the Carolina Theatres, Inc., who has just returned from Pittsburg, N. C., will move his office to Charlotte from Asheville immediately.

Miss Ruth McCormick, who is secretary to her father, J. U. McCormick, Manager of the Carolina Theatre Supply Company, has been confined to her home for over two weeks with influenza.

Eugene Riley, of the American Seating Company, was covering several towns in Eastern North Carolina, the past week.

George Hughes, manager of the Grand Theatre, Greer, S. C., spent a few days in Charlotte the past week.

George Wilby has succeeded J. E. Reynolds, as manager of Educational Film Exchange at this point, Mr. Reynolds having accepted a position as general manager of the Piedmont Theatres, Inc.

A new song hit "Just Suppose" by Nat Royster and Robert E. Mitchell of Charlotte, was introduced last night at the Broadway Theatre. Royster, author of the words, is manager of the theatre, and Mitchell, writer of the tune, is organist there.

The song has been booked as a special feature next week at the Metropolitan Theatre, in Atlanta.

Butte

STEPHEN PARKER, director in the Multnomah Picture Theatre Corporations, is in Butte at this time. Shortly after locating in Portland he was invited to go into a theatre deal with a man by the name of Swanson and just after getting the business started, Mr. Swanson died. As a result, Mr. Parker soon found himself sufficiently interested to invest in other houses and at the time of the Universal buy he held an interest in a chain of 12 theatres.

William Karcher an employe in a Great Falls theatre, was killed in Great Falls on April 25th, when he came in contact with a barbed wire fence, which had been electrified when a high voltage power line fell across the fence.

Carl E. Anderson and R. D. McDaniel, or "Carl and Mac" as they are fondly termed by their many friends, having just been fortunate enough to land in big in an oil deal, have bought the theatres Liberty and Orpheum at Kalispell, of Carl's father, Marius Anderson. They expect to devote all of their time from now on to the theatre interests. The Liberty Theatre is one of the most modern and beautiful theatres in the Northwest and was built a few years ago at a cost of $80,000. Carl has sold to Mr. McDaniels a half-interest in his playhouse at Columbia Falls.

W. J. Heineman, manager of the local Universal exchange, has returned to Butte from Universal City, where he had one of the most enjoyable and inspiring meetings in the history of Universal. O. B. Henson, who went with him to Los Angeles, resigned while on the trip to accept the management of a Portland theatre.

Walt K. Millar, former manager of the local Greater Features Exchange has resigned to accept a promotion in the same company at Seattle.

Seattle sent a fine man to Butte in the person of E. C. Shaffer, Greater Features exploitation representative, to take charge of the exchange here.

Harry Kreiter, of Los Angeles, has arrived in Butte to joint the Universal sales staff.

This week the Associated First National men, managers, salesmen and bookers, are attending the convention in Chicago.

Wm. Hughardt, Pathe exchage manager, is in New York attending the convention.

Booker Claude Hall, of Pathe here, says he looks for his chief back the first of next week.

Southwest

MORRIS MILLER has purchased the two theatres at Lindsay, Oklahoma. W. M. White formerly owned the Dixie Theatre, and J. R. Gotcher The Favorite, Mr. Miller's newly acquired shows.

Anton Slepka, who has the Jewel Theatre at Okemah, Okla., is preparing to enlarge his theatre to twice its present size.

It is reported that F. J. Davidson has sold his theatre at Cherokee, The Majestic, and will join the Warner Bros. sales force. L. A. White is said to have purchased The Majestic. Mr. White now has the Bungalow Theatre at Weatherford.

W. T. Bingham has just purchased two new machines with Mazda equipment for his Palace Theatre at Quapaw, Okla

The Universal Exchange is getting ready to move into its new quarters in the 600 block on West Main Street.

The Hippodrome Theatre at Okmulgee, which was recently purchased by Barclay Morgan of Henryetta, Okla., has been renamed The Morgan Theatre and will be under the direct management of Mr. Morgan. The new owner also has a theatre in Henryetta, which he will retain.

D. K. Reed. booker at the Famous Players-Lasky office here, has gone on the road to sell in this territory. M. M. Hite, Mr. Reed's former assistant, is doing the booking now.

Philadelphia

ALTHOUGH daylight saving has been effective in Philadelphia only a short time, since April 25th, motion picture houses, which have been doing remarkably good business all spring, are already feeling its effects.

Jules E. Mastbaum, president of the Stanley Company, and Al Boyd, vice-president, have returned to Philadelphia after spending a short vacation at French Lick, Ind.

Al Fisher, Jr., of the Mammoth Theatre, 6th and Girard Ave., this city, who was recently operated upon for appendicitis, is again able to be about and has resumed his duties at the theatre.

Dave Starkman, owner of the Standard Film Exchange and president of Colored Players, Inc., has suffered a serious accident to his right foot, as a result of which he is going about Vine Street on crutches.

Work has been started on the new Cameo Theatre, to be built by George Gravenstein, owner of the Carmen Theatre, at Germantown and Hilton Avenues, Philadelphia. The Cameo, a 2,500-seat house, will be directly across the street from the Carmen and will have an opening some time between Thanksgiving and New Year. It will be devoted to legitimate and stock productions, with a possible policy of vaudeville and pictures.

Indianapolis

LEW THOMPSON, district manager for the Central Division of Associated Exhibitors, was a guest of the local Associated Exhibitors office last week.

M. Moore, formerly with Griever Productions of Chicago, and the Progress Pictures Corp., has been assigned sales representative for Associated Exhibitors working out of Indianapolis.

R. H. Ramsey, formerly with Famous Players Cleveland office, has been transferred to the Indianapolis Branch of Famous Players on sales work.

Chas. Reagan, district manager for Indianapolis, Louisville and Cincinnati for Famous Players, is visiting the Indianapolis Branch office this week.

W. H. Griffin, who owns and operates the Garrick Theatre, Indianapolis, is opening a free parking space to accommodate sixty to seventy-five cars.

H. H. Diffendorfer has disposed of the Alhambra at Knightstown, Indiana. Mr. Diffendorfer is still operating the Strand and has just opened a new and up-to-date hotel in Knightstown.

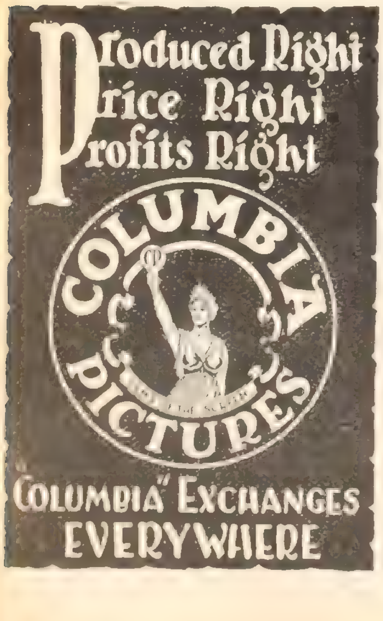
H. E. Hart of Oak Park, Ill., has taken over the A. B. Visk interests in the Court and Empire Theatres at Auburn, Indiana.

Guy Loudermilk has started work on a new four hundred seat house in Nappanee, Indiana, and expects to open about Aug. 1st.

Oscar Woolbrock is building a new eight hundred seat theatre at 1117 Maumee Ave., Ft. Wayne, Indiana, and expects to open about July 1st.

Floyd Brown, local manager for First National Pictures Inc., is attending the First National Convention at Chicago.

Joe Neger, formerly sales representative for Famous Players Indianapolis, has been assigned as assistant manager for First National Pictures Inc., to succeed Margolis, resigned.



W. A. Ratz, former salesman, promoted to manager of Producers Distributing Corp. Indianapolis exchange

Kansas City

NOT even yet have the care and wories of an annual convention been disposed of by C. E. Cook, business manager of the M. P. T. O. K-M.

Following the convention of his organization in Joplin, Mo, last week "Doc" decided it would be too burdensome to lug the records and registration book under his arm, so had them expressed to Kansas City. The books arrived Tuesday. Here are the attending exhibitors who registered at the convention, there being many there who did not register:

Missouri Exhibitors — E. S. Maggs, Monett; S. Elberhart, Jefferson and Powers, Springfield; Ensley Barbour, Landers, Springfield; Jay Means, Oak Park, Kansas City; Ben Levy, Hippidrome, Joplin; William Parsons, Pershing, Joplin; G. E. Shillkett, Rex, Joplin; G. W. Bays, Crane, Carthage: Jack Gross, Carthage; Barney Dubinsky, Jefferson, Jefferson City; Ed Peskay, Rivoli and Penn, St. Joseph; T. D. Block, Dixie ,Odesso; R. Maxwell, Electric Joplin. J. T. Wilson, Bancroft, Kansas City; George Leathers, Mount Vernon; Frank Amos, Westport, Kansas City; L. C. El-Roy, Forty-fifth street, Kansas City; Hugh Gardner, Fotosho, Neodasha; D. Donnici, Palace, Kansas City; C. R. Wilson, Liberty, Liberty.

Kansas Exhibitors—Mr. and Mrs. Fred Meyn, Perishing, Kansas City; Tom Magruder, Elite, Iola; Mr. and Mrs. E. D. Larson, People's, Moran; T. M. Steele, Whiteway and Orpheum, Fredonia; Frank S. Davidson, Royal, Cherryville; Mr. and Mrs. Charles A. Bull, Holland and Novelty, Wichita; S. A. Davidson, Princess, Neodasha; M. D. Frazier, Empress, Arma; R. G. Liggett, Gauntier, Kansas City; D. Filoiza, Empress, Fort Scott; W. G. Gabel, Grand, Beloit; Harry McClure, Strand, Emporia. Roy Burford, Rex, Arkansas City; R. R. Biechele, Osage, Kansas City; L. Breunninger, Lawrence; Amusement Company, Topeka; C. M. Pattee, Pattee Theatre, Lawrence; O. K. Mason, Regent, Newton; G. L. Hooper, National Amusement Company, Topeka; W. D. Fite, Phototorium, Kansas City; C. L. McVey, Royal, Herington; William L. Schenkælberder, Kansas City; H. L. Stout, Liberty, Fort Scott; Mr. and Mrs. E. E. Frazier, Grand, Pittsburg; James K. Kershman, Liberty, Pittsburg.

Bob Withers, manager, has been named as president of the Enterprise Film Corporation of Missouri, the incorporation of which has been announced by J. W. Quinlan, vice-president of the parent concern, who is in Kansas City. Mr. Withers is a well-known man in the industry in the Kansas City territory.

Among the out of town exhibitors in the Kansas City market this week were: Harry McClure, Strand, Emporia, Kas.; L. Bruenninger, Cozy, Topeka, Kas.; O. K. Mason, Regent and Zim, Winfield, Kas.; Myers Bros., Slater, Mo.; W. P. Cuff, Strand, Chillicothe, Mo.; Frank Weary, Farris, Richmond, Mo.; D. Smith Prescott, Kas.; H. E. Ulrich, Midland Theatre Circuit, Hutchison, Kas.; H. M. Wells, Star, Altoona, Kas.; C. M. Pattee, Pattee Theatre, Lawrence, Kas.

Fred Savage, Hutchison, Kas., exhibitor, has decided to see what the "other side of the fence" looks like. Therefore he now is a salesman for Associated Exhibitors.

The annual spring "brushing up" is in progress along Kansas City's movie row.

C. A. Jones, manager, and Russell Borg, assistant manager of the Educational branch, drove the ol' "hoopie" to the M. P. T. O. Kansas-Missouri convention in Joplin, Mo., last week.

Harry Silverman and C. W. Rodenbaugh of the Independent Film Corporation, were a pair of hustlers in the territory this week.

Among the exchange managers who attended the M. P. T. O. K-M convention in Joplin last week were: E. C. Rhoden, Midwest; Ben Blotcky, Paramount; Roy Churchill, F. B. O.; William Warner, First National; C. E. Gregory, Metro-Goldwyn; C. A. Schultz, P. D. C.; C. A. Jones, Educational. Eddie Green and Lou Nathanson, Metro-Goldwyn salesman, won a trip to the convention in winning a recent sales contest. F. W. Gebhardt, Pathe branch manager, rolled up his sleeves and dug in, following his return Monday from the annual Pathe convention in New York. Joe Levy, Warner Bros., branch manager, did the same upon his return from the Chicago convention of his company.

Phil Ryan, assistant general manager of the Universal Chain Theatres Corporation, and Miss Gladys Mueller, were married Saturday. The romance started about four years ago when Miss Mueller, a member of the staff of a regional trade paper, interviewed Mr. Ryan. The story was a "scoop".

The following changes in management, improvements and new theatres in the Kansas City territory have been announced: Hippidrome Theatre, Joplin, Mo., operated by Ben Levy, to undergo $40,000 worth of improvement work; Princess theatre, North Topeka, Kas.; has been taken over by A. Ulapmerl; new Capitol Theatre, North Kansas City, Mo., opened by George Hartman; Panama Theatre, Burlingame, Kas., purchased by R. V. Turner from D. Beverly.

Denver

DAVID BADER, exploitation executive of Universal and chief of the Poster and Accessory Department, arrived in the city from Los Angeles and during his visit in Denver, was located at the offices of G. E. Rosenwald, local Universal branch manager.

Sidney D. Weisbaum, manager of F. B. O., was elected by the Denver Film Board of Trade to succeed James S. Hommel as exchange representative on the board of Arbitration.

The construction of the new million dollar Publix Theatre has been started, which is located at 16th and Glenarm Place. According to plans and specifications. Denver is going to have one of the most magnificant theatres in the country. The theatre will be completed in February, next year.

Jack Eaton, manager of the State Theatre of Denver, and James Hommel, former manager of the local branch of Producers, are representing a new theatre chain, which is being organized in the Denver territory. They have already secured the Alamosa American Legion Theatre and the American Theatre of Colorado Springs.

Paul H. Hoppen, former owner of the American Theatre of Longmont, Colorado, and the Rialto Theatre of Loveland, Colorado, has purchased the Majestic Theatre ot Pueblo, from the Bishop-Cass Theatre interests. Mr. Hoppen will take possession of this theatre in about thirty days.

The new Broadway Theatre of Pueblo, Colorado, celebrated its grand opening Friday, April 24. This new theatre, with the seating capacity of eight hundred. is one of the finest theatre buildings in Pueblo. Its promotion builders are E. K. Lucy and W. S. Wilkinson of Hoisington, Kansas.

The Rialto and Victory theatres are now operated by Paramount, and it is rumored that the completion of the new theatre, the Victory, will be closed.

James S. Hommel, who has resigned as manager of the local branch of Producers, was succeeded by A. G. Edwards, his assistant manager. Mr Edwards has been, for a long time, associated with the industry of the Denver territory.

Ward E. Scott, manager of Fox of Cleveland, Ohio, and president of the Film Board of Trade, spent two days in Denver last week, visiting relatives and his many friends along Film Row.

Reports come from Mitchell, Nebraska, that Harry Rodell, owner and manager of the Crystal Theatre, became so interested listening to baseball scores over his radio a few nights ago, that he forgot to open his theatre on schedule time, leaving a large crowd of anxious patrons wondering what had happened to their popular theatre manager.

Dewey Sporr, manager of the Critcher Theatre. Pueblo, Colorado, was a visitor in Denver last week, doing booking for the summer months. He was accompanied by his wife and Miss Gladys Erickson of Minneapolis, Minnesota.

S. B. Rohn, manager of the local branch of Pathe Exchange, returned from New York City last Wednesday, where he was in attendance at the National Convention held for district managers and branch managers.

Coming
GENE TUNNEY
formidable heavyweight, loser of only one battle and that way back in 1922, in a
Pathéserial

Minneapolis

T. A. BURKE, manager of Warner Brothers' Minneapolis office, is in Chicago with the First National forces holding convention there and will become the new manager of the Minneapolis branch of that outfit following promotion of Les Davis to wider fields in the organization.

With Burke and Davis in Chicago is the Minneapolis sales force of First National, including Jack Heywood, H. Conway, E. Hill, H. Hembold, E. W. Jensen and Carl Michel.

Ted Quandall, who was to have gone to Chicago, has severed his connections with the company and joined the force of United Artists in Minneapolis, which has also taken on J. C. Woolf and Joe Hasbrouck, former owner of the Montevideo Star Theatre recently sold to Jake Prince.

The Warner Brothers' office is getting along as best it may pending the selection of Burke's successor. The outfit just got back from its own convention in Chicago which was attended by Burke, A. J. Huesman, office manager, and the salesmen, Reno Wilk, George Levine, M. E. Montgomery and C. E. Teorey.

Phil Dunas is back on the job as manager of Minneapolis' Universal branch following a siege of illness.

Barney Cohen, recently of Pathe branch here, is now handling northern Minnesota for Universal.

Al Allard, handsome and youthful advertising man in the Minneapolis publicity office of Kinkelstein & Ruben, is a benedict, having braved the orange blossoms on May 1.

The Minneapolis Fox organization made a flying trip to Chicago last week end for conferences there with national officers. Those in the party included Don Nairn, assistant manager, W. L. Lydick, booker; F. G. Hallowell, W. W. Adams, F. I. Mantzke, Jack Raper and Ray D. Stewart. They will meet Sidney E. Abel, manager there, on his way back from the coast.

Henry Zapp, transferred from Indianapolis and made manager of the Detroit branch of Producers Dist. Corp.

Milton Pay has purchased the Royal Theatre at Sioux Falls to be operated in conjunction with his Colonial Theatre.

Fred Knispel and Jack O'Toole, district and branch managers, respectively, for Producers Distributing Corporation, are on their way to the Pacific Coast.

W. L. Hamilton, former salesman for Warner Brothers, has bought the Rosebud Theatre, Lake street house in Minneapolis.

Morris Abrams, Metro-Goldwyn exploiteer for the district, last reported in Milwaukee, came in the other day from Fargo.

A. B. Fischer, Metro manager in Minneapolis, and Mrs. Fischer are attending the sales convention in New York.

Harry Bailley, manager of Minneapolis Pathe forces, is just back from a managers' conference in New York. He had been gone two weeks.

L. J. Blumberg has been in charge of the Metro exchange here in the absence of A. B. Fischer.

Marion Walker, son of H. L. Walker of the Rialto, Orpheum and Lyric Theatres in Aberdeen, was in Minneapolis last week on his honeymoon.

William Bennett, old timer in the film business, is recovering from his recent serious illness.

George Wassell, auditor for Metro-Goldwyn-Mayer, is doing his stuff in Minneapolis just now.

W. W. Arnold, owner of theatres in Carrington and Harvey, N. D., another former salesman now an exhibitor, visited in Minneapolis last week.

Mr. and Mrs. E. L. Dilley, Northfield, Minn., exhibitors, were in town the other day.

Frank Woollen, for five years a member of Finkelstein & Ruben's publicity staff in Minneapolis, has resigned his position and is looking for a theatre to buy

Max Rivkin of Associated Exhibitors, and William Gould of Producers Dist. Corp., are sporting brand new cars.

A. E. McCauley, of Glenwood, Minn., was in Minneapolis buying for his theatre last week.

John Pillar, Valley City, N. D., theatre man, paid a visit to Film Row recently.

H. L. Boch has sold his house at Glenwood City, Wis., and is looking over several buys in the Twin Cities and vicinity in company with Eph Rosen, F. B. O. manager, who is just back from the coast.

H. B. Smooths of the Lowell Theatre, Little Falls, was in town during the week.

J. M. Wilson of the Orpheum at Minot, and J. C. Snyder of the Grand at Williston, stopped off in Minneapolis the other day

Eph Rosen brought back word from the coast that Jack Elliott, who was for many years manager of the Unique, now an F. & R. picture house here, has just set up in business as a resort owner in Big Bear Mountain Lodge, Calif.

Rosen also reported with greetings from Bill Koenig, long active in the theatre business in Minneapolis, who is now production manager for Warner Brothers.

Al Harris, new booker of F. B. O., is breaking in to the job in good shape under the tutelage of the new assistant manager, Ben Marcus.

Mildred Miller, formerly of Universal here, is the new cashier for F. B. O., replacing Leo Ryan, who has retired.

Minneapolis F. B. O. has won the national sales championship of the organization under Rosen's direction and will cut up prizes of $500. It is the first time Minneapolis has been at the top.

G. A Troyer of Rugby, and John Frana of Long Prairie, were theatre managers or owners reported at local offices last week

W. E. Wester of the Lyric at LeSueur Center, and James Eldred of the Gem at Shakopee, also stopped in.

Frank Covell who runs the town of New London, was in town last week. He is constable, newspaper editor and several other things besides operating the motion picture theatre.

Ben Marcus had bad luck last week. The new F. B. O. assistant manager's car was stolen but he got it back. That was the bad luck.

W. J. Dudley of the Dudley Theatre at Bradley, S. D., was reported as a Minneapolis visitor last week.

M. J. Weisfeldt, district manager for F. B. O., was in town between trains the other day.

Finkelstein & Ruben have bought an interest in H. B. Smooths Lowell Theatre at Little Falls, Minn. Smooths also operates the Harwha Theatre there. A. J. Hand controls the Lyric, having recently regained possession from Ben Neitzel under foreclosure.

Fred Benno, Paramount salesman out of the Minneapolis office with headquarters at Devils Lake, has been elected president of the Paramount 100 per cent. club, after winning the national contest recently.

Detroit

C. W. MUNZ and associates, who already operate the Grand Riviera Theatre at Grand River and Joy Road, announce the incorporation of the Riviera Annex Theatre Company with a capital stock of $300,000, for the purpose of building an exclusive motion picture theatre on Grand River, several blocks east of the present Grand Riviera. The new house will seat about 2,200. Work is to start at once and it is expected to have the new theatre ready late in the fall. Other houses operated by Mr. Munz and his associates are the LaSalle Gardens, Tuxedo and Palace.

Fred North, First National manager and his staff, have returned from Chicago.

A. M. Goodman, manager of the Standard Film Service, is building a summer home at Sarnia, Ontario.

Joe Casco, who already operates the Stratford, Jefferson, Tivoli and Harper, took over the Gratiot Theatre this week.

W. A. V. Mack divisional sales manager of Pathe, will address the Detroit Pathe office on May 10th and 11th at the Wolverine Hotel, Detroit.

The condition of Ben Cohen, of the Colonial Theatre, has shown considerable improvement during the past week. Ben is still confined, however, at his home.

Lesfer Sturm has returned to his managerial chair at the local office of Metro-Goldwyn-Mayer after a week spent in New York where his company held their annual convention.

Brad Burke is now selling for Universal here. Burke was formerly covering the western part of Michigan for Associated Exhibitors.

Associated Exhibitors has added a new salesman to their staff in the person of J. W. McGraw who will travel the territory formerly covered by Brad Burke.

The Superba Theatre in Grand Rapids, Michigan, which is one of the oldest theatres in that city, was destroyed by fire, caused by defective wiring, a few weeks ago.

John H. Kunsky and George Trendle returned last week from Atlantic City, where they attended the annual First National meeting.

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Seattle

JAMES REILLY, manager of the local Universal exchange returned last week from California where he represented the local office at the national convention of the Laemmle organization. Mr. Reilly was accompanied on his return trip by Manager William Heineman of Butte, and George Jackson of Portland.

A. J. Xydias, president of Sunset Productions, spent several days in this territory last week.

E. A. Hallberg, prominent Northwest exhibitor with houses in Port Angeles, last week spread his territory to include Mount Vernon, Washington, when he opened his new and entirely modern house in that town. The Mount Vernon Theatre is a first run house with seating capacity of close to 1,000, and is one of the most attractive houses in that territory, according to reports.

J. A. Gage, manager of the local Educational exchange, left recently for Denver to attend the Northwest division meeting of the Educational branch managers. During his absence, the exchange was under the direction of B. Wallace Rucker, local sales representative.

The family of Grahams were well represented on Film Row this week by the arrival of Frank Graham, popular Centralia exhibitor, and the equally popular F. W. Graham of Shelton, Washington.

Clarence Eisman, former salesman in Washington territory, now manager of the Washington branch of Producers Dist. Corp.

Carl Stearn, manager of the local Warner Brothers exchange, left this week for Los Angeles, where he will attend the national convention of his company's branch managers. En route to the Southern city, Mr. Stearn expected to be joined by W. K. Beckwith, former assistant manager of the local office and now head of the Warner exchange in Portland.

Word was received last week from Roseburg, Oregon, to the effect that Larry Goux, exhibitor of that city, had sold his interests in Oregon theatre operations to D. H. Marsten of Portland. Mr. Marsten is the former director of the Ideal, Nob Hill and State Theatres in Portland. Mr. Goux is at present en route to Boise, Idaho, and plans to return to California.

Changes in the ownership and management of the Greater Features Exchanges of the Northwest, as reported recently, were publicly announced last week. Under the new revised organization, Jack Lannon retains the ownership and management of the branches in this city, Portland and Butte. J. T. Sheffield, former partner, takes over the Denver and Salt Lake City exchanges. The first change in direct management came this week when Mr. Lannon appointed E. C. Shaffer as manager of the Butte branch, succeeding W. K. Millar, who resigned recently.

Ray Grombacher, Spokane theatre magnate who directs the Liberty and several other houses in the Eastern Washington city, spent several days in Seattle last week on a buying and booking expedition.

Clarence Hill, manager of the Metro-Goldwyn-Mayer office in this city, was making plans this week for his departure for Los Angeles. Mr. Hill will be joined on the trip by Louis Amacher, Metro's executive in the Oregon territory.

Preliminary plans are being made by J. M. Home, executive secretary of the Motion Picture Theatre Owners of Washington, for the delegation from the Pacific Northwest that will attend the national M. P. T. O. A. convention in Los Angeles in June. It is expected that this territory will be represented by several of the prominent exhibitors.

A. H. Huot, manager of the Film Booking Offices, returned to his desk last week after an enjoyable vacation spent at the F. B. O. national convention. Harold Moore, manager of the Portland office, accompanied Mr. Huot on the return voyage as far as the Oregon city.

H. M. Glanfield, for several seasons associated with Manager R. S. Stackhouse's local Associated Exhibitors exchange, last week received word of his promotion to the manager's office of the Portland branch.

Des Moines

CARL McCully is opening up a theatre at Shellsburg. There has never been a picture house at this town previously. A store building was remodelled by Mr. McCully for the new theatre and new equipment was purchased from the Exhibitors Supply Company. The theatre will seat 225 and will open some time between May 10 and May 15. Equipment includes Mazda lights, seats and screen.

Manny Gottlieb, manager of the Universal office, is a proud daddy for the second time. The second is also a boy. And a nice big fellow.

C. L. Niles of the Eastern Iowa Theatres Company, announces that this corporation has bought the Star Theatre at Decorah. R. J. Relf sold his interest in the theatre to the company and gives possession on June 1. The theatre will be redecorated and remodelled and will be again open for shows on June 15.

The Film Board of Trade offices are all dolled up in new furniture recently acquired. The set is mahagony and Miss Benjamin, acting as secretary and treasurer for the board, is much elated with the elegance.

Mildred Davis, Universal inspector, was taken suddenly ill and found it necessary to undergo an operation for appendicitis. The operation was performed on Thursday and she is now getting along nicely.

Park Agnew, booker of the Metro-Goldwyn branch, had a siege of the 'flu. He returned to the office still pretty weak from his illness.

A. D. Bustanaby, inspector booker for the home office of Pathe, left the Des Moines office to take a long jump to Los Angeles.

Two new inspectors have joined the staff of Universal. They are Minnie Sterling, who used to be at the Des Moines office of Paramount, and Helen Chadwick from Minneapolis.

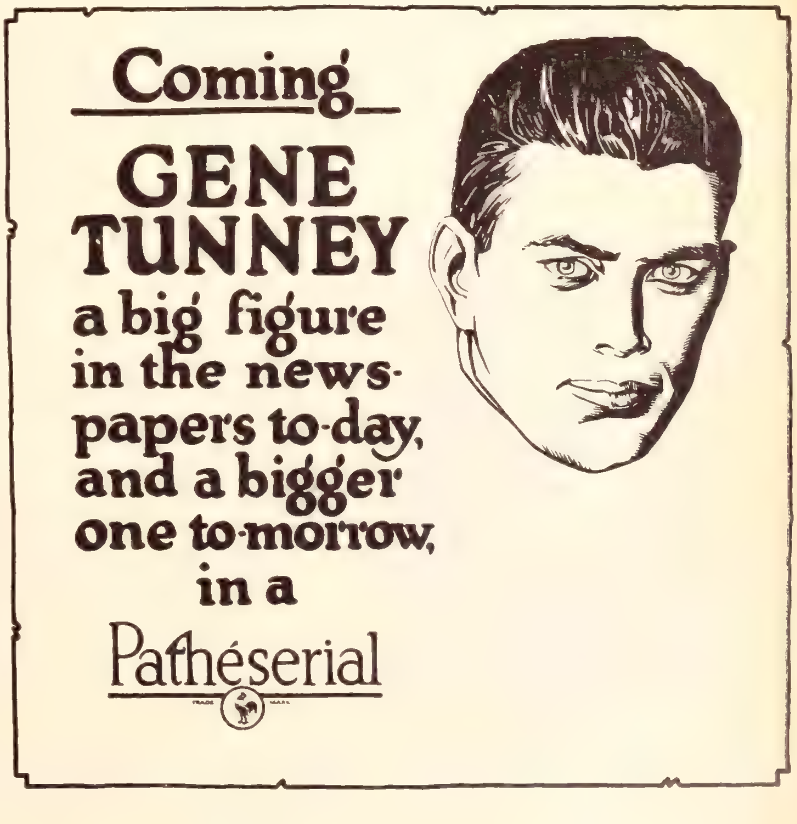
Peerless arcs were sold to the Orpheum Theatre at Webster City to the firm of Stephens and Puffer. Complete Mazda equipment was sold to the Princess Theatre at Harvey and complete Mazda equipment was also sold to the Strand Theatre at Williams. All equipment was sold by the Exhibitors Supply Company.

The Langlois Sisters at Olimitz are closing their theatre and dismantling the building.

Lester Phillips is now the manager of the exchange of Producers Dist. Corp. Mr. Phillips has been with the Exhibitors Supply Company for several years and before that was connected with the film trade for a considerable length of time. He is well known and liked in Iowa territory.

Theatres which are closing for the summer season are the Home Theatre at Allerton owned by Mr. Whitely, the Opera House at Numa owned by Albertson and the theatre at Tipperary owned by Davis.

A number of exhibitors who are rarely seen in Film Row visited the exchanges last week. M. A. Brown of Forest City, D. B. Baker of the Circle Amusement Company at Ottumwa, Elmo & Hoffman of the theatre at New Sharon and H. G. Simpson of the theatres at Sigourney and MacGregor.



Coming

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New York and New Jersey

HARRY BUXBAUM, New York branch manager, Joe Lee, Jersey manager, and Assistant Manager Ed Schmitzer have returned from their trip to the West Coast. Even while on a vacation Bux's shrewd trading instinct will come to the front and this time his victim was a Fox exchange manager from the Middle West. Bux had accumulated some silver dollars while in a certain section where they are extensively used and sold them as souvenirs to the other exchange manager—for a dollar and a half.

The new Fox New York exchange is probably one of the finest and most modern film exchanges in the country. Following Frank Walsh, one of Harry Buxbaum's able salesmen, through the building, one thing stands out above all—and that is that this outfit has laid definite plans to do even more business in the future than at the present time. Expansion space has been provided for every department housed in the plant, where on short notice production may be practically doubled. All the fixtures and furnishings are the most costly and modern obtainable and whoever superintended the general layout, certainly knew what should constitute a modern film exchange.

Two new salesmen have been added to the Fox branch and one man is leaving. Jess Levine, former Paramount salesman, will work a section of New York territory for Fox, while Jules Sarzin, well known salesman in this zone, will cover a part of New Jersey.

Bernard Sholtz is the man who is leaving. After spending seven years with several exchanges, which included Producers Dist. Corp., the prodigal is returning to that same company as assistant to Manager Dave Gross. His last stop was for one year with Fox. Sholtz is not only a good salesman but numbers among his accomplishments that of toastmaster, after dinner speaker, diplomat—and the possession of a sense of humor. And that's not all—sometime ago he laid the foundation for his present work by serving as a member of the intelligence department of the Paris police commission.

It took three sharpshooters from New York City to successfully hold up Tom Mix. Left to right, the gunmen are Harry Buxbaum, Fox branch manager, Ed Schnitzer, assistant-manager, and Joe Lee, Jersey manager

Robert Wolff, former New York salesman, recently promoted to manager of the New Jersey branch of Producers Dist. Corp.

A recent report in connection with the sale of Louis Rosenthal's circuit theatre holdings over in Jersey, would seem to be a little premature. According to the latest rumor, there is a hitch somewhere in the deal and it may or may not go through.

Herbert Miller and Sam Buck's new Heights Theatre, 176th Street and Broadway, New York City, is progressing nicely. The walls are up and various equipment has been contracted for. Miller is of the firm of Miller & Schwartz who operate down Jamaica way; however, it is said that Schwartz has no connection with this particular enterprise.

H. W. Doniger, quarterback of Harry K. Hecht's "Four Horsemen," brought us news the other day concerning his boss' activities over in the state of New Jersey. In addition to operating seven thriving theatres, Mr. Hecht has plans drawn for three more and construction will start the latter part of June. The three new projects are as follows: An 1800 seat house will be erected at North Arlington, a store and office building with a 2000 seat theatre at East Rutherford and a 1600 seat house at Clifton, N. J. Mr. Hecht makes his headquarters at the Rialto, Passaic. His other theatre holdings are the Palace, Passaic, The Plaza and Capitol, Paterson, The Rivoli at Rutherford, The Regent, Kearney and the Arlington, Arlington, N. J.

Irving Hanover will leave his present position as salesman under Phil Meyer of the New York Assoc. Exhibitors exchange, to take charge of the New Haven branch. Shepherd, former manager at New Haven, who was gassed during the late war, will go to the Denver branch where his health is expected to vastly improve.

The opening of Joe Stern's new Ritz Theatre, Springfield Avenue, Newark, has been postponed from May 3d to May 10th. According to report, the Ritz is the finest theatre ever constructed by Mr. Stern. Delay was caused on the installation of seats.

Bratter & Pollack's Oritania Theatre, also scheduled to open on May 3, will open Thursday, May 6.

Another local theatre deal reported almost ready to be closed is that between Henry Siegle and the former Yost theatre circuit. It will involve the Chaloner, Royal, Chelsea, 34th Street, Regent and one or two other houses. According to the information received, papers will be signed sometime this week. Mr. Siegle operates the Janice and Ritz Theatres, Flushing, and the recently acquired Franklin Theatre, Astoria.

Herman Rachmil and Joe Rinzler are leaving this week for a two weeks, vacation in Canada.

"Mike" Glynn, Long Island theatre magnate, has three new houses scheduled for Spring and Summer openings. The Rialto at Patchogue is expected to open within two weeks and the Mineola and Bayshore Theatres—each a 2000 seat house, the early part of August.

Max Ruben and his partner, of the Exhibitors Supply Company, Chicago, were in town last week. They will attend the S. M. P. E. convention at Washington.

Joe Hornstein, the busy supply dealer of New York City and various other parts of the world, including Scandanavia, recently left for Atlantic City for a three days rest. Theatres reported buying equipment from Howell's within the last week or so include The Janice at Flushing, L. I., Mike Glynn's three new Long Island and the West Point Military Academy.

Chrisedge Theatres, Inc., new Bronxville Theatre will open June 1, according to recent word.

Another opening reported is that of one of Joelson's new Brooklyn houses located on Knickerbocker Avenue. May 24 has been set as a definite date.

A great deal of credit must be handed to Dave Brill, sales manager of the "Big U" in New York City, for the transaction put through between his company and Thos. W. Rossbottom, General Manager of the U. S. Lines. Brill was assisted by Jack Meyers. A complete "U" show will be shown on all sailings for the season. Recent letters from the operators aboard the several ships report a most favorable reaction from the passengers.

The local Universal branch, presided over by Bill Herman and Dave Brill, has been thoroughly remodeled and renovated within the past few weeks.

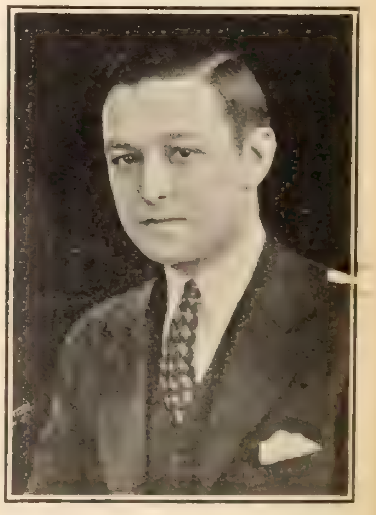
Joe O'Neil, former Keeney manager who recently took over the Franklin Theatre, Astoria, L. I., has sold that house to Henry Siegle. Siegle also operates the Ritz and Janice Theatres at Flushing.

One every week or so, seems to be Irving Lesser's pace in the way of taking over theatres. This time Mr. Lesser is reported to be about ready to close a deal for Schneider's Arverne Theatre, Arverne, L. I.

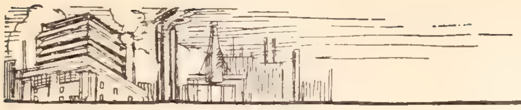
Jack Hollander, who operates the City Island Theatre, has taken a lease on the Lyceum Theatre, Amityville, L. I. The house will open under the new management about May 1.

The Forsyth Theatre, on the lower East Side of New York City, has been taken over by Charley Goldschalk. Last Friday evening was the opening night under Goldschalk control.

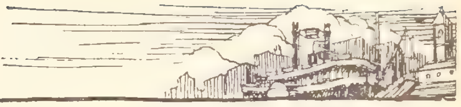
A. H. Schwartz' Merrick Theatre, Jamaica, has recently installed a new screen.



Frank Drumm, former office manager of the New York exchange, promoted to District Representative for Producers Dist. Corp. in New York territory



St. Louis



WALTER AIKEN has joined the F. B. O. sales organization and will take over Northern Illinois. He succeeded Ray Nettemeier.

The St. Louis office of the F. B. O. won first honors in the Eleven Weeks Go and Get It sales drive. Tom McKean and his Go Getters are hard to beat.

Ten reels of film were destroyed when a short circuit caused a fire in the booth of the Movie Theatre, St. Louis, Mo., April 29. The damage was estimated at $2,000.

C. E. Penrod, district manager for F. B. O., was a visitor of the past week.

Earl Joetz has taken over the Opera House, Camp Point, Ill. Earl Redd was the former owner.

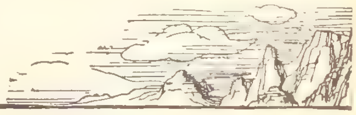
An explosion in the projection room of the New American Theatre, Twelfth and Barton Streets, St. Louis, Mo., April 25, caused a fire which did damage estimated at $2,000. The fire was confined to the projection room. Although there were 600 persons in the theatre at the time all left the building in safety. A defective film is believed to have caused the mishap.

The new Palm Theatre, Union Boulevard, St. Louis, Mo., will open on May 15.

Manager George E. McKean, Assistant Manager Joe Feld and Bob Worth, city salesman, attended the Fox sales meeting in Kansas City this week.

Out-of-town exhibitors seen along Picture Row during the past week included: W. W. Watts, Springfield, Ill.; Gus Kerasotas, Springfield, Ill.; John Rees, Wellsville, Mo.; John Pratt, Fulton, Mo.; Tom Reed, Duquoin, Ill.; Billy Sohm, Quincy, Ill.; Steve Farrar, Harrisburg, Ill.; Henry Immig, Newton, Ill.; Jimmy Clayton, West Frankfort, Ill.; Messrs. Price and Dahlremple, Oblong, Ill.; Paul and Overton, Winchester, Ill., and Frank Russell, Shelbyville, Ill.

Salt Lake City



PORTIONS of seventy-five feature pictures were shown at the Hotel Utah, April 22nd and 23rd, to a group of theatre operators from Utah, Idaho, Montana, and parts of Nevada in a sales meeting held here by the Salt Lake Exchange of Famous Players-Lasky Corporation. Louis Marcus, district manager, was in charge and as the various parts were shown he gave verbal explanation.

Attending the meeting were Louis Marcus, L. J. McGinley, F. H. Smith, A. K. Shepherd, Al Birch, H. W. Pickering, Tom Kilfoil, Sam Levin, C. G. Epperson, E. M. Loy, F. S. Bulbransen, J. A. English, George E Carpenter, Carl A. Porter, all of Salt Lake; Emmet Sorg, Ogden; Joseph A. Koehler, Twin Falls; Tom Olson, A. C. Gordon, Weiser, Idaho; Rolla Duncan, E. C. O'Keefe, Billings, Mont.; Walter Mendenhall, Boise; J. B. Ashton, Provo; Thomas G. Berta, Rock Springs, Wyoming; Alpert Nadeau, Anaconda, Mont.; C. W. Eckart, Helena, Mont.; G. B. Thatcher, Logan, Utah; Guy D. Haselton, Missoula, Mont.; Sidney Hirshberg, Havre, Mont.; O. E. Schmidt, Idaho Falls; Paul DeMordaunt, Blackfoot, Idaho; E. P. White, Livingston, Mont.. Lee Stallings, Richfield, Utah; L. M. Zug, Jerome, Idaho; O. W. Lambert, Roundup, Mont.; Vick Littizetti, Helper, Utah; John Ruger, Park City, Utah; Nick Salevurakis, Prich, Utah, and George Lindsay, Eureak, Utah.

A meeting of the Montana Film Board of Trade is to be held shortly in Butte, at which D. T. Lane, Secretary of the Intermountain Film Board of Trade, and several of the local exchange managers have planned to attend.

Delegates of the Paramount Convention were the guests of George E. Carpenter, manager of the local Paramount Empress Theatre and Carl A. Porter, manager of the Victory Theatre here, at performances at both of these houses.

Following this convention those in attendance participated in a golf tournament at the country club.

Dave Bader, Sales Director of Advertising Accessories, is here visiting Mathew Aparton, Manager of Universal's local exchange, and Clarence Baxter, Accessory Manager.

B. G. Jacocks, Universal home office representative, left here for Butte.

Ed Ryan of the Liberty Theatre at Brigham City, Utah, and Ben Winzelor of the Liberty Theatre at Tremonton, Utah, were visiting the local film mart this week.

A. A. Schmidt, Division Manager for F. B. O., is expected in the local office within a few days for a short visit.

L. A. Davis, F B O. branch manager here, is now traveling in the Southern Utah territory, and will return to the office this week.

W. F. Gordon, local manager for Associated First National, and all of the salesmen, are now in attendance at the convention in Chicago.

W. H. Rankin, branch manager, and the Warner Brothers sales representatives, are expected back in the near future from their regional convention in Los Angeles.

D. D. Boomer, Associated Exhibitors local manager, is still making the Cache Valley and Idaho territory.

Pathe and Associated will be in their new office building at 206 East 1st South Street, on May 1st.

Frank Harris, newly appointed Western Division sales manager for Pathe, is expected in from New York with J. A. Epperson, local branch manager, about May 1st.

Charlie Hamal, Pathe representative, is leaving for the Idaho territory.

George Jensen has just returned from the Southern Utah coal camps.

Bob Epperson has returned from a trip through the Yellowstone Branch of Idaho.

The United Artists representatives out of the local office are still in the respective territories.

The entire sales organization of Producers Distributing Corporation, which includes Eddie Walton, C. C. McDermond, C. R. Wade, from the Montana territory, Dave Barnholtz, assistant office manager, and manager Al O'Keefe, are leaving May 2nd for Los Angeles to attend the national sales convention.

O'Keefe just returned from the Idaho branch with Eddie Walton who is now making a short trip into Wyoming.

J. T. Sheffield, the new owner of the Denver and Salt Lake offices of Greater Features Incorporated, was in this city for a brief stay.

James R. Keitz, local manager for Greater Features, is leaving for the entire state of Idaho and will be gone for about four weeks.

Clyde H. Messinger has left his managerial duties at the local Educational exchange for a trip into the Yellowstone branch of Idaho.

George L. Cloward, former manager here for Metro-Goldwyn-Mayer, and Chas. A. Dillard, former assistant manager at this exchange, have taken over the Hyland Theatre at 1025 East 21st South Street. The name of the house has been changed to the Forum Theatre and the opening will be held May 1st. They have completely remodeled and made practically a new theatre out of it.

Dillard's position as assistant manager in the local Metro-Goldwyn-Mayer exchange will be filled by C. M. Stern.

Jos. F. Samuels, Metro-Goldwyn-Mayer branch manager, is expected to return soon from the convention.

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Texas

KARL HOBLITZELLE, president of the Interstate Amusement Company, is down from Dallas for a short stay. Says he's just down to look things over. Owner of the Majestic and Palace Theatres.

Milton Feld, personal representative of the Publix Theatre Corporation, is in town on a business tour of the South. Mr. Feld's organization signed a contract last week for the new million-dollar theatre now under construction at Main-Lamar and Travis Streets.

John J. Fredle is down from the the district office, Dallas, Texas, looking over the Publix Theatre holdings. Harry Van Demark, local Publix representative, will return to Dallas with Mr. Fredle for a district meeting of Paramount exhibitors.

Abe Silverberg, of the Crown and Folly Theatre, has returned from a film shopping tour in Dallas. Mr. Silverberg says the Western and thrill pictures look better than ever for the fall release.

Sam Abrams and Louis Weiner, owners of the Rialto Theatre, are in Dallas on a business trip. Mrs. Abrams is manager of the the Rialto for the week.

Mr. and Mrs. William Horwitz, of the Texan and Iris Theatre, are out of the city.

Strand Theatre No. 2 has been purchased by Herman Shaw, secretary of the Houston Optimist Club. It is a ward theatre and is reported to be one of the best paying ward theatres in Houston.

Doc Brock, manager of the Prince Theatre, has returned from a business trip to Waco and Mexia.

Norris Sheulman of the Strand Theatre is ready for the open space and the vacation trip. Mr. Shulman has just purchased a new Hudson car.

Eddie Collins, city manager for Publix Theatre houses at Galveston, stopped over for a short visit enroute from Dallas where he had attended the Paramount exchange convention.

Hal Norfleet, Fox Film publicity chief, Southern division, has been in town doing some special work. Mr. Norfleet is well known in Houston; this was his home before entering the picture game.

The Cameo Theatre located in the North section of the city has changed its name and is now known as the Gulf Theatre. It is a ward house.

Jack Burke, San Antonio theatre man, has been in town checking with his local representative, Charlie Camp.

The Isis Theatre, one of the Saenger houses, has been selected to pick Miss Houston to attend the annual bathing girls' revue, staged in Galveston May 15th. Manager Al Lever has secured more than thirty entries who will try for the honor.

Jeff Barnette, the Houston Chronicle Amusement representative, attended the charter presentation of the Beaumont Optimist club held in Beaumont last week. Mr. Barnette is v. p. of the Houston Optimist club.

Several local theatres have announced summer admission prices.

Buffalo

THE deed for the sale of the Palace Theatre in Jamestown, N. Y., has been filed in the county clerk's office at Mayville. It transfers title to the house from Marshall W. Peterson, Clara E. Peterson, his wife; Michael L. Woods and Kathryn Woods, his wife; to the Southwestern New York Theatres Corporation, of which Nikitas D. Dipson of Batavia, is president. This company recently was organized to purchase the Palace and to take a long term lease on the Wintergarden, also in Jamestown.

The Southwestern corporation already has taken over the Wintergarden. The lease took effect Saturday, April 24, and is arranged to continue in certain five-year periods. The lessee corporation is bound to continue to pay rental for the Wintergarden for ten years, but it is optional with the corporation whether it renews the lease for an additional five year period to 1941.

The front of Shea's Hippodrome, now a link in the Publix chain, is being dressed up with attractive new electric attraction signs atop the marquise as well as a new sign bearing the name of the house, which, by the way, Harold B. Franklin, now vice-president of Publix, managed for several years before going to the directorship of the Paramount theatre department.

"Ernie" Williams, Paramount ad sales manager in Buffalo, who was stricken suddenly ill on the day of the Paramount exhibit get-together meeting in the Hotel Statler, is now well on the road to recovery and sure that he will feel like a new man when he gets back to his desk. Ernie underwent a serious operation.

Ted O'Shea is now assuming his new duties in the Metro-Goldwyn-Mayer office, flashing that 100 horse-power smile on all who enter his sanctum sanctorum.

Buffalo theatres now are operating under the handicap of daylight saving, but the weather has been so rotten that no real effect has been felt as yet because the evenings are far from "tourable," as yet for motorists.

A sure sign that summer must be coming. Arthur L. Skinner, manager of the Buffalo Victoria, is talking about getting some paint on his summer home on the Canadian shore, where Art hies himself during the warm evenings and lures the succulent fish from Lake Erie.

Friends along Film Row in Buffalo were glad to hear that Earl Kramer, former Universal branch manager, and now division manager, is recovering from an operation for appendicitis, performed in Cleveland.

New England

FIRE on Sunday noontime in the Larcom Theatre, Beverly, Mass., resulted in damage of about $1,000. The theatre is owned by Ramsdell Brothers, who operate the Orpheum, Malden and other playhouses. The fire was confined to the space under the stage and did not interfere with the showing of films the following day.

It is understood that a New York syndicate has made an offer to owners of the Crawford House property in Scollay Square, Boston, where the noted old hotel is being torn down, to build a modern theatre and hotel on the site if the land can be purchased. The hotel would contain 300 rooms and the theatre about 3,000 seats. The name of the sponsors is withheld.

Edward Epstein, aged 40, owner of the Graphic Theatre Circuit with headquarters in Bangor, Me., and theatres in many Maine cities and towns, died at his home in Bangor, April 25. He leaves a wife, two children, parents and several brothers and sisters.

Silas Bunce, manager of Progress Films, Boston, is sporting a new Hudson sedan.

Emanuel Cohen, city salesman for Metro, Boston, has resigned.

The Fox sales force from Boston is registered at Hotel Astor, New York, for the sales convention.

Harry F. Campbell, district manager, and Thomas F. Jennings of the sales force of the Fox exchange, Boston, are back from the West Coast convention.

The Majestic Theatre, Holyoke, is closed temporarily while a new front is being built to the playhouse and the entire theatre redecorated.

The new Greenwich Theatre at East Greenwich will open this month, according to present plans. Ben Salvini, old time exchange manager and former exhibitor, is back in the harness again as an exhibitor in charge of the new house.

From the Boston exchange of Associated First National, those attending the convention in Chicago are Manager Thomas B. Spry, A. P. Bibber, J. H. McGann, N. Ross, Max Berman, J. C. Byrne, F. Vine, E. A. Anderson, H. L. Spingler of the sales force, and Miss Carolyn C. Jones, booker.

Baltimore

DUE to a meeting of the Motion Picture Theatres Owners of Maryland, Inc., held Wednesday, April 21, not so many of the Baltimore exhibitors were able to attend the convention of the Famous Players-Lasky Corporation, held at the Mayflower Hotel, Washington, D. C., on that day.

Many exhibitors from Maryland, Delaware, Virginia, parts of West Virginia and the District of Columbia, were invited to attend the affair and meet representatives of the Famous Players-Lasky Corporation. The event started at 9:30 A. M. and lasted until late at night with a banquet thrown in.

The affair was a success, it is reported.

I. Alan Fledderman, treasurer of Warners' Metropolitan Theatre, Baltimore, Md., has been appointed to the School Board of Baltimore by Mayor Howard S. Jackson.

About $30,000 is being spent by Harry Schwalbe, Philadelphia, Pa., on improvements for the Boulevard Theatre, Baltimore, Md. The theatre is operated by Mr. Schwalbe under the management of John E. Hendricks.

The entire exterior and interior is being repainted and redecorated; large electric signs are being placed around the marquees at both entrances to advertise coming attractions; a $3,000 chandelier will be installed in the center of the ceiling of thte auditorium and carpets to cost about $3,000 will be laid in the aisles.

THEATRE MANAGEMENT
EQUIPMENT CONSTRUCTION OPERATION

A “Sure-Fire” Tonic for Run Down Houses

Theatre “Doctor” Discusses His Success Plan for Building Up Losing Propositions

AN INTERVIEW WITH ADOLPH EISNER

BY FRANK C. TRUE

AN old, old story over again: The theatre is literally run down, business is lax and patrons are seeking other places of amusement. What shall be done? Shall a lot of hokum exploitation be brought to the rescue? See Adolph “Dr.” Eisner, former president of the M. P. T. O. Kansas City, who has applied the “pulmotor” to enough suburban houses of Kansas City to extend several blocks side by side.

There is no waving of the magic red silk cloth or wand in the method employed by Mr. Eisner. Perhaps that is the reason for his undisputed success. Just the other day he disposed of the Circle theatre, Kansas City suburban house, at 150 per cent. profit after operating it less than one year. And the man who bought it purchased a bargain. He purchased a theatre that was doing a capacity business—a theatre in which a few months before a sneeze of a patron might have echoed from wall to wall for lack of human density in the way of cash customers.

Adolph Eisner

Eisner's Method

But Mr. Eisner has a story to tell. Let him do it.

“There are two methods of getting business in any theatre, the temporary method and the permanent. The ‘wild west’ exploitation policy may bring in patrons for a few days, but even a baby tires of a rattle. The conservative, sound plan of building up a theatre works more slowly at first, but when it reaches its height it remains at that level.

“The human race is a peculiar lot. Under certain conditions the best film ever produced wouldn't make enough to pay rental. Under reverse circumstances an average picture can be turned into a handsome profit. The means of building up a theatre's patronage are so simple that they are overlooked entirely by many exhibitors. In other words, we put a bright red coat of paint on the wagon, but forget to feed the horse.

“Perhaps the Circle Theatre offered the best study in rebuilding houses and will better illustrate what I am driving at. First, however, it must be understood that what I have to say is meant modestly. Don't misunderstand me. I've been in the industry too long to have any conceit left in me. The Circle presented a sad sight. The front of the house needed new paint. There was little on the exterior of the theatre to indicate a show might be seen on the inside. More or less cheap pictures had been shown there for some time and I was the third ‘sucker’ to take over the house in a short length of time. The others had gone ‘broke’ and fully expected me to do the same. In fact I was a bit dubious myself.

“To begin with I had a carpenter build two cases for 1-sheets in front of the theatre, flush with the sidewalk. Three smaller cases were built for the lobby. A coat of paint was put on the front of the house and the lobby. An overhanging two-way electric sign was placed above the canopy. The interior of the house was thoroughly cleaned and redecorated. The ticket office was ‘dolled up’.

“So far, so good, but we haven't reached the most important point yet. Patrons of the theatre had been accustomed to seeing more or less old pictures at prices they believed to be too high. The first thing I did was to throughly canvass the neighborhood with ‘throw away’ announcements of the ‘best pictures at 10 cents.’ I mean just that. I would rather have 2,000 persons in my theatre at a dime any time than to have 1,000 at 20 cents. The psychology of this is plain enough. Next I arranged a series of slides, through which the policy of the theatre was drilled into my patrons. It was slow work at first. Patrons were few and I lost money the first week and broke even the second. But those few patrons told others and attendance increased. On the second Friday night after I obtained

(Continued on next page)

Equipment Glare

By P. M. ABBOTT

OFTEN motion pictures are spoken of as tiring—causing headaches and eye-strain. This is all too true—in fact, motion picture patrons are all too lenient in their condemnation of this harmful effect—found usually in the smaller theatres.

Poor projection and glare are the main causes for eye fatigue. Both greatly accentuate the normal eye fatigue caused by motion pictures and there is no excuse for the existence of either.

Repeatedly we have urged exhibitors to take the necessary steps to obtain good projection.

In the case of poor projection, an outlay of several dollars is frequently required for better equipment but this is no justification for the continuance of old practices, though many exhibitors hold this as their reason.

But in the case of glare—those glimmering bright spots in the line of vision of the audience—for this there is no excuse. Usually, it costs practically nothing to eliminate glare, just a little ingenuity exercised on the part of the exhibitor or someone connected with the theatre.

Orchestra and wall lights are the commonest causes of glare, while other miscellaneous lights often add their discomforting brightness. By placing these lights in proper locations and using the right type of fixtures—home-made, if necessary—all this glare can be removed from the vision of the audience. It will more than pay any exhibitor to spend a morning inspecting his house for sources of glare.

If only glare was removed from all theatres, even though poor projection remained, a big improvement in picture presentation would result. And this improvement is within the immediate reach of every theatre owner.

Gives Success Plan For Small Houses

Sound Business, Not Air Castle Schemes Succeed Says Eisner

(Continued from preceding page)

the theatre I staged a specialty stage number. The box office receipts did not warrant the expense of the stage specialty, but it gave my patrons something to talk about and convinced them that there were to be shows going on inside the Circle.

"My next step was to employ a capable woman to canvass the neighborhood and visit all parents, seeking to find out just what type of pictures they preferred and what they thought best for their children. I was perfectly sincere in this movement and had no double motive. When I found out what they liked I gave it to them. It was not long before I had them regarding the theatre as though they had an actual financial interest in it.

"I began building up my serial and short subject programs for Friday nights, occasionally staging the 'country store' stunt, which always works good. I soon dispelled all doubt about the admission and quality of the show to be seen. My patrons became convinced they could see as much at the Circle for a dime as they could at a more expensive theatre. I booked only the best pictures which had been well advertised at first run down town houses. Then I began inserting each day a ¾-inch advertisement in newspapers and used my screen to let my patrons know they always could determine what picture was to be shown by reading the newspapers.

"One of the most important factors was to establish a personal acquaintance with all patrons possible. I don't mean to make close friends of them. That would be impossible with such a large number. A nod to Mr. Jones and a smile to Mrs. Smith and a glance at the baby was sufficient. If one of those patrons arrived too late for the beginning of the second show I urged him to go on in without paying. The filling of an empty seat cost me nothing and made a friend and prospective steady patron, a patron who would be a booster to other prospective patrons.

"The whistling and yelling menace, which most suburban theatres must contend with as long as a large number of children are inside, must be handled diplomatically. Usually a few kind, civil words will suffice. If not, give the boy back his money and the next time he enters the theatre he has a different viewpoint on conduct.

"I realize full well that many exhibitors will assert that I am telling an old story over again in outlining the above policy. However, it never yet has failed. Could one ask more? I have seen so many 'hit or miss' plans take an inglorious 'flop' that I am convinced there is only one practical method of operating a suburban or small town theatre. Forget about your 'air castle' plans of making money and operate your theatre on a sound business plan. Try it once!"

The MANAGER'S OFFICE

W. W. ARMSTRONG, a former film salesman in the Oregon territory, is manager of the Egyptian Theatre, Seattle, recently purchased from Warner Brothers by John Hamrick.

JAMES CHENAUR is managing the Capitol Theatre in Port Angeles, Wash., which he owns in partnership with Charles H. George. Chenaur formerly operated his own theatre at Zillah.

S. L. BACHER has been transferred from the Courtesy Theatre, Detroit, to the Rialto. Both houses are operated by the Woodward Theatre Co.

T. C. RILEY has been transferred from the Grand to the Courtesy to succeed the post vacated by Bacher.

BENNIE WACHNANCY, for several years connected with the Paramount exchange in Detroit, has tendered his resignation to that organization to become manager of the Blackston Theatre.

Edwards Revue Plays Detroit

The Gus Edwards production "Kids in Kandyland" was presented at the Capitol in Detroit last week, in conjunction with Corinne Griffith's "Mlle. Modiste."

Screen Tests on Rivoli Stage Next Week

Screen tests for the girls and boys with ambitions to become cinema stars are to be held on the stage of the Rivoli, New York, during the week of May 10th. The exploitation stunt is being put on in conjunction with the showing of Paramount's "Fascinating Youth."

Entrants must file photographs with the "Movie Test Director," who will nominate those to be photographed on the stage. The test films will be examined by Paramount directors with a view to selecting new material for that company's stock. The theatre will provide make-up specialists to prepare entrants for their tests before the cinema cameras.

Midnight Shows Success in Tampa Theatres

George Peck, manager of the Strand, Tampa, used midnight performances of pictures program midnight show in that city. It proved a popular success. The Victory has used midnight performances of pictures with vaudeville and the Central has played them several times with pictures and tab shows under the title of "Midnight Frolic."

Musical Stock at Warner Theatre in Charlotte

Warner Brothers Theatre in Charlotte, has announced that during the Summer they will suspend Keith Vaudeville and about the 1st of June a musical comedy stock company will play here for the summer season.

The programs will change twice each week, Mondays and Thursdays.

Prize High School Band is Omaha Rialto Feature

The Council Bluffs Consolidated High School Band, prize winner in a contest of similar organizations, was the star stage attraction at the Rialto, Omaha, last week, sharing honors with "Her Second Chance," the screen offering, as the popular program for the wek at the Rialto.

CHILDREN'S FASHION SHOW

The photos above show two episodes in the Children's Fashion Revue staged by Manager Somerville at the Vivian Theatre, Daytona Beach, Florida. The entire show was in four episodes, "The Old Swimming Hole," "Playtime," "Tea Time" and "Sleepy Time." Local youngsters performed in the dance and tableau scenes in the presentation, which was supported by local merchants.

Defines Publix Presentations Policy

Franklin Says Acts Are Necessary Only In De Luxe Houses

OFFICIALS of Publix Theatres Corporation regard stage presentations necessary only in the de luxe type of picture theatre, according to Harold B. Franklin, vice-president of Publix, in his editorial, ''Personal Talks,'' published in the April 24th issue of Close-Up, the company's house organ.

''There has been considerable discussion among exhibitors, newspapers and trade magazines concerning the Publix stage presentations at our de luxe theatres, writes Mr. Franklin. ''The gist of some of the expressed opinions is that Publix considers stage presentations necessary to the successful operation of motion picture theatres. This is an erroneous inference. The Publix presentations will be shown only in the de luxe type of theatre, where stage divertisements have become a permanent policy, and it is the purpose of the Publix Production Department to establish a standard in the creation of its presentation units that will measure up with the fine pictures shown at these theatres.''

With regard to the success of the Publix presentations thus far, Mr. Franklin says, ''The entertainment value of the fifteen units produced so far has averaged very high and has been comparable to that of the very best productions that any stage has ever offered. Moreover, the quality of entertainment has been much higher than that of the best efforts of most individual motion picture theatres. There may have been a few that did not measure up to our expectations in the first experimental period, but altogether the results have been so satisfactory that they may be considered a real achievement in the field of public entertainment. And the future gives promise of even greater things.''

In those theatres of the chain which will be devoted exclusively to motion pictures and which, he adds, ''are the bulwark of our circuit,'' Franklin says it is the policy of the company to encourage the widest possible development of music, and to that end, Nathaniel Finston has been appointed to the office of General Music Director. And he urges that ''Managers and musical directors must set and maintain a high musical standard in their theatres and must avail themselves of the advice and guidance of Mr. Finston.'' Concluding his editorial he declares that ''The permanency of our industry depends not only a bigger and better pictures, but also on better and greater theatres.''

Featured with Herb Straub

Three specialty acts were featured with Fred Stritt and Herb and the State Bunch at the State Theatre, Detroit, last week. Hope & Burne, eccentric dancers, Marie White, and the Brock Sisters, harmony singers, were the added attractions appearing with the State's stock troupe

The Devil's Circus Jazz Orchestra

"STAGING" THE ORCHESTRA

An atmospheric prologue for "The Devil's Circus" (Metro-Goldwyn-Mayer) was presented at the Rialto Theatre, Macon, Ga., with the orchestra featured. For the occasion the musicians wore clown costumes and performed under the title of "The Devil's Circus Jazz Orchestra"

Yonkers Strand Concludes Nine Weeks' Charleston

The Strand Theatre, Yonkers, N. Y., recently concluded a Charleston contest which ran for a period of nine weeks. The feature proved an extraordinary attraction and and is said to have been conducted without added cost to the management. Prizes were donated by local merchants, and the winner of the contest is to receive an engagement of a week for appearances at the Strand.

The elimination contests were held every Thursday night. Judges were dancers of local and stage fame. The finals were judged by Boris Petroff, ballet master of the Publix Theatres production department.

Francis Renault Is Star of Stage Bill at Circle

Francis Renault, female impersonater, in his elaborate fashion act was the star stage attraction at the Circle, Indianapolis, last week, when ''Mike'' was offered as the screen feature. Renault's act, consisting of impersonations, singing and the display of Parisian gowns, proved a popular addition to the program at the Circle.

A. & H. Vaudeville Playing Paramount, Salt Lake

The Paramount Theatre at Ogden, Utah, under the management of Emmet F. Sorg, is now running Ackerman-Harris road shows in connection with their picture performances every Tuesday and Wednesday.

Lyons and Capps Stars of Plunkett Frolic

George Lyons, harpist, and Kendall Capps, from the ''Greenwich Village Follies,'' are the stars of the presentation staged this week by Joseph Plunkett at the Mark Strand, New York. Lyons, whose numbers include some jazz renditions, is playing his second week at the big Broadway picture house.

The Frolic also has Pauline Miller and John Quinlan, who feature ''At Peace with the World,'' the new Irving Berlin opus. Mlle. Klemova, M. Daks and the Strand Ballet Corps contribute importantly to the entertainment, staged in conjunction with ''The Greater Glory''.

Oscard Producer of Rivoli Presentation This Week

Paul Oscard, who has been assisting in the direction of Publix Theatres stage numbers for some time, is the producer of the presentation ''Southern Memories'' at the Rivoli this week.

The screen feature at the Rivoli is ''Skinner's Dress Suit.'' National Music Week is being celebrated with a program of English music, including ''Rule Britannia,'' and an accompanyment to ''Songs of England,'' a ''Famous Melody Series'' film.

Lloyd's Fifth Week at Rialto

Harold Lloyd's ''For Heaven's Sake'' is playing its fifth week at the Rialto, New York. The engagement will close some time this month and ''Aloma of the South Seas,'' Gilda Gray's first Paramount starring vehicle will be installed at the Rialto for an extended run. The star will make personal appearances with her dancing act during the ''Aloma'' engagement.

Capitol, St. Paul, Program

The Neopolitan Sextette with Ina Kessel, made up the stage portion of the program offered last week at the Capitol, St. Paul. with ''Let's Get Married'' as the screen attraction.

Male Dance Act at Des Moines

Zastrow and White, male dancers, were the stage features at the Des Moines Theatre, Des Moines, last week, when ''The Greater Glory'' was offered as the screen attraction.

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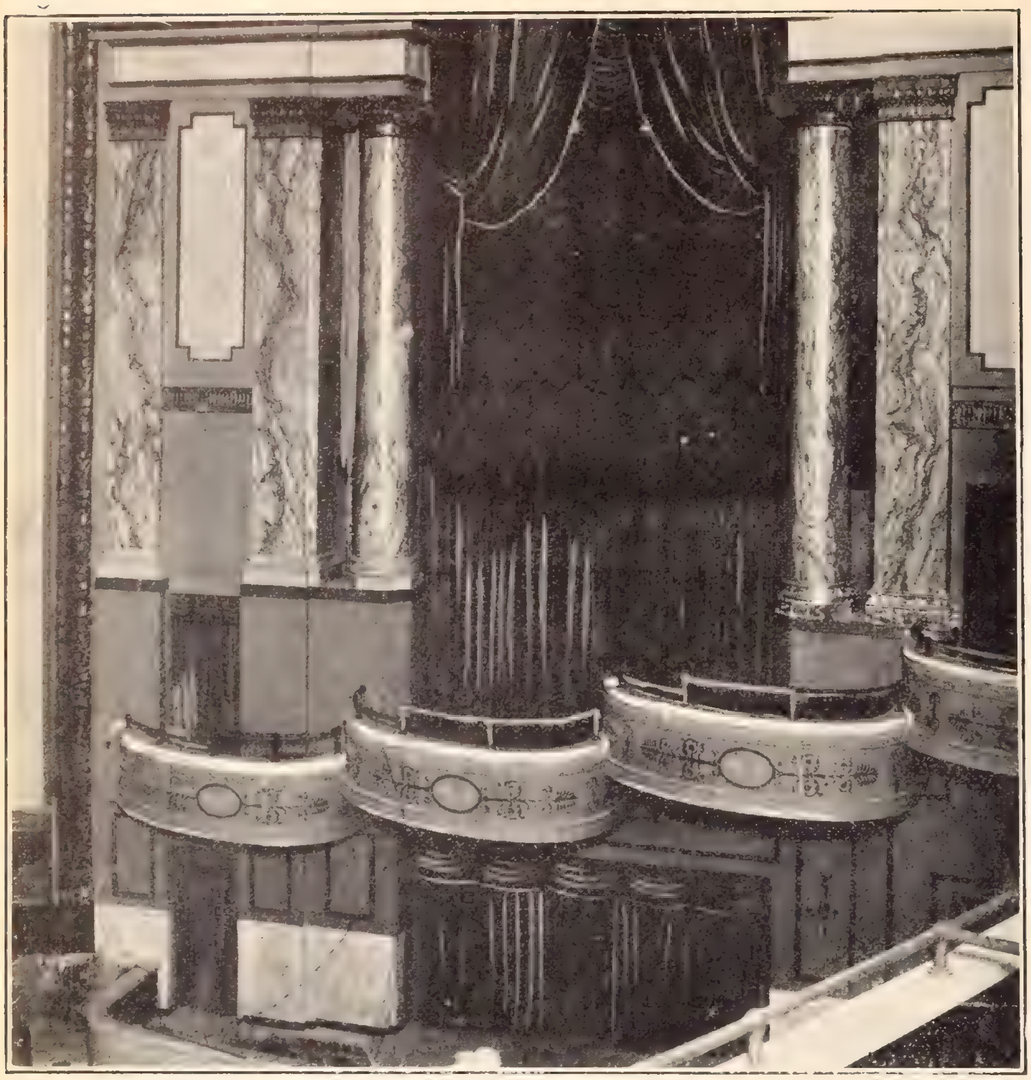

View of the elaborate side boxes in Loew's New State Theatre, New Orleans, La. They are constructed of black and white marble and furnished with spacious armchairs

Preacher Assists with Premiere of Edwards, Sarasota, Fla.

OPENING a theatre with an invocation by a duly ordained minister is the novel idea which was put into effect here when the beautiful new Edwards Theatre was formally dedicated last week.

Manager Charles Branham, who has for many years been associated with the Universal people, owners of the Edwards, conceived the idea of inviting the Rev. C. D. Neighbors, rector of the local Episcopalian church, to deliver the invocation, and while the vast audience, the majority of them in evening dress to celebrate the opening, stood in respectful, reverent attention, the invocation was delivered.

The Edwards is by all adds one of the handsomest theatres on the west coast of Florida and according to dignitaries of the motion picture world who visited this city for the opening, is surpassed by only one house in Florida.

The seating capacity is 1600, including 1000 seats on the lower floor and 600 in the spacious balcony. The seating arrangements and acoustics alike are perfect.

The pipe organ which has been installed is the finest in the South and was installed at a reported cost of $75,000 and for the initial sixty days of the theatres career, the organist will be Gus Ettelson, late of the Mark Strand theatre in New York.

It is the plan to show first run pictures only during the summer but with the coming of the tourist season next fall three days of Keith vaudeville will be shown each week and an occasional road show will also be accomodated. There are eleven dressing rooms in the theatre.

The lobby is one of the most beautiful one could imagine and the decorations of the theatre are simple and impressive, there being nothing of the garish about these.

Dale Troy's orchestra has been engaged for the season and will appear in stage presentations at regular programs. Matinee and evening programs will be given throughout the summer. The architecture of the building is beautiful in the extreme, the design being the ever popular Spanish type, three stories in height.

On the mezzanine floor well appointed lounge rooms have been constructed and these have been furnished in the best of taste.

A row of small and appealing shops occupy a part of the ground floor, off the lobby, and add to the attractiveness of the theatre building as a whole. The location is ideal, the theatre being in the heart of the business district surrounded by palm trees and on a rounding corner.

Start Work on New House at Ludington, Mich.

Construction of Ludington's new theatre is scheduled to start within a few days.

Blue prints call for a fireproof structure, 56 feet in width on James Street and running west 150 feet. Although to be devoted principally to movies, the new theatre will be equipped to handle large productions with a stage 23 feet deep and full width of the building.

"Foltz & Co., are architects and builders of theatres. This firm has built theatres for Fitzpatrick, McElroy & Co., in Three Rivers and Alpena, and is now erecting a combined theatre, bank and store building for Fitzpatrick-McElroy in Chicago.

The front of the new theatre will be attractive. It will have a height of two stories, with face brick and cut stone. There will be a marquise extending across the front over the sidewalk.

The lobby will be 20 by 40 feet. Off one side will be a ladies' waiting-room and dressing-room. On the opposite side will be the manager's office and men's wash room.

Just inside the entrance doors will be a series of boxes. The seats of the theatre will be comfortable and roomy. There will be no balcony. The house will seat approximately 1,000.

Missouri Corp. Announces Florida Project

The Moonlight Amusement Corp. with headquarters at St. Joseph, Mo., have recently announced plans for the erection of a 2,000 seat theatre at Hollywood Beach, Fla. The total investment will run around $100,000, it is reported.

Work will start during April and plans call for an opening about the middle of the summer. Construction will be of cement block and stucco. Eight shops will flank the main entrance.

The Moonlight Amusement Corp. are at present building two theatres in Miami and are also planning others for various Florida cities. In addition to these mentioned, the company has theatre holdings outside this state.

Leach Interests Active at Miami, Fla.

Announcements was made during the early part of April by the Leach interests of Miami, Fla., that they have plans under way for the erection of a new $100,000 motion picture theatre on the site of the present Fotosho Theatre, Flagler Street. The theatre will be two stories high and will have a seating capacity of 1200. Construction will start about June 1st, according to Harry Leach. The Leach company have also obtained a 99-year lease on property at W. Flagler Street and 16th Avenue where another modern house will be erected.

Announce Indianapolis House

Announcement that a $30,000.00 motion picture theatre will be constructed at the northeast corner of Rural and Michigan Streets has been made by B. A. Branson, contractor and builder, 206 American Central Life Building. The theatre will seat 800 persons. Work will be started about May 1st.

Theatre Concern Makes Deal with City

A CERTIFIED check for $19,000 from the Maine & New Hampshire Theatres Co., was handed over to the City of Auburn, Me., recently, in payment for the old city building on Court Street, according to a Lewistown announcement.

The check itself occasions considerable interest at the city building. It means that the Main & New Hampshire Theatres Co., must build a Motion Picture Theatre, costing not less than $100,000 on the Legion property. The property deeds were filed at the registry of deeds office and provide that if the theatre company does not carry out its part of the deal, the city may buy the property back for $15,000.

Martinas Acquire Option at Mt. Morris, N. Y.

Martina Brothers, of Mt. Morris, N. Y., have recently acquired an option on property at the corner of Main and White Streets, where they plan the erection of a theatre at an estimated expenditure of $125,000. The structure will be modern in every particular.

The Martinas state that they have received offers from producer-syndicates for the lease of the proposed house, but are uncertain as to whether they will lease it or conduct it in connection with their other enterprises. At the present time they operate two theatres in Mt. Morris and two in Danville.

File Plans for Baltimore House

Plans for the construction of a new theatre on the site of the present Hampden Motion Picture Theatre, 911 West Thirty Sixth Street, Baltimore, Md., have been filed. The new building will have a seating capacity of about 1,000, a frontage of 56.5 feet and a depth of 125. It will be a one story brick structure and the present plans include the completion of the house about the latter part of August. Charles A. Hicks is the owner.

San Francisco Permit Granted

The Famous Neighborhood Theatre, Inc., has recently taken out a $65,000 permit for the erection of a one-story Class A Theatre and store building at Twenty-fourth Street, near York, San Francisco, Cal.

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New Light on an Old Subject

Part IV

Testing for Glare

THE method used in the investigation of glare described in these articles was devised by Dr. Janet H. Clark, under whose direction the experiments were carried on.

Glare is measured by comparing the minimum illumination necessary to see a test object, occupying the center of the field of vision, with the minimum illumination needed to see the same test object under glaring conditions. In other words, glare is measured by the drop in visual acuity which it produced at low illumination.

Apparatus Used

The apparatus (Fig. 2) consists of a dark box containing a test object and a variable light source carefully shaded from the view of the observer and which can be regulated by increasing or decreasing a resistance.

An opening in the box allows one to see the test object without seeing the light source. Throughout the experiments, if not otherwise stated, the test occupied the center of the field of vision, at the average reading distance of 13 inches from the observer's right eye, with the left eye covered by a shield and the axis of vision horizontal.

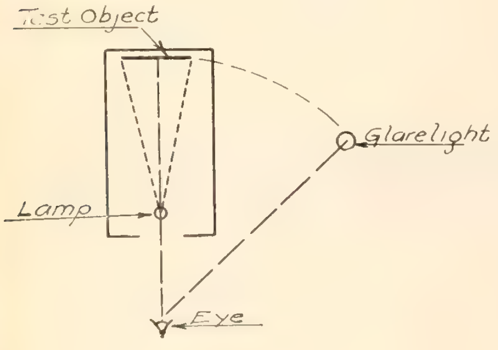


Fig. 2

Method Used

The letters of the test, 1.5 m.m. (0.04 in.) high, under these conditions subtended an angle of 16 minutes of arc at the eye.

The letters were placed against a white background with the same reflection factor as the test plate of the Macbeth Illuminometer, so that this instrument could be used in making illumination measurements.

In a series of experiments the glare pro- minimum illumination was reached at which the letters could be seen clearly and this illumination was measured by means of a Macbeth Illuminometer. There was a choice of two different minima. One, the threshold minimum, represents that amount of illumination which just enables us to read the letters.

The criterion consists in the possibility or impossibility of recognizing the letters and, if used repeatedly and knowing the letter, one may guess rather than see it. At this point the letters are blurred. Increasing the illumination further, a point is reached where this blurring ceases rather suddenly and the test can be read clearly.

This criterion is less influenced by knowledge of the test and is, therefore, more reliable. That is the minimum for clar vision and so was adopted as the basis for measurement.

Measuring Glare

Having established a minimum without glare light, the eye was exposed to various glaring conditions by bringing various electric lamps in an ordinary desk lamp fixture into the field of view, and the amount of illumination was measured which was necessary to see the test with the same clearness and distinctness as before.

The difference between the two minima gives a direct numerical expression of the glare effect in terms of foot-candles. By lighting various lights in order to produce glare, the illumination, obviously, was changed on the box, but not on the test object.

This increases the contrast between the two surfaces and introduces an error into our readings of the minimum illumination. Therefore, the influence of various intensities of illumination at the opening of the box was kept at a more or less constant illumination of 8 foot-candles, by placing a lamp behind and above the head of tthe observer, so that the additional illumination produced eventually by the glaring lights could not materially affect the reading of the minimum illuminations.

Part of the experiments were done in a room diffusely illuminated by daylight with the windows behind the observer, and part of them were done in a room lighted by overhead lamps back of the observer. In both cases the general illumination of the room was comparable to ordinary practice.

Among the factors known to affect direct peripheral glare, the following were investigated: The intensity of the light source, expressed in candle power and intrinsic brilliancy, its distance from the eye and its position as given by the vertical or horizontal angle formed with the visual axis.

Glare and Illumination

In a series of experiments the glare produced by lamps ranging from 10-400 candle power was measured, all other variables being held constant. The average values obtained are given in Table I.

Table I

Glare and Candle Power

Distance—26 in.; Horizontal angle—40°; Vertical angle—0°

Candle power of Glare light	Minimum Illumination in Foot candles
0	0.426
10	0.663
35	0.918
50	1.169
60	1.203
90	1.650
150	2.400
175	3.070
200	3.230
275	4.200
400	6.100

If these values are plotted in the form of a curve a straight-line curve will be obtained, proving that **glare is directly proportional to the candle power of the glaring light.**

Another test was conducted in which the variation of glare with **brightness** of the source was investigated and the results were identical with those obtained before. In other words, **glare is directly proportional to the brightness of the glaring light source.**

This at first seems rather unexpected but it is very logical since candle power is equal to brightness multiplied by luminous area. For any given candle power, therefore, an increase in intrinsic brilliancy is accompanied by a corresponding decrease in source area.

The area of the light source determines the extent and the intrinsic brilliancy (brightness) the intensity of the stimulation of the retina.

Fred Miller Talks About "Carthay Circle"

"THERE will be no finer theatre in America than the Carthay Circle Theatre," says Fred Miller, who heads the company that is to operate this new house, rapidly nearing completion in Carthay Centre, Los Angeles.

"The company furnishing the seats is the largest in the country. Their representative here received word from the factory that while it had received orders for a greater number of seats, it had never received an order that represented as much cost per seat as does the job for the Carthay Circle."

Sign Long Term Lease on Hollywood Site

Donald Parker and J. J. Kenny, of the Donald Parker Productions, have signed a long term lease for use of property at the corner of 48th Street and Western Avenue, Hollywood, Cal., where they propose to erect a 2,000 seat theatre at a reported cost of $200,000. The new house is expected to be ready in the fall of 1926. First run pictures will be the policy.

The new structure will have a 93 foot frontage and in addition to housing a theatre will contain six stores and twelve offices. The stage will be made deep enough so that legitimate performances may be given if occasion should arise. One of the features of the new house will be a nursery where children of patrons may have care under supervision of a trained nurse during performances.

Will Rebuild Rex Theatre, Martins Ferry, W. Va.

The Rex Theatre on South Fourth Street, Martins Ferry, W. Va., will be rebuilt into one of the most modern and up-to-date theatre buildings in that section.

A new concrete floor will be laid and the building will be of fireproof construction throughout. A new front will also be added.

Local contractors have already started work and completion will be rushed for the opening which is scheduled for the latter part of August. In addition to a picture program, the management will also run vaudeville and musical comedies.

New House for Birmingham Suburb

The colored section of Ensley, Ala., a suburb of Birmingham, is to have a new picture and vaudeville theatre which will cost, when completed and equipped, approximately $40,000. Contracts have been awarded and the house is expected to be ready within three or four months.

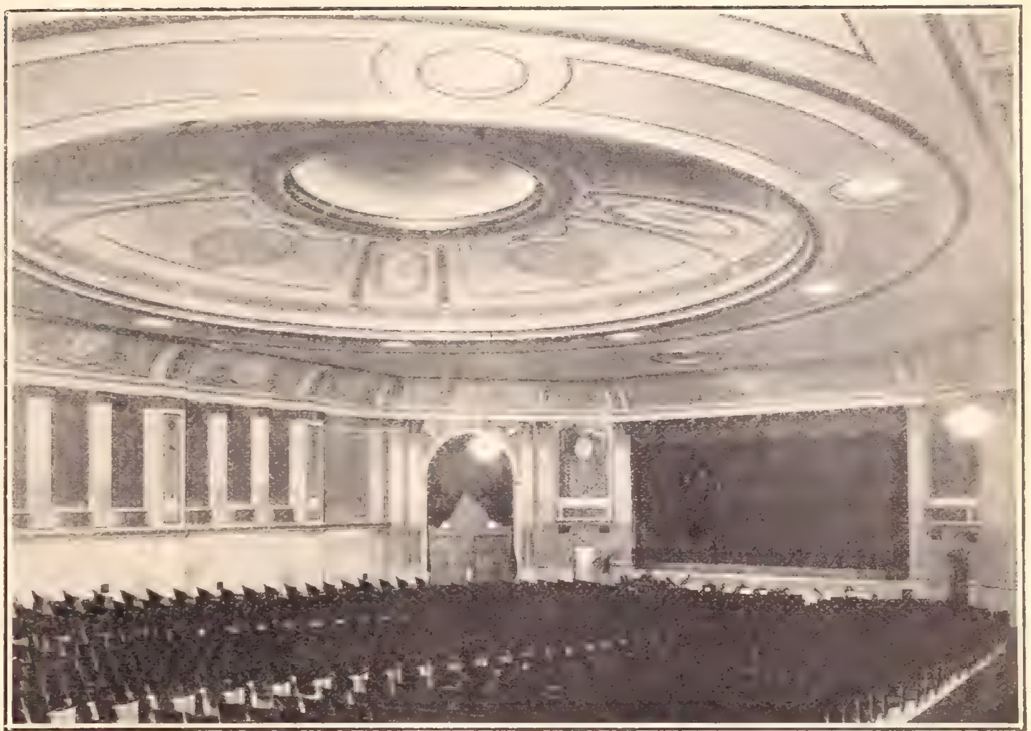
J. Jaffe and Dr. B. A. Fox, who own and operate a similar theatre at Bessemer, Ala., will also have control of the new Ensley Theatre. A feature will be shown each day, and vaudeville—three days in the week.

New House for Brooksville, Fla.

Brooksville, Fla., is to have a new Motion Picture Theatre that will cost in the neighborhood of $50,000. The seating capacity will be about 1,000. Actual construction will start as soon as possible.

Golden State to Build at Oroville, Cal.

According to E. H. Emmick, President of the Golden State Theatre Corp., it is the intention of his company to build a theatre at Oroville, Cal. Recently Mr. Emmick stated "At present the matter stands about as it did a month ago, when announcement of our intention to build in Oroville was given out. That announcement is all the information we can give at this time. When plans are a little more fully matured we will be glad to inform the public."



View of the Stage and Main Auditorium of Hy Gainsboro's recently opened Roosevelt Theatre at Flushing, L. I. Here is another fine sample of the Modern Neighborhood House

Capitol, Owosso, Mich., Newest Link of Butterfield Circuit

Twenty years ago a lease taken on a small opera house at Battle Creek, Mich., marked Colonel W. S. Butterfield's entry into the theatrical business; and from this humble beginning has grown the Butterfield circuit embracing more than fifty theatres in Michigan and surrounding states. The latest addition to this powerful chain of theatres is the Capitol at Owosso, Mich.

The Capitol is of fireproof construction, having a skeleton steel frame and reinforced concrete floors. The auditorium is well supplied with exit facilities on both the main floor and balcony. The seating accommodations of the main floor are for 750, the balcony 425 and the boxes will seat an additional 25. All the seats are of high grade material and were supplied by the American Seating Co.

The building is equipped with a complete and modern ventilating system with a reported capacity to supply and exhaust in the neighborhood of 30,000 cubic feet of air per minute. The air passes through tunnels under the main floor into ducts leading to a large ventilating blower in the fan room on the roof. Fresh air is drawn from the outside, above the roof, and is forced through a five-foot grill in the main ceiling. A modern steam plant of the oil-burning type will supply the heat and two boilers have been installed in the event of trouble with one.

The architectural style of the interior is the early Italian renaissance and all fixtures and decorations have been carried out to rigidly conform with that period of design. The building is 66 feet wide by 132 feet long. The main ceiling in the auditorium is 40 feet high and the fly loft over the auditorium has a height of 52 feet.

The lighting system on the stage is equal to the most modern theatres in the state. A dead front remote control switchboard controls all the lighting on the stage and in the auditorium. The board is also equipped with a dimmer. A counter-balanced continuous line system is installed for flying scenes; heretofore this system has only been used in the finest theatres in the larger cities—and its inception there has only been of recent years. In addition to the continuous lines there are thirty rope sets of the old style to take care of additional drops. Ample dressing rooms have been provided.

The projection booth is equipped with two of the latest projectors, two spot lights and every other accessory essential to up-to-date theatrical entertainment. The entrance door and all openings are provided with automatic shutters, making it an utter impossibility for fire to go forth from that source.

The policy of the Capitol under the able direction of Harry D. Easton will be a combination of vaudeville and pictures with a complete change of program three times weekly. Each Sunday a new show will be presented for one day only with a complete change for Monday, Tuesday and Wednesday and another new show for Thursday, Friday and Saturday. Three acts of Keith-Albee vaudeville will be played daily.

Harold F. Gross, publicity manager for W. S. Butterfield Theatres, is responsible for the finely gotten up program presented to the guests on the opening night.

Other contributors to the equipment of the Capitol include the Williams Oil-O-Matic Heating Company, The Bartola Musical Instrument Company, Theatre Equipment Company and The American Seating Company.

New Prefocused Lamp and Socket for Use with Small Projectors

An important problem has been solved for manufacturers of motion picture and similar projectors by the General Electric Company which has developed and placed on the market a prefocused lamp for use in combination with a special socket. The lamp is manufactured by the Edison Lamp Works of the General Electric Company at Harrison, N. J., and the socket is a product of the Merchandise Department of the Bridgeport Works of the company.

In the past, persons unfamiliar with optics have been unable, in many instances, to obtain the best results from projectors. The brilliancy of the picture on the screen depends upon how accurately the lamp is focused. When, due to improper focusing, the picture is not clear, the projector is blamed. Using a lamp with an ordinary base, it is almost impossible for the manufacturer to be assured that his machine will be properly focused unless his representative does the adjusting, which is an expensive procedure.

The new lamp has a special base which, when used with the socket, assures the filament of the lamp coming in exactly the same position as that of every other one of the same size and type. The lamp has a collar cemented to the base in the usual manner. This collar is inserted in an outer shell which has a ridge rolled into the top of it, on which the inner collar can pivot. The collar can also slide up and down in the outer shell. In assembling the base, the outer shell is held in an optical jig, and the lamp with its base shell is moved about until the filament is located at the correct point both as to light-center length and axial alignment. The outer shell is then soldered securely to the inner collar, thus making the lamp ready for the socket. The outer shell has two wings at the top; one of 60° spread, and the other of 80°, making it possible for the lamp to be inserted in the socket only with the anchors to the rear, so as to avoid the possibility of their casting shadows on the condenser lens of the projector.

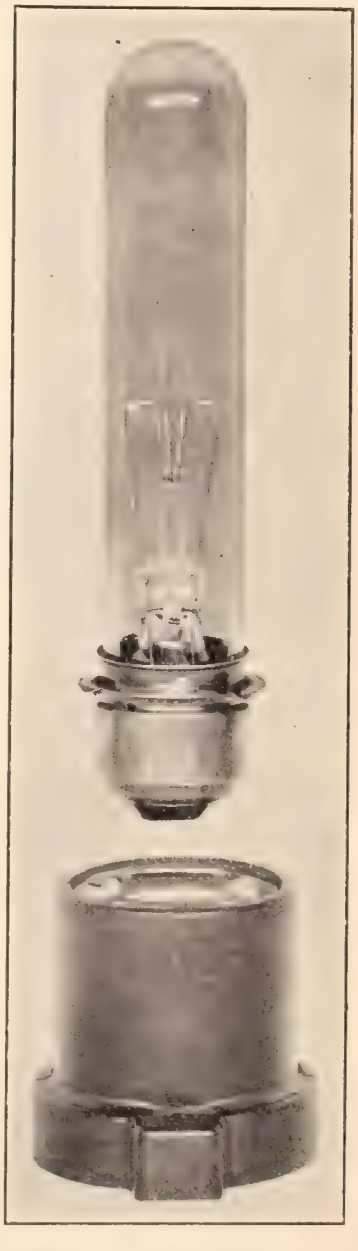
In the socket, there is a large center contact which is supported by a stiff spring. Since it does not carry the current, this spring has no tendency to heat and lose its temper. When the lamp is inserted in the socket, the spring forces the wings on the lamp base up against their retainers at the top of the socket shell. These wide, flat bearing surfaces assure the lamp lining up correctly.

With this combination, no focusing device is necessary in a projector. When a lamp burns out and is replaced by another, the filament of the second lamp will come in exactly the same position as that of the first lamp, thus assuring maximum results from the projector. Manufacturers of equipment depending upon a properly focused lamp and a high intensity of light for its most efficient operation will find in the new prefocused lamp an answer to one of their difficulties.

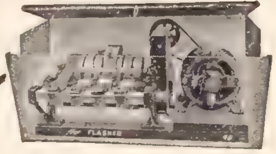
The lamp, together with the special socket, has possibilities for use in many applications of this type.

Contract Let at Vacaville, Cal.

W. L. Clark, proprietor of the Strand Theatre, Vacaville, Cal., recently let the contract to the Dinnie Construction Company for the erection of his New Strand Playhouse. The contract covers everything except heating and ventilating and work will be pushed along at a rapid rate.



General Electric Company claim to have solved an important problem with the new Prefocussed Lamp for use with small projectors. It is used in combination with a special socket



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Flashers
are the reliable method wherever light control is needed—in electric signs, flood lighting, spectacular lighting effects. Leaders for 20 years.
REYNOLDS ELECTRIC COMPANY
2628 W. Congress St., Chicago
Write for valuable bulletin.
Makers of Reynolds Motors, Reco Color Hoods, Show Window Flashers, Traffic Controls, etc.

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FORREST HOTEL
49th. Street just West of Broadway
New York
The latest addition to New York's new hotels: in the heart of the theatre and business district and within easy access to all transportation lines.
The Forrest offers beautifully furnished and sunny rooms; circulating ice water; restaurant at moderate prices.
300 ROOMS (each with bath and shower)
$3 UPWARDS
Booklet with map sent upon request.
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TALK from your screen
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CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents.

Wanted

AT LIBERTY: theatre manager, nine years experience, have just sold theatre; reference, box office statements and bank deposits; can operate any make of projector, also experienced electrician. Will go anywhere. Box 690, Motion Picture News, New York City.

PIANIST desires engagement to play alone evenings only, in picture theatre within commuting distance from New York City. Box 680, Motion Picture News, New York City.

WANTED.—Used posters, photos, slides, banners and accessories of all kinds. Must be in good condition. Will allow liberal credit. Theatre Poster Supply Company and Sign Exchange, 327 E. Sixth Street, Cincinnati, Ohio.

CAMERAMAN. — Open soon for local news reel, special stunts, screen prologues, exploitation, amateur photoplays, contests, etc.; want permanent place; salary basis; reliable theatre only; own camera. Address Rowe, 6855 Vinewood, Detroit, Mich.

PROJECTIONIST.—7 years' experience. Best reference. Wants position. James Convey, 33 West 65th Street, New York City.

EXPERIENCED projectionist.—Young man wishes position anywhere. Write or wire stating salary in first letter. Julio Fernandez, 2606 14th Street, Tampa, Florida.

WANTED. — Exploitation man wants change. A-1 ad man. Prefers New York State. R. T. H., General Delivery, Uhrichsville, Ohio.

YOUNG MAN desires position in any department of film laboratory. Also projectionist. Best references. Box 700, Motion Picture News, New York City.

WANTED.—Portable stereopticon, with or without slides. Spot cash. Must be cheap. Lyric Theatre, Odell, Illinois.

FOX PUPS

1926 Alaskan Blue Foxes, taken early cost less, easily handled and take kindly to new homes. 10% Lower price now than later. Ask for Booklet M—tells all. References 6 bank presidents over 25 year period. Breeder-agents wanted. We help you.

Cleary Bros. Fox Farms, Seattle, Wash.

WANTED.—To rent or buy motion picture theatre. Give full particulars in first letter. Mrs. J. Beucher, 2880 Elston Ave., Chicago, Ill.

For Sale

FOR SALE.—Used theatre chairs of all descriptions. Immediate shipments. Largest stock of chairs in west. The Theatre Seating Co., 845 So. State St., Chicago, Ill.

THEATRE — 575 seats. Population 5,000. 7-room flat and store in building. Cash required $35,000. T. Wardle, Amityville, L. I.

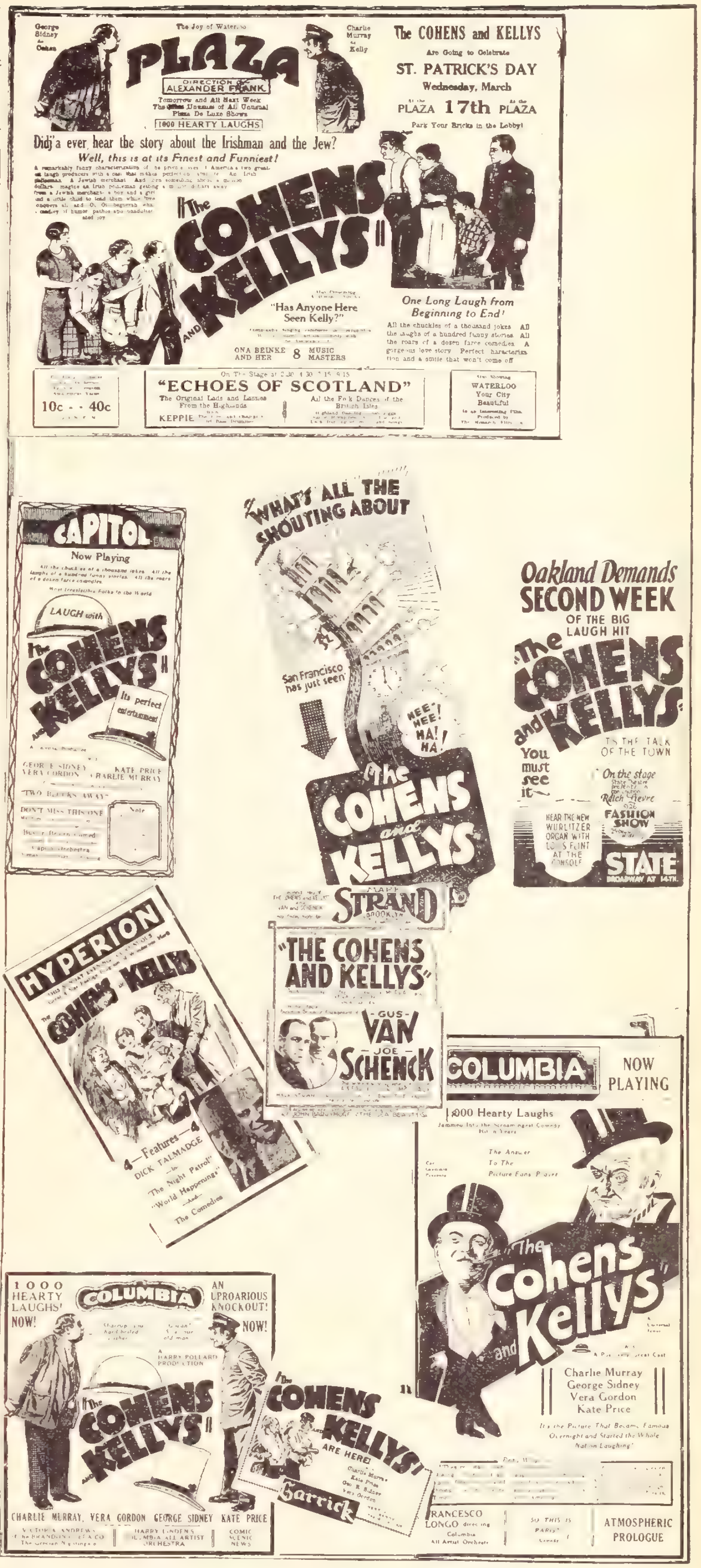
COMPLETE MOVIE THEATRE OUTFIT.—Used only one month. Consisting projection outfit of better type. Spot lights, signs, rugs, etc. Bargain. Tweel, 4624 - 6th Ave., Brooklyn.

THEATRE FOR SALE.—New combination theatre and commercial building consisting of 800 seat theatre, five stores and sixteen apartments in manufacturing city of 15,000, sixteen miles South of Chicago loop, in Calumet District. Address A. B., Motion Picture News, 845 S. Wabash Ave., Chicago.

CLOTH BANNERS. — $1.40, 3 x 10 feet, 3 colors, any copy up to 15 words; one day service; sent anywhere; also Bargain Paper Banners. Associated Advertisers, 111 W. 18th Street, Kansas City, Mo.

SEVERAL used pipe and pit organs of standard makes, completely overhauled, traded on new Page organs; priced to sell. The Page Organ Co., Lima, Ohio.

THEATRE for long lease or sale. Fully equipped pictures or road shows. Seating capacity 900. Charels Bellinger, Findlay, Ohio.


PLAZA
Direction of Alexander Frank
George Sidney as Cohen
Charlie Murray as Kelly
The Joy of Waterloo
Tomorrow and All Next Week
1000 HEARTY LAUGHS
The COHENS and KELLYS Are Going to Celebrate ST. PATRICK'S DAY Wednesday, March 17th at the PLAZA
Park Your Bricks in the Lobby!
Didj'a ever hear the story about the Irishman and the Jew?
Well, this is at its Finest and Funniest!
The COHENS and KELLYS
"Has Anyone Here Seen Kelly?"
ONA BEINKE AND HER 8 MUSIC MASTERS
One Long Laugh from Beginning to End!
"ECHOES OF SCOTLAND"
The Original Lads and Lassies From the Highlands
All the Folk Dances of the British Isles
KEPPIE
10c - - 40c
WATERLOO Your City Beautiful
CAPITOL
Now Playing
LAUGH with The COHENS and KELLYS
Its perfect entertainment
WHAT'S ALL THE SHOUTING ABOUT
San Francisco has just seen
HEE! HEE! HA! HA!
The COHENS and KELLYS
Oakland Demands SECOND WEEK OF THE BIG LAUGH HIT
The COHENS and KELLYS
You must see it
IS THE TALK OF THE TOWN
On the stage
FASHION SHOW
STATE
HYPERION
The COHENS and KELLYS
4 Features 4
DICK TALMADGE
"The Night Patrol"
"World Happenings"
The Comedies
STRAND
"THE COHENS AND KELLYS"
GUS VAN JOE SCHENCK
COLUMBIA
NOW PLAYING
1000 Hearty Laughs
The Cohens and Kellys
Charlie Murray
George Sidney
Vera Gordon
Kate Price
FRANCESCO LONGO
ATMOSPHERIC PROLOGUE
1000 HEARTY LAUGHS! NOW!
COLUMBIA
AN UPROARIOUS KNOCKOUT! NOW!
The COHENS and KELLYS
CHARLIE MURRAY, VERA GORDON, GEORGE SIDNEY, KATE PRICE
The COHENS and KELLYS ARE HERE!
Garrick

Above is a group of newspaper displays used by first run theatres of Universal's "The Cohens and Kellys." The ads included in the group represent the following theatres: State, Oakland, Cal.; Columbia, Portland, Ore.; Columbia, Seattle; Capitol, Dallas; Hyperion, New Haven; Imperila, San Francisco; Plaza, Waterloo; Garrick, St. Paul, and Mark Strand, Brooklyn

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy release, as well as information on pictures that are coming, will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Age of Indiscretion	Special Cast	Truart (S. R.)	5800 feet	
Arizona Streak, The	Tom Tyler	F. B. O	4540 feet	April 3
Bar C Mystery, The	Phillips-MacDonald	Pathe	5 reels	
Bat, The	Special Cast	United Artists	8219 feet	Mar. 27
Beverly of Graustark	Marion Davies	M-G-M	6977 feet	May 8
Beyond All Odds	Eileen Sedgwick	Chesterfield (S. R.)	5 reels	
Big Show, The	Lowell-Russell	Assoc. Exhib		
Blue Blazes	Pete Morrison	Universal	4659 feet	Jan. 23
Broadway Billy	Billy Sullivan	Rayart (S. R.)	5000 feet	
Chip of the Flying U	Hoot Gibson	Universal	6596 feet	Mar. 6
Combat	House Peters	Universal	6714 feet	Feb. 20
Coming and Going	Buffalo Bill, Jr	Artclass Pictures	5000 feet	
Dancing Mothers	Special Cast	Paramount	7169 feet	Feb. 27
Dangerous Virtue	Jane Novak	Lee-Bradford (S.R.)	6000 feet	
Danger Quest, The	Reed Howes	Rayart (S. R.)	5000 feet	May 8
Earth Woman, The	Alden-Bonner	Assoc. Exhib		
Forbidden Waters	Priscilla Dean	Prod. Dist. Corp	5335 feet	April 17
Gilded Highway, The	Devore-Harron	Warner Bros	6900 feet	April 17
Happiness	Special Cast	F. B. O		
Hearts and Spangles	Wanda Hawley	Lumas Film	5980 feet	May 8
Hell's Four Hundred	Margaret Livingston	Fox		
Her Second Chance	Nilsson-Gordon	First National	7000 feet	May 8
Highbinders, The	Tilden-Daw	Assoc. Exhib		
High Steppers	Hughes-Astor	First National		
Let's Get Married	Richard Dix	Paramount	6800 feet	Mar. 13
Little Irish Girl, The	Dolores Costello	Warner Bros	6800 feet	April 10
Marriage	Special Cast	Fox		
Midnight Thieves	H. Rawlinson	A. G. Steen	5 reels	
Miss Brewster's Millions	Bebe Daniels	Paramount	6457 feet	Mar. 20
Mlle. Modiste	Corinne Griffith	First National		
My Old Dutch	O'Malley-MacAvoy	Universal	7750 feet	May 8
New Klondike, The	Thomas Meighan	Paramount	7445 feet	Mar. 27
Night Patrol, The	Richard Talmadge	F. B. O	6 reels	Mar. 20
Non-Stop Flight, The	Special Cast	F. B. O.	6 reels	April 17
Nutcracker, The	E. E. Horton	Assoc. Exhib.	6 reels	April 17
Other Women's Husbands	Blue-Prevost	Warner Bros	6700 feet	April 3
Red Dice	Rod La Rocque	Prod. Dist. Corp	6 reels	April 3
Roaring Forties, The	Special Cast	Jans (S.R.)		
Sap, The	Kenneth Harlan	Warner Bros	5500 feet	
Sea Horses	Special Cast	Paramount	6671 feet	Feb. 27
Secret Orders	Evelyn Brent	F. B. O	5506 feet	Mar. 27
Siberia	Special Cast	Fox	6950 feet	April 24
Six Shooting Romance	Jack Hoxie	Universal	4869 feet	Jan. 30
Social Celebrity, A	Adolphe Menjou	Paramount	6025 feet	May 8
Taxi Mystery, The	Roberts-Agnew	Gingsberg (S.R.)	5052 feet	
Test of Donald Norton	George Walsh	Chadwick		
Tramp, Tramp, Tramp	Harry Langdon	First National	5830 feet	April 10
Unknown Dangers	Frank Merrill	Hercules (S.R.)	4700 feet	
Untamed Lady, The	Gloria Swanson	Paramount	6132 feet	Mar. 27
Vanishing Hoofs	Wally Wales	Artclass Pictures	5000 feet	
Winning the Futurity	Landis-C. Horton	Chadwick		
Yellow Fingers	Olive Borden	Fox	5594 feet	April 10

APRIL

Feature	Star	Distributed by	Length	Reviewed
Ace of Hearts	Special Cast	Fox		
Among Those Present	Harold Lloyd (Reissue)	Assoc. Exhib.		
Bells, The	Lionel Barrymore	Chadwick		
Blind Goddess, The	Special Cast	Paramount	7249 feet	April 3
Border Sheriff, The	Jack Hoxie	Universal	4440 feet	Mar. 13
Broadway Gallant, The	Richard Talmadge	F. B. O.		
Brown of Harvard	Jack Pickford	M-G-M	7600 feet	May 8
Crown of Lies, The	Pola Negri	Paramount	5 reels	Mar. 27
Dangers of a Great City	Special Cast	Fox		
Desert Gold	Special Cast	Paramount	6900 feet	Mar. 20
Early to Wed	M. Moore-K. Perry	Fox		
Fighting Boob, The	Bob Custer	F. B. O.		
Fighting Shadows	Leo Maloney	Clarion Photoplays	4900 feet	
Fighting Thorobreds	Billy Sullivan	Rayart (S.R.)	5000 feet	
Flames	Valli-O'Brien	Assoc. Exhib		
For Heaven's Sake	Harold Lloyd	Paramount	5356 feet	April 24
Hello, New York	Pringle-Sherman	First National		
Hidden Way, The	Mary Carr	Assoc. Exhib		
Isle of Retribution, The	Special Cast	F. B. O		
Kiki	Norma Talmadge	First National	8299 feet	April 17
Lucky Lady, The	Special Cast	Paramount		
Mike	Sally O'Neill	M-G-M		Jan. 23
Old Loves and New	L. Stone-B. Bedford	First National	6500 feet	April 24
Paris At Midnight	Special Cast	Prod. Dist. Corp.	6995 feet	May 8
Racing Blood	Special Cast	Lumas Film		
Runaway, The	Special Cast	Paramount	6 reels	May 8
Rustlers Ranch	Art Acord	Universal	5230 feet	April 24
Rustling for Cupid	George O'Brien	Fox		
Sandy	Madge Bellamy	Fox	7850 feet	April 24
Savage, The	Ben Lyon	First National		
Seventh Bandit, The	Harry Carey	Pathe	6 reels	Mar. 27
Silken Shackles	Irene Rich	Warner Bros	6061 feet	May 8
Sir Lumberjack	Lefty Flynn	F. B. O	5129 feet	April 10
Skinner's Dress Suit	Reginald Denny	Universal	7025 feet	Dec. 26
Somebody's Mother	Mary Carr	Rayart (S.R.)	6000 feet	
Starlight's Revenge	Jack Perrin	Rayart (S.R.)	5000 feet	
Still Alarm, The	Chadwick-Russell	Universal	7406 feet	Jan. 16
Streets of Sin		Fox		
That's My Baby	Douglas MacLean	Paramount	6805 feet	April 24
Tony Runs Wild	Tom Mix	Fox		
Tramp, Tramp, Tramp	Harry Langdon	First National	5830 feet	April 10
Twin Triggers	Buddy Roosevelt	Artclass Pictures	4800 feet	
Up in Mabel's Room	Marie Prevost	Prod. Dist. Corp		
Watch Your Wife	Virginia Valli	Universal	6980 feet	Feb. 27
Western Trails	Bill Patton	Chesterfield (S.R.)	5 reels	
Wild To Go	Tom Tyler	F. B. O.	4570 feet	May 8

MAY

Feature	Star	Distributed by	Length	Reviewed
Black Paradise	M. Bellamy–E. Lowe	Fox		
Carnival Girl, The	Mack-Forrest	Assoc. Exhib.		
Chasing Trouble	Pete Morrison	Universal	5 reels	
Ella Cinders	Colleen Moore	First National		
Footloose Widow, The	Irene Rich	Warner Bros		
Hell Bent for Heaven	Monte Blue	Warner Bros		
Honeymoon Express, The	M. Moore-Devore	Warner Bros		
It's the Old Army Game	W. C. Fields	Paramount		
Looking for Trouble	Jack Hoxie	Universal	4362 feet	
Love Thief, The	Norman Kerry	Universal		
Man Four Square	Buck Jones	Fox		
Man From Oklahoma	Jack Perrin	Rayart (S.R.)	5000 feet	
Miss Nobody	Anna Q. Nilsson	First National		
Palm Beach Girl, The	Bebe Daniels	Paramount		
Pals in Paradise	Special Cast	Fox		
Perils of the Coast Guard	Special Cast	Rayart (S.R.)		
Phantom Bullet, The	Hoot Gibson	Universal		
Poor Girl's Romance	Short-Hale	F. B. O.		
Racing Romance	Reed Howes	Rayart (S.R.)	5000 feet	
Rainmaker, The	Collier-Hale	Paramount		
Ranson's Folly	Richard Barthelmess	First National		
Sally in Our Alley	Mary Philbin	Universal		
Secret Spring, The	Special Cast	Paramount		
Shadows of Chinatown	Kenneth MacDonald	Bud Barsky (S.R.)	5000 feet	
Shamrock Handicap, The	Special Cast	Fox		
Sign of the Claw	Peter the Great (dog)	Lumas Film	5925 feet	
Social Highwayman, The	Harlan-Miller	Warner Bros.		
Sweet Daddies	Special Cast	First National		
Take a Chance	Richard Dix	Paramount		
The Set Up	Art Acord	Universal	4600 feet	Mar. 27
Three Weeks in Paris	Moore-Devore	Warner Bros	6050 feet.	May 8
Wet Paint	Raymond Griffith	Paramount		
Windjammer, The	Billy Sullivan	Rayart (S.R.)	5000 feet	
Wise Guy, The	James Kirkwood	First National		

JUNE

Feature	Star	Distributed by	Length	Reviewed
Call of the Klondike, The	Special Cast	Rayart (S.R.)		
Deer Drive, The	Special Cast	Paramount		
Fighting Buckaroo, The	Buck Jones	Fox		
Frontier Trail, The	Harry Carey	Pathe	6 reels	
Gentle Cyclone, The	Buck Jones	Fox		
Good and Naughty	Pola Negri	Paramount		
Grass		Paramount		Mar. 7,'25
Hard Boiled	Tom Mix	Fox		
Hero of the Big Snows, A	Rin-tin-tin (dog)	Warner Bros		
Manhood	Special Cast	Fox		
One Punch O'Day	Billy Sullivan	Rayart (S.R.)	5000 feet	
Passionate Quest, The	Marie Prevost	Warner Bros		
Rolling Home	Reginald Denny	Universal		
Scrappin' Kid, The	Art Acord	Universal	4664 feet	Dec. 5, '25
Self Starter, The	Reed Howes	Rayart (S.R.)	5000 feet	
Volcano	Bebe Daniels	Paramount		
Yellow Contraband	Leo Maloney	Clarion Photoplays	4900 feet	

JULY

Feature	Star	Distributed by	Length	Reviewed
Dangerous Dude, The	Reed Howes	Rayart (S.R.)	5000 feet	
Sinister Detail, The	Kenneth MacDonald	Bud Barsky (S.R.)	5000 feet	

Comedy Releases

Title	Star	Distributed by	Length	Reviewed
A-1 Society		Fox		
Alpine Flapper, The	"Aesop Fables"	Pathe	1 reel	
Al's Troubles	Al Alt	Universal	2 reels	Mar. 13
Atta Boy	Monty Banks	Pathe		
At Home	"Our Gang"	Pathe	2 reels	
Baby Clothes	"Our Gang"	Pathe	2 reels	April 24
Bear Cats	"Big Boy"	Educational	2 reels	
Beauty Parlor, A	"Fat Men"	F. B. O	2 reels	
Bedtime Story, A	Arthur Lake	Universal	1 reel	
Big-Hearted Fish, A	Aesop Fables.	Pathe	1 reel	April 10
Big Idea, The	Snub Pollard	Pathe (Reissue)	1 reel	
Big Retreat, The	"Aesop Fables"	Pathe	1 reel	
Bill Grim's Progress	Short-Withers	F. B. O.		
Broken China	Bobby Vernon	Educational	2 reels	May 8
Bumper Crop, The	"Aesop Fables"	Pathe	1 reel	
Buster Be Good	Trimble-Turner	Universal	2 reels	
Buster's Hunting Party	Trimble and Dog	Universal	2 reels	
Buster's Mix-Up	Trimble-Turner	Universal	2 reels	April 24
Buster's Sky Rocket	Trimble and Dog	Universal	2 reels	April 24
Camel's Hump		F. B. O	1 reel	
Caught in the Act	Laymon-Dorety	Tennek Film	2 reels	
Circus Day	Billy Bevan	Pathe	2 reels	Mar. 13
College Yell, The	Neely Edwards	Universal	1 reel	
Comrades in Work	Mabel Normand	Pathe		
Couple of Skates, A	Neely Edwards	Universal	1 reel	
Creeps	Archer-Dunham	Educational	2 reels	
Dancing Daddy	Jack Duffy	Educational	2 reels	April 10
Dizzy Daddies	Jimmie Finlayson	Pathe	2 reels	Mar. 20
Don Key-Son of a Burro	Holmes-Davidson	Pathe	2 reels	

Title	Star	Distributed by	Length	Reviewed
Do Your Duty	Snub Pollard	Pathe	1 reel	
Dog Shy	Charles Chase	Pathe	2 reels	
Dumb Friend, A	Arthur Lake	Universal	1 reel	Feb. 13
Dumb Luck	"The Gumps"	Universal	2 reels	
Egged On		F. B. O.	2 reels	
Eight Cylinder Bull		Fox	2 reels	
Family Picnic, The	"Helen and Warren"	Fox	2 reels	
Farm Hands	"Aesop Fables"	Pathe	1 reel	
Felix the Cat Braves the Briny	"Cartoon"	Educational	1 reel	
Felix the Cat in a Tale of Two Kittens	"Cartoon"	Educational	1 reel	
Felix the Cat Laughs It Off	"Cartoon"	Educational	1 reel	Mar. 27
Felix the Cat Misses the Cue	"Cartoon"	Educational	1 reel	
Felix the Cat Scoots Thru Scotland	"Cartoon"	Educational	1 reel	
Felix the Cat Uses His Head	"Cartoon"	Educational	1 reel	May 8
Felix the Cat Weathers the Weather	"Cartoon"	Educational	1 reel	
Fight Night		Pathe	2 reels	
Fire Fighter, The	"Aesop Fables"	Pathe	1 reel	
Flivver Vacation, A	Eddie Gordon	Universal	2 reels	April 3
Flying Wheels	Wanda Wiley	Universal	2 reels	Mar. 6
Fly Time	"Aesop Fables"	Pathe	2 reels	
Fool's Luck	Lupino Lane	Educational	2 reels	April 3
Fraternity Mixup, A	Alice Ardell	F. B. O	2 reels	
Fresh Faces	Walter Hiers	Educational	2 reels	
From the Cabby's Seat	"O. Henry"	Fox	2 reels	
Ghost of Folly	Alice Day	Pathe	2 reels	
Gimme Strength	Jimmie Adams	Educational	2 reels	
Going Crazy	Lige Conley	Educational	2 reels	
Golf Bug, The	Paul Parrott	Pathe (Reissue)	1 reel	
Heavy Parade, The	"Fat Men"	F. B. O.		
He Forget to Remember	Clyde Cook	Pathe	2 reels	
Help Wanted	Charles Puffy	Universal	1 reel	May 1
Hard to Hold	Laymon-Dorety	Tennek Film	2 reels	
Haunted Heiress, A	Edna Marian	Universal	2 reels	
Hayfoot, Strawfoot	Bevan-Clyde	Pathe	2 reels	April 24
Hearts and Showers	"Aesop Fables"	Pathe	1 reel	
Hired and Fired	Paul Parrott	Pathe	1 reel	
His Private Life	Lupino Lane	Educational	2 reels	
His Taking Ways	Al St. John	Bischoff (S.R.)	2 reels	
Home Cured	Johnny Arthur	Educational	2 reels	Mar. 27
Honeymoon Feet	"Fat Men"	F. B. O	2 reels	
Honeymooning With Me	Charles King	Universal	2 reels	
Hooked at the Altar	Ralph Graves	Pathe	2 reels	
Hug Bug, The	Glenn Tryon	Pathe	2 reels	Mar. 13
Hurricane, The	Alice Ardell	F. B. O	2 reels	
It's the Gate	"Cartoon"	Red Seal	1 reel	May 1
Ko-Ko at the Circus	"Cartoon"	Red Seal	1 reel	Mar. 27
Lickpenny Lover, A	"O. Henry"	Fox	2 reels	
Light Houskeeping	Lige Conley	Educational	2 reels	Mar. 20
Little Parade, The	"Aesop Fables"	Pathe	1 reel	
Liquid Dynamite	"Aesop Fables"	Pathe	1 reel	
Love Sundae, A	Alice Day	Pathe	2 reels	
Long Fliv the King	Charles Chase	Pathe	2 reels	
Madame Mystery	Bara-Finlayson	Pathe	2 reels	
Mad Racer, The	"Van Bibber"	Fox	2 reels	May 8
Meet My Girl	Ralph Graves	Pathe	2 reels	Mar. 13
Merry Blacksmith, The	"Aesop Fables"	Pathe	1 reel	
Min's Away	"The Gumps"	Universal	2 reels	
Monkey Business	"Our Gang"	Pathe	2 reels	Mar 27
Mortgaged Again	Arthur Lake	Universal	1 reel	
Movie Madness	Edna Marian	Universal	2 reels	
Moving Day	Cooley-Perry	Fox	2 reels	Mar. 6
Mr. Cinderella	Johnny Arthur	Educational	2 reels	
Muscle Bound Music		Pathe	2 reels	
Mum's the Word	Charles Chase	Pathe	2 reels	
Nervous Moments	Ralph Graves	Pathe	2 reels	
Never Too Old		Pathe		
Newlyweds and Their Baby, The	(Series)	Universal		
Nobody's Business	Lloyd Hamilton	Educational	2 reels	April 24
Number One Society, A	"East Side, West Side"	Fox		
Old War Horse, The		Pathe	1 reel	April 10
On Thin Ice	"Mutt & Jeff"	Short Film Syn	1 reel	Mar. 6
Oo-La-La	Bobby Vernon	Educational	2 reels	
Optimist, The	Charles Puffy	Universal	1 reel	
Over There	Al Joy		2 reels	
Painless Pain	Wanda Wiley	Universal	2 reels	May 8
Papa's Pest	Burns-Steadman.	Educational	2 reels	
Pawnshop Politics		Fox	2 reels	
Phoney Express, The	Charles Puffy	Universal	1 reel	Mar. 13
Playing the Swell	Wanda Wiley	Universal	2 reels	
Polar Baron, The	Cameron Shields	Fox	2 reels	May 1
Puppy Lovetime	Alice Day	Pathe	2 reels	
Quick Service	Cliff Bowes	Educational	1 reel	Mar. 20
Radio Mad	Lymon-Dorety	Tennek Film	2 reels	
Rah, Rah, Heidelberg	"Van Bibber"	Fox	2 reels	
Rain and Shines	Al St. John	Bischoff	2 reels	
Reported, The	"Van Bibbers"	Fox	2 reels	
Rough and Ready Romeo	"Aesop Fables"	Pathe	1 reel	May 1
Say It With Babies	Glenn Tryon	Pathe	2 reels	
Say It With Love	Edna Marian	Universal	2 reels	
Scared Stiff	Holmes-Cook	Pathe	2 reels	May 1
Scratching Through	Cliff Bowes	Educational	1 reel	April 24
Separated Sweethearts.	Arthur Lake	Universal	1 reel	
Shootin' Fool, The	"Aesop Fables"	Pathe	1 reel	
Shore Shy	Dooley-Joyce	Educational	2 reels	
Skating Instructors	"Mutt and Jeff"	Short Film Syn	1 reel	
Sky Bound	Al St. John	Educational	2 reels	
Smouldering Tires	A. Vaughan-L. Kent	F. B. O.		
Social Triangle, A	"O. Henry"	Fox	2 reels	
Sock Me To Sleep.	A. Vaughan-L. Kent	F. B. O.		
Somebody's Wrong	Bowes-Newman	Educational	1 reel	
So This Is Paris	Neely Edwards	Universal	1 reel	
Spanish Love	"Aesop Fables"	Pathe	1 reel	Mar. 13
Spanking Breezes	Alice Day	Pathe	2 reels	Mar. 20
Swell Affair, A	Arthur Lake	Universal	1 reel	
Take the Air	Paul Parrott	Pathe (Reissue)	1 reel	
Taking the Heir	Charles Puffy	Universal	1 reel	April 3
Tin Ghost, The	Lige Conley	Educational	2 reels	May 8
Tonight's the Night	Bowes-Bradley	Educational	1 reel	May 1
Too Many Babies	Darling-King	Universal	2 reels	May 8
Too Many Relations	"Helen and Warren"	Fox	2 reels	
Tune Up	Charles Puffy	Universal	1 reel	Mar. 6
Two Lips in Holland		Fox	2 reels	
Ukelele Shieks	Glenn Tryon	Pathe	2 reels	April 10
Uncle Tom's Uncle	"Our Gang"	Pathe	2 reels	
Up in the Air	"Aesop Fables"	Pathe	1 reel	
Wandering Willies		Pathe	2 reels	April 3
What A Life	Frank Davis	Educational	1 reel	
When Hell Froze Over	"Mutt and Jeff"	Short Film Syn	1 reel	Feb. 20
Where's My Baby	Neely Edwards	Universal	1 reel	May 1
Whoa Emma	Jimmie Adams	Educational	2 reels	April 3
Who's Boss?	Cliff Bowes.	Educational	1 reel	
Wife Tammers	Cook-L. Barrymore	Pathe	2 reels	April 3
Wireless Lizzie	Walter Hiers	Educational	2 reels	Mar. 13
Wisecrackers	Short-Withers	F. B. O.		
Wise Quacker, The	Eddie Gordon	Tennek Film	2 reels	
Yankee Doodle Duke, A	Ralph Graves	Pathe	2 reels	
Yearning for Love	Wanda Wiley	Universal	2 reels	April 3

Short Subjects

Title	Distributed by	Length	Reviewed
American Today (Variety)	Fox	1 reel	
Animated Hair Cartoons	Red Seal	1 reel	
Angelus, The	Cranfield & Clarke	2 reels	April 24
Aphrodite (Novelty)	Service Film	1 reel	
Bar-C Mystery (Serial)	Pathe	10 episodes	
Beasts of the Veldt	Chesterfield	2 reels	
Bed Time Stories	Sierra Pictures	2 reels	
Belgium Today (Variety)	Fox	1 reel	
Burkhardt's Plastic Film	Tiffany	1 reel	April 3
Canary Islands (Variety)	Fox	1 reel	
Casey of the Coast Guard (Serial)	Pathe	10 episodes	Feb. 20
Charleston Films	Cranfield & Clarke	4 half reels	May 1
Dancing Around the World (Variety)	Fox	1 reel	
Death Ray, The (Novelty)	Cranfield & Clarke	1 reel	
Desperate Dan (Mustang)	Universal	2 reels	May 1
Dixie Doodle (Sportlight)	Pathe	1 reel	Mar. 27
Doctor, The (Famous Paintings)	Cranfield & Clarke	2 reels	
Egypt	F. B. O.		
Emergency Man, The Edmund Cobb	Universal	2 reels	
Every Picture Tells a Story	Cranfield & Clarke	1 reel	
Fade Away Foster (Mustang)	Universal	2 reels	May 1
Film Facts (Series)	Red Seal	1 reel	
Flashes of the Past	Pathe	2 reels	
Frame Up, The (Mustang)	Universal	2 reels	
From A to Z Thru Filmdom (Hodge Podge)	Educational	1 reel	
Fugutive Futerise (Novelty)	Cranfield & Clarke	1 reel	
Giggles (Novelty Series)	Tennek Film	1 reel	
Glory or Dollars (Sportlight)	Pathe	1 reel	
Grinning Fists (Mustang)	Universal	2 reels	
Gunless Bad Man, The (Mustang)	Universal	2 reels	
Happy Hunting Grounds (Sportlight)	Pathe	1 reel	
Has Anybody Here Seen Kelly	Red Seal	1 reel	Mar. 6
Heavens Above (Novelty)	Service Film	1 reel	
Her First Night in a Beauty Parlor	Cranfield & Clarke	2 reels	
Hero Land (Color Novelty)	Service Film	1 reel	
Heroes of the Sea	Cranfield & Clarke	1 reel	
Hia Pal . . Fearless (Dog)	Chesterfield	2 reels	
Homeless Husbands' Land (Novelty)	Short Film	1 reel	
Honeymoon Cruises	Tennek Film	1 reel	
Howe's Hodge Podge, 709	Educational	1 reel	May 1
Ice Cold Cocos	Pathe	2 reels	
Inside Dope, The (Sportlight)	Pathe	1 reel	May 1
International Detective Stories	Tennek Film	2 reels	
King of the Beasts (Cartoon)	F. B. O.		
Jungle Heroine, A	Chesterfield	2 reels	
Jungle Tragedy, A	Chesterfield	2 reels	
Land Boom, The ("Aesop Fables")	Pathe	1 reel	
Land of Rivers (Scenic)	Service Film	1 reel	
Last Man, The	Chesterfield	2 reels	
Leaps and Bounds (Sportlight)	Pathe	1 reel	Mar. 13
Lest We Forget	Educational	1 reel	May 1
Let's Go Fishing	Cranfield & Clarke	1 reel	
Let's Paint	Cranfield & Clarke	1 reel	
Lightning Hutch (Serial)	Arrow Film		
Lion's Mate, The	Chesterfield	2 reels	
Lizzie's Last Lap (Novelty)	Cranfield & Clarke	1 reel	
Love Fighter . Fearless (Dog)	Chesterfield	2 reels	
Marvels of Motion (Series)	Red Seal	1 reel	
Menace of the Alps, The	Universal	1 reel	Mar. 27
Mother, The (Famous Paintings)	Cranfield & Clarke	2 reels	
Mountain Molly O (Mustang)	Universal	2 reels	
Mountain of the Law, The (Variety)	Fox	1 reel	
MyOld Kentucky Home (Song Car-tune)	Red Seal	1 reel	April 10
Neptune'sDomain (Hodge Podge)	Educational	1 reel	
Nervous Moments (Sportlight)	Pathe	1 reel	May 1
Off Shore Trails (Variety)	Fox	1 reel	
One Wild Time (Mustang)	Universal	2 reels	
Outlaw Love (Mustang)	Universal	2 reels	
Planting Season, The (Sportlight)	Pathe	1 reel	
Poland—A National Reborn (Variety)	Fox	1 reel	
Quick on the Draw (Mustang)	Universal	2 reels	
Radio Detective, The (Serial)	Universal	10 episodes	
Reelieves	Red Seal	1 reel	
Ridin' For Love (Mustang)	Universal	2 reels	
Revolutions per Minute (Sportlight)	Pathe	1 reel	
Rustler's Secret, The (Mustang)	Universal	2 reels	
Scotty of the Scouts (Serial)	Rayart (S. R.)		
Searchlight (Series)	Red Seal	1 reel	
Sketch Book	Pathe		
Sky Skidder, The (Serial)	Bischoff	10 episodes	
Snowed In	Pathe		
Songs of Central Europe (Melody Lines)	Pathe	1 reel	
Songs of England (Melody Series)	Pathe	1 reel	Feb 6
Songs of Scotland (Melody Series)	Pathe	1 reel	Feb. 6
Songs of the Northern States	Pathe	1 reel	
Soul of the Cypress	Red Seal	1 reel	Feb 27
String of Diamonds . . Fearless (Dog)	Chesterfield	2 reels	
St. Pauls	Cranfield & Clarke	1 reel	
Swat the Crook (Harold Lloyd)	Pathe (Reissue)	1 reel	
Sweden Today (Variety)	Fox	1 reel	
Tin Bronc, The (Mustang)	Universal	2 reels	
Trapped (Mustang)	Universal	2 reels	
Trails of the Gods	Cranfield & Clarke	1 reel	
Tramp, Tramp the Boys Are Marching	Red Seal	1 reel	May 1
Tulip Land	Cranfield & Clarke	1 reel	
Vanishing Millions (Serial)	Sierra Pictures		
Vision, The	Educational	2 reels	
Whirlwinds (Series)	F. B. O.		
Wire Tigers, The.	Chesterfield	2 reels	
Where the Silver River Gleams	Cranfield & Clarke	1 reel	
Winking Idol, The (Serial)	Universal	10 episodes	Mar. 20
Wolf, The . . Fearless (Dog)	Chesterfield	2 reels	
Wonder Book Series	Short Film	1 reel	
Wonderful Water	Service Film Corp	1 reel	May 1
Wooden Shoes	Cranfield & Clarke	1 reel	Dec. 12

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
30 Below Zero	Buck Jones	Fox		
Accused	Special Cast	Inde. Film	5000 feet	Jan. 16
Ace High	Hoot Gibson	Universal		
Ace of Cads	Adolphe Menjou	Paramount		
Almost a Lady	Marie Prevost	Prod. Dist. Corp.		
Aloma of the South Sea	Gilda Gray	Paramount		
Altars of Desire	Conway Tearle	M-G-M		
Amateur Gentleman, The	Dick Barthelmess	First National		
An American Tragedy		Paramount		
Annie Laurie	Lilian Gish	M-G-M		
Another Woman's Life	Mary Philbin	Universal		
Aristocrat, The		Famous Attractions		
Arizona Whirlwind, The	Bill Cody	Assoc. Exhib		
Ashes	Corinne Griffith	First National		
Atlantis		First National		
Auctioneer, The	George Sidney	Fox		
Autocrat, The		Paramount		
Back Slapper, The	Special Cast	M-G-M		
Bad Habits	Special Cast	Astor Dist. (S.R.)		
Bankrupt		Ginsberg-Kann		
Bardelys the Magnificent	John Gilbert	M-G-M		
Barrier, The	Special Cast	M-G-M	6480 feet	April 3
Barriers of Fire	Monte Blue	Warner Bros		
Battling Butler	Buster Keaton	M-G-M		
Beau Geste		Paramount		
Beauty	Special Cast	M-G-M		
Beauty and the Beast	Coleman-Banky	United Artists		
Bed and Board	Doris Kenyon	First National		
Behind the Screen	Special Cast	M-G-M		
Behind the Wheel,	Priscilla Dean	Prod. Dist. Corp.		
Bellamy the Magnificent	Ramon Navarro	M-G-M		
Beloved Enemy, The	Boyd-Goudal	Prod. Dist. Corp		
Ben Hur	Special Cast	M-G-M	12000 feet	Jan. 16
Beware of Widows	Laura La Plante	Universal		
Beyond the Trail	Bill Patton	Chesterfield-(S.R.)	5 reels	
Bigger Than Barnum's	G. O'Hara-V. Dana	F. B. O.		
Big Gun, The	Special Cast	Universal		
Big Night, The	Laura La Plante	Universal		
Big Parade, The	John Gilbert	M-G-M	12550 feet	Nov. 28
Bitter Apples	Monte Blue	Warner Bros.		
Black Pirate, The	Douglas Fairbanks	United Artists	8200 feet	Mar. 20
Blarney	R. Adoree-R. Graves	M-G-M		
Blond Saint, The		First National		
Border Thunderbolt, The		Assoc. Exhib		
Born to Battle	Tom Tyler	F. B. O	5100 feet	Feb. 13
Boy Friend, The	J. Harron-M. Day	M-G-M		
"Broken Hearts of Hollywood"	Special Cast	Jaffe Art Film (S.R.)	7500 feet	Mar. 20
Brown Derby, The	Johnny Hines	First National		
Brute, The	Monte Blue	Warner Bros.		
Buckaroo Kid, The	Hoot Gibson	Universal.		
Burning Bridges	Harry Carey	Pathe		
Butterflies in the Rain	Laura La Plante	Universal		
Callahans and the Murphys, The		M-G-M		
Call in the Night, A		Truart (S.R.)		
Cancelled Debt, The	Special Cast	Ginsberg-Kann		
Captain Salvation		M-G-M		
Cat's Pajamas, The	Bronson-Cortez	Paramount		
Charity Ball. The		M-G-M		
Charleston Kid, The		First National		
Cheating Danger	Dick Talmadge	Universal		
Christine of the Bip Tops	Special Cast	Ginsberg-Kann		
Cigarette Maker's Romance, The	Special Cast	M-G-M		
Circus, The	Charles Chaplin	United Artists		
City, The	Lowe-Livingston	Fox		
Cleaner Flame, The	Louise Carter	Arrow		
Climbers, The	Irene Rich	Warner Bros.		
Clinging Vine, The	Leatrice Joy	P. D. C		
Closed Gates	Special Cast	Ginsberg-Kann		
Code of the Northwest	Sandow (dog)	Assoc. Exhib.		
College Flirt, The	Bebe Daniels	Paramount		
College Widow, The	Dolores Costello	Warner Bros.		
Coney Island	Special Cast	M-G-M		
Corporal Kate	Vera Reynolds	Prod. Dist. Corp.		
Cossacks, The	John Gilbert	M-G-M		
Country Doctor, The	Faye-R- Schildkraut	Prod. Dist. Corp.		
Cradle Snatchers		Fox		
Crashing Timbers	Harlan-Dana	Universal		
Crazy Fool, The		M-G-M		
Cruise of Jasper B, The	Rod La Roque	Prod. Dist. Corp.		
Cruel Truth, The		Ginsberg-Kann		
Crystal Cup, The	Dorothy Mackaill	First National		
Cyrano de Bergerac	Special Cast	Atlas Dist. (S.R.)	9500 feet	July 18
Dancing Days		Famous Attractions		
Danger Line, The	Special Cast	Astor Dist. (S.R.)		
Dangerous Dub, The	Buddy Roosevelt	Assoc. Exhib.		
Dangerous Friends	Special Cast	Ginsberg-Kann		
Daring Venus, The		First National		
Dark Horse, The	Harry Carey	Prod. Dist. Corp		
Dark Rosaleen	Buck Jones	Fox		
Darling of the Gods, The		United Artists		
Dead Command, The	Special Cast	M-G-M		
Dead Man's Gold	Tom Mix	Fox		
Dearie	L. Fazenda-W. Louis	Warner Bros.		
Defend Yourself	Dorothy Drew	Dependable Films	5000 feet	Jan. 9
Deluge, The		Prod. Dist. Corp.		
Desert Valley	Buck Jones	Fox		
Desperate Woman, The		First National		
Detour		Prod. Dist. Corp		
Devil Horse, The	Rex (Horse)	Pathe	6 reels	April 24
Devil's Dice	Special Cast	Ginsberg-Kann		
Devil's Master, The	Special Cast	Fox		
Dice Woman, The	Priscilla Dean	Prod. Dist. Corp		
Dixie		Universal		
Diplomacy	Blanche Sweet	Paramount		
Do Clothes Make the Woman?	Mrs. Valentino	F. B. O		
Don Juan	John Barrymore	Warner Bros		
Don't Lie to Your Wife	Haver-McDonald	Arrow		
Don Juan's Three Nights	Stone-Mason	First National		
Don't Tell the Wife	Irene Rich	Warner Bros.		
Door Mat, The		Warner Bros		
Down the Stretch	Pat O'Malley	Universal		
Duchess of Buffalo, The	Constance Talmadge	First National		
Duke of Black Butte, The	Fred Humes	Universal		
Duke of Ladies, The	Conway Tearle	First National		
Dumb Head		Tiffany (S.R.)	6500 feet	
East of the Setting Sun	Constance Talmadge	First National		
Eden's Fruit		Famous Attractions		
Enchanted Island		Tiffany		
Exclusive Rights		Famous Attractions		
Eve's Leaves	Leatrice Joy	Prod. Dist. Corp		
Exquisite Sinner, The	Nagel-Adoree,	M-G-M	5844 feet	May 1
False Steps	Special Cast	Paramount		
Family Upstairs, The	Virginia Valli	Fox		
Fascinating Youth	Junior Stars	Paramount		Mar. 13
Fast Life in New York	Special Cast	M-G-M		
Faust	Emil Jannings	M-G-M		
Fifth Horseman, The		Lee-Bradford (S.R.)		
Fighting Boob, The	Bob Custer	F. B. O.	5000 feet	May 1
Fighting Fate	Billy Sullivan	Rayart (S.R.)	4991 feet	Feb. 6
Fighting Foundling, The	Jack Hoxie	Universal		
Fighting Love	Jetta Goudal	Prod. Dist. Corp.		
Fighting Peacemaker, The	Jack Hoxie	Universal	4500 feet	April 10
Fig Leaves	G. O'Brien-O. Borden	Fox		
Final Extra, The		Lumas (S.R.)		
Fine Manners	Gloria Swanson	Paramount		
Finnegan's Ball	Assoc. Exhib.			
Fire Brigade, The	Special Cast	M-G-M		
Flame of the Border, The		First National		
Flame of the Yukon, The	S. Owen-A. Gray	Prod. Dist. Corp.		
Flames	Special Cast	M-G-M		
Flaming Forest, The		M-G-M		
Flaming Frontier, The	Special Cast	Universal	8829 feet	April 17
Flaming Timber		Tiffany		
Fllashing Heels	Bill Cody	Assoc. Exhib		
Flash Kid, The	Dick Talmadge	Universal		
Flesh and the Devil, The	J. Gilbert-G. Garbo	M-G-M		
Flight to the Hills, The		Paramount		
Flying High	Wm. Fairbanks	Lumas (S. R.)		
Flying Mail, The	Al Wilson	Asso. Exhib		
Fools of Fashion		Tiffany		
Footloose Widows	Special Cast	Warner Bros.		
For Alimony Only	Leatrice Joy	Prod. Dist. Corp.		
Forbidden Trails	Bill Cody	Assoc. Exhib		
Forest of Destiny, The		Gotham Prod. (S. R.)		
Forever After	M. Astor-L. Hughes	First National		
Forever After	Corinne Griffith	First National		
For Wives Only	Marie Prevost	Prod. Dist. Corp.		
Four Feathers	Richard Barthelmess	First National		
Four Flushes, The	Reginald Denny	Universal		
Four Stragglers, The	Special Cast	M-G-M		
Free Souls	Norma Shearer	M-G-M		
French Dressing	A. Pringle-B. Lyon	First National		
Friends	Special Cast	Vitagraph		
Frisco Sal	Special Cast	M-G-M		
Frozen Justice		Fox		
Gambling Chaplain, The	Special Cast	M-G-M		
Galloping Cowboy, The	Bill Cody	Assoc. Exhib		
Garden of Allah, The	N. Talmadge-R. Colman	United Artists		
Garden of Eden, The	Special Cast	M-G-M		
Gay Deceiver, The	Special Cast	M-G-M		
General, The	Buster Keaton	United Artists		
George Washington Cohen	George Jessel			
Get Off the Earth	Raymond Griffith	Paramount		
Gigolo	Rod La Roque	Prod. Dist. Corp.		
Gletting Gertie's Garter	Marie Prevost.	Prod. Dist. Corp.		
Gennister of the Mounted	Lefty Flynn	F. B. O.		
Glorifying the American Girl		Paramount		
Going Crooked	Special Cast	Fox		
Golden Web, The	H. Gordon-L. Rich	Lumas (S.R.)		
Goose Man, The	Special Cast	M-G M		
Great Deception, The	Ben Lyon	First National		
Great K. & A. Robbery The	Tom Mix	Fox		
Greater Glory, The	Special Cast	First National		Apr '7
Greatest Show on Earth		Paramount		
Gulliver's Travels		Universal		
Gun Gospel		First National		
Hairpin Duchess, The	Special Cast	M-G-M		
Hands Across the Border	Fred Thomson	F. B. O		
Harem Girl, The	Special Cast	Astor Dist. (S. R.)		
Harp In Hock, A	Schildkraut-Coghlan	Prod. Dist. Corp.		
Hat of Destiny, The		First National		
Haunted Lady, The	Assoc. Exhib.			
Haven, The	Special Cast	M-G-M		
Heart Thief, The	Jos. Schildkraut			
Heaven on Earth	C. Nagel-R. Adoree	M-G-M		
Hell's Kitchen		First National		
Her Big Night	Laura La Plante	Universal		
Here Y'are, Brother		First National		
Here He Comes	Earle Douglas	Sierra Pictures	5000 feet	
Here He Comes	Richard Talmadge	Universal		
Her Honor, The Governor	Pauline Frederick	F. B. O		
Her Man o'War	Jetta Goudal	Prod. Dist. Corp.		
Her Next Steps		Ginsberg-Kann		
Hero of the Big Snows, A	"Rin-Tin-Tin"	Warner		
Hero on Horseback, A	Hoot Gibson	Universal		
Hidden Loot	Jack Hoxie	Universal	4375 feet	Oct. 31
High Society	Tom Mix	Fox		
Highbinders, The	Special Cast	Assoc. Exhib.	6 reels	May 1
Hills of Kentucky	Rin-Tin-Tin	Warner Bros.		
His Dog	Rod La Roque	Prod. Dist. Corp.		
His New York Wife		Famous Attractions		
His Woman	Special Cast	Whitman Bennett	7 reels	
Holy Terror, A		Fox		
Home, Sweet Home	Special Cast	Assoc. Exhib		
Horses and Women		Famous Attractions		
Hounds of Spring		First National		
Human Mill, The	Special Cast	M-G-M		
Hurricane, The	Special Cast	Truart (S. R.)		
Hurry Up Man, The	Dick Talmadge	Universal.		
Husband Hunters		Tiffany		
I Can Do It	Special Cast	M-G-M		
Ice Flood, The	O. Harlan-V. Dana.	Universal		
I'll Tell the World	Olmstead-Arthur	M-G-M		
Imposter, The	Evelyn Brent	F. B. O		
In His Arms	Special Cast	M-G-M		
In the First Degree		Ginsberg-Kann		
Into Her Kingdom	Corinne Griffith	First National		
Irish Hearts	Dolores Costello	Warner Bros.		
Is Zat So ?	Special Cast	Fox		
Jade Cup, The	Evelyn Brent	F. B. O.		
Jail Birds, Inc.		First National		
Jason	Special Cast	M-G-M		
Jewels of Desire	Priscilla Dean	Prod. Dist. Corp.		
Jim, The Conqueror	W. Boyd-E. Fair	Prod. Dist. Corp.		
Johnny Get Your Hair Cut	Jackie Coogan	M-G-M		
Justice of the Far North		C: B. C. (S. R.)	5500 feet	
Keep Going	Earl Douglas	Sierra Pictures		
Kick-Off, The	George Walsh	Excellent Pictures		

Feature	Star	Distributed by	Length	Reviewed
Kid Boots	Eddie Cantor	Paramount		
Kid Gloves	Johnny Hines	First National		
La Boheme	Gish-Gilbert	M-G-M	8781 feet	Mar. 13
Ladies Must Have	Rod La Roque	Prod. Dist. Corp.		
Laddie	J. Bowers-B. Flowers	F. B. O.		
Lady Be Good		First National		
Lady of the Harem, The	Special Cast	Paramount		
Lady of Leisure	Special Cast	M-G-M		
Last Frontier, The		Prod. Dist. Corp		
Last Chance, The	Bill Patton	Chesterfield (S.R.)		
Laurels	Mae Murray	M-G-M		
Lawless Valley	Bill Cody	Assoc. Exhib		
Les Miserables		Universal		
Lew Tyler's Wife		Famous Attractions		
Life of a Woman		Truart (S. R.)	6500 feet	
Lightnin'		Tiffany (S. R.)	6500 feet	
Lily, The	Bell Bennett	Fox		
Little Adventuress, The	Vera Reynolds	Prod. Dist. Corp.		
Little Journey, The	Special Cast	M-G-M		
Little Journeys				
Little Firebrand, The	Edith Thornton	Arrow Pictures	5007 feet	Dec. 12
Lone Wolf Returns, The	Bert Lytell	Columbia		
Look Who's Here	Dick Talmadge	Universal		
Lord Hokum	E. E. Horton	Assoc. Exhib.		
Lord's Referee, The		Fox		
Love Me and the World Is Mine	Philbin-Kerry	Universal		
Love 'Em and Leave 'Em	Esther Ralston	Paramount		
Love Thief, The	Norman Kerry	Universal		
Love—the Magician		Paramount		
Love Thrill, The	Special Cast	Universal		
Love's Blindness	Starke-Moreno	M-G-M		
Lovey Mary	Bessie Love	M-G-M		
Loyalties	Special Cast	Fox		
Lunatic at Large, The	Leon Errol	First National		
Lure of the West	Eileen Sedgwick	Chesterfield (S. R.)		
Lying Truth, The	Milton Sills	First National		
Magic Garden, The		F. B. O.		
Magician, The	A. Terry-P. Waegner	M-G-M		
Man and the Moment		M-G-M		
Man Who Laughs, The		Universal		
Man With a Thousand Faces	Special Cast	M-G-M		
Mantrap	Bar-Marmont	Paramount		
Mare Nostrum	Special Cast	M-G-Ingram	11000 feet	Feb. 27
Married Alive	Livingston-M.Moore	Fox		
Married Cheats		Fox		
Marrying Money		Truart (S. R.)	5800 feet	
Mary of Vassar	J. Gilbert-G. Garbo	M-G-M		
Masked Woman, The	Anna Q. Nilssohn	First National		
Masquerade Bandit, The	Tom Tyler	F. B. O.		
Meet the Prince	Jos. Schildkraut	Prod. Dist. Corp.		
Meet the Wife		Columbia		
Memories	Ramon Novarro	M-G-M		
Men of the Night		Ginsberg-Kann		
Men of the Night	Milton Sills	First National		
Men of Steel	Milton Sills	First National		
Message to Garcia, A	Special Cast	M-G-M		
Midnight Flames		Columbia Pict. (S. R.)		
Michael Strageff	Ivan Mosjoukine	Universal		
Midnight Lovers		First National		
Midnight Special		Truart (S. R.)		
Midnight Sun, The	Special Cast	Universal		
Mike Donovan of Ireland		First National		
Mile a Minute Man	Wm. Fairbanks	Lumas (S. R.)		
Millionaire Policemen	Special Cast	Ginsberg Dist. (S. R.)		
Millionaires	L. Fazenda-W. Louis	Warner Bros.		
Million Dollar Doll		Assoc. Exhib		
Mismates	Doris Kenyon	First National		
Miss 318	Special Cast	M-G-M		
Money Talks	Moore-Windsor	M-G-M		
Money to Burn		Lumas (S.R.)		
Monte Carlo	Cody-Olmsted	M-G-M	6129 feet	Apr. 10
More Pay-Less Work	Mary Brian			
Morganson's Finish	Special Cast	Tiffany (S. R.)	6500 feet	
Mr. Battling Butler	Buster Keaton	M-G-M		
Music Master, The		Fox		
My Official Wife	Irene Rich	Warner Bros.		
Mysterious Island	Special Cast	M-G-M		
Mystery Club, The	Special Cast	Universal		
Mystery Lady, The	Special Cast	M-G-M		
My Wife's Friend		First National		
Naughty But Nice	Colleen Moore	First National		
Naughty Cinderella	Pola Negri	Paramount		
Naughty Marietta	Marion Davies	M-G-M		
Nell Gwyn	Dorothy Gish	Paramount	9 reels	Feb. 6
Nervous Wreck, The	Special Cast	Prod. Dist. Corp.		
Night Bride, The	Marie Prevost	Prod. Dist. Corp.		
Night Watch, The	Special Cast	Truart (S. R.)		
Nobody's Widow	Leatrice Joy	Prod. Dist. Corp.		
No Control	P. Haver-H. Ford	Prod. Dist. Corp.		
Nocturne	Special Cast	M-G-M		
North of Nome	Special Cast	Arrow	5491 feet	
Oh! Baby	Special Cast	Universal		
Old Heidelberg	Ramon Novarro	M-G-M		
Old Ironsides	Special Cast	Paramount		
Old Soak, The	Jean Hersholt	Universal		
One Hour of Love		Tiffany		
One Increasing Purpose		Fox		
Only Way, The	Special Cast	United Artists	6850 feet	May 1
Open Book	Special Cast	M-G-M		
Ordeal, The	Special Cast	M-G-M		
Out of the Ruins		First National		
Out of the Storm	Logan-Burns	Tiffany	6500 feet	May 1
Padlocked	Special Cast	Paramount		
Pals First	Special Cast	First National		
Paradise	M. Sills-B. Bronson	First National		
Pals In Paradise	Special Cast	Prod. Dist. Corp.		
Paris	Chas. Ray-E. Boardman	M-G-M		
Passionate Quest, The	M. MacAvoy-W. Louis	Warner Bros.		
Peacoc,s of Paris	B. Lyon-D. Mackaill	First National		
Pelican, The	Alma Rubens	Fox		
Pelican, The		Fox		
Perch of the Devil	P. O'Malley-M. Busch	Universal		
Pigs	Janet Gaynor	Fox		
Plumes	Special Cast	M-G-M		
Poker Faces	E. Horton-L. La Plante	Universal		
Polly of the Circus	Norma Shearer	M-G-M		
Polly Preferred	Marion Preferred	M-G-M		
Poor Girl's Romance, A	Short-Hale	Film Book. Offices		
Prairie King, The	Hoot Gibson	Universal		
Prince of Pilsen	Special Cast	Prod. Dist. Corp.	6300 feet	April 24
Prisoners		First National		
Prisoners of the Storm	House Peters	Universal		
Private Izzy Murphy	George Jessel	Warner Bros		
Prowlers of the Night	Fred Humes	Universal		

Feature	Star	Distributed by	Length	Reviewed
Puppets	Milton Sills	First National		
Puppets	Mae Murray	M-G-M		
Purple and Fine Linen	L. Stone-A. Nilssohn	First National		
Quality Street		Metro-Goldwyn		
Quarterback, The	Richard Dix	Paramount		
Raging Seas		Tiffany		
Rawhide	Buffalo Bill, Jr.	Assoc. Exhib.		
Red Clay	William Desmond	Universal		
Red Mill, The	Marion Davies	M-G-M		
Red Signals		Ginsberg-Kann		
Rejuvenation of Aunt Mary, The	Special Cast	Prod. Dist. Corp.		
Remember		Columbia Pictures		
Return of Peter Grimm		Fox		
Return of a Soldier	Special Cast	M-G-M		
Revillon	Blue-Miller	Warner Bros		
Riders of the Wind		First National		
Riding Honor	Art Accord	Universal		
Ridin' Like Fury	Hoot Gibson	Universal		
Rise and Fall of Jesse James		J. S. Woody		
Risky Business	Vera Reynolds	P. D. C.		
Road to Mandalay, The	Special Cast	M-G-M		
Roaring Crowd, The		F. B. O		
Rogue's Riches	Special Cast	Astor Dist. (S. R.)		
Romance	Ramon Novarro	M-G-M		
Romance a la Carte	Richard Dix	Paramount		
Romance of a Million Dollars		Famous Attractions		
Romeo and Juliet	M. Philbin-A. Mattoni	Universal		
Ropin' Venus, The	Josie Sedgwick	Universal		
Rough Riders, The		Paramount		
Rubber Tires		Prod. Dist. Corp.		
Runaway Express, The	Special Cast	Universal		
Rust	Special Cast	M-G-M		
Sailors' Wives		First National		
Salvage		Truart (S. R.)	5800 feet	
Satan Town	Harry Carey	Pathe		
Savage, The		First National		
Savage in Silks, A	Laura La Plante	Universal		
Say It Again	Richard Dix	Paramount		
Scarlet Letter, The	Lillian Gish	M-G-M		
Sea Wolf, The	Ralph Ince	Prod. Dist. Corp	7500 feet	Dec. 19
Self Defense	Aileen Percy	Arrow Film Corp		
Senor Daredevil	Ken Maynard	First National		
Separate Rooms	Special Cast	Fox		
September Love		First National		
Seventh Heaven	Special Cast	Fox		
Seward's Folly	Special Cast	M-G-M		
Shadow Lane		M-G-M		
Shadow of the Mosque	Stewart Rome	Ufa	5750 feet	Dec.
Sheik in Florida, The	Ben Lyon	First National		
Shenendoah		Famous Attractions		
Shameful Behaviour		Famous Attractions		
She's My Baby		Ginsberg-Kann		
Shipwrecked	Owen-Schildkraut	Prod. Dist. Corp		
Shock Absorber, The		First National		
Shopworn		Famous Attraction.		
Show Business	Mae Murray	M-G-M		
Show Off, The	Ford Sterling	Paramount		
Show World, The	B. Dove-F. Bushman	Universal		
Silence	H. B. Warner	Prod. Dist. Corp		
Silent Power, The	Ralph Lewis	Lumas (S.R.)		
Silent Rider, The	Hoot Gibson	Universal		
Silk	Goudel-Schildkraut			
Silken Lady, The	Hulette-Hamilton	Arrow		
Silk Hat Cowboy, The	Tom Mix	Fox		
Silky Anne	Constance Talmadge	First National		
Silver Fingers	George Larkin	Elvin Film	5000 feet	May 1
Silver Lanterns	Special Cast	Arrow		
Silver Treasure, The	Special Cast	Fox		
Smith of Cornell	George Walsh	Chadwick		
Sin Cargo		Tiffany		
Sinners of Paradise		First National		
Snowbound		Tiffany		
So Is Your Old Man	W. C. Fields	M-G-M		
Son of the Sheik, The	Rudolph Valentino	United Artists		
Song of Steel		Tiffany		
Sorrows of Satan	Adolphe Menjou	Paramount		
Spangles	P. O'Malley-M. Nixon	Universal		
Sparrows	Mary Pickford	United Artists		
Speed Boy, The	Dick Talmadge	Universal		
Speeding Venus, The	Priscilla Dean	P. D. C		
Sporting Lover, The	Conway Tearle	First National		
Squared Ring, The		Tiffano		
Squads Right		Tiffany		
Steeplechase, The		Tiffany		
Story of Mother Machree		Fox		
Studies in Wives		Famous Attractions		
Stella Dallas	Special Cast	United Artists		
Strange Bedfellows		M-G-M		
Subway Sadie	MacKaill-Mulhall	First National		
Sunny Side Up	Vera Reynolds	P. D. C.		
Sweet Rosie O'Grady		Columbia Pict		
Take It From Me	Reginald Denny	Universal		
Tale of a Vanishing People		Tiffany (S. R.)	6500 feet	
Tardy Tolliver	Hale-King	Assoc. Exhib		
Tavern Knight, The	John Barrymore	Warner Bros		
Taxi, Taxi	Special Cast	Universal		
Tell It to the Marines	Lon Chaney	M-G-M		
Tempest, The		Tiffany		
Temptress, The	Garbo-Moreno	M-G-M		
Ten to Midnight		Prod. Dist. Corp		
Texas Streak, The	Hoot Gibson	Universal		
That Old Gang of Mine	Maclyn Arbuckle	Dependable Films	4900 feet	Jan. 9
There You Are	Nagel-Roberts	M-G-M		
Three Bad Men	Special Cast	Fox		
Three Twins, The		M-G-M		
Three Wax Men, The	Emil Jannings	E. M. Fadman, Inc.		
Thumbs Down	Special Cast	Ginsberg-Kann		
Tiger, The		Tiffany		
Thundering Speed	Eileen Sedgwick	Chesterfield	5 reels	
Tin Gods	Thomas Meighan	Paramount		
Tin Hats		M-G-M		
Toilers of the Sea	Special Cast	M-G-M		
Tongues of Scandal		Ginsberg-Kann		
Tongo	Special Cast	M-G-M		
Too Many Women	Norman Kerry	Universal		
Top of the World, The		Tiffany		
Totem Pole Beggar, The	Special Cast	Asso. Exhibit		
Trailing Shadows	Edmond Lowe	Fox Film		
Trail of '98	K.Dane-P. Starke	M-G-M		
Trapped	Elinor Fair	Sierra Pictures	5000 feet	
Travis Coup, The		Tiffany (S. R.)	6500 feet	
Trip to Chinatown, A	Special Cast	Fox		
Turkish Delights		Prod. Dist. Corp.		
Twinkletoes	Colleen Moore	First National		
Twelve Miles Out	John Gilbert	M-G-M		
Two Gun-Man, The	Fred Thomson	F. B. O.		

Title	Star	Distributed by	Length	Reviewed
Uncle Tom's Cabin	Special Cast	Universal		
Unknown Soldier, The		P. D. C		
Understanding Heart, The	John Gilbert	M-G-M		
Unknown Cavalier, The		First National		
Unknown Treasures		Ginsberg-Kann		
Up and at 'Em	Dick Talmadge	Universal		
Up in Mabel's Room	Marie Prevost	Prod. Dist. Corp		
Upstage	Norma Shearer	M-G-M		
Valley of Bravery, The	Bob Custer	F. B. O.		
Vanity	Leatrice Joy	Prod. Dist. Corp		
Vengeance of Durand, The	Irene Rich	Warner Bros		
Volcano, The	Bebe Daniels	Paramount		
Volga Boatman, The	Elinor Fair	Prod. Dist. Corp	10050 feet	May 1
Waltz Dream, The	Special Cast	M-G-M		
Waning Sex, The	Norma Shearer	M-G-M		
Wanted—A Coward	Special Cast	Ginsberg-Kann		
Way of an Eagle, The	Special Cast	M-G-M		
Way Things Happen	Madge Bellamy	Fox		
Wedding March, The		Paramount		
Wedlock	Lowe-Perry-Livingston	Fox		
Western Society	Tom Mix	Fox		
West of Broadway	Priscilla Dean	Prod. Dist. Corp.		
What Every Girl Should Know	Patsy Ruth Miller	Warner Bros.		
What Happened to Father	Patsy Ruth Miller	Warner Bros.		
What Price Glory?	Special Cast	Fox		
What Will People Say?		M-G-M		
When We Were Twenty-One	Special Cast	M-G-M		

Title	Star	Distributed by	Length	Reviewed
Whispering Canyon	J. Novak-R. Ellis	Ginsberg Dist. Corp. (S. R.)		
Whispering Smith	Special Cast	P. D. C.	6187 feet	April 10
White Chief, The	Monte Blue	Warner Bros		
White Gold	Jetta Gaudal	Prod. Dist. Corp.		
White Heat	Special Cast	M-G-M		
Whole Town's Talking, The	Ed. Horton	Universal		
Whispering Wires	Specisl Cast	Fox		
Why Girls Go Back Home	Miller-Brook	Warner Bros.	6 reels	May 1
Wife, The	Special Cast	M-G-M		
Wilderness Woman, The	A. Pringle L. Sherman	First National		
Winner, The	Charles Ray	Chadwick (S. R.)		
Winning of Barbara Worth	Colman-Banky	United Artists		
Wives at Auction	Special Cast	Astor Dist. (S. R.)		
Wolf Hunters, The	Special Cast	Rayart		
Wolves of the Air		Ginsberg-Kann		
Woman's Heart, A		Ginsberg-Kann		
Woman Who Did Not Care		Gotham (S. R.)		
Women and Wives		M-G-M		
Women Have Diamonds		M-G-M		
World's Illusion, The		M-G-M		
Worst Woman, The		Famous Attractions		
Yankee Clipper, The	W. Boyd-E. Fair	Prod. Dist. Corp		
Yellow Back, The	Fred Humes	Universal		
Yes Man, The	Harry Langdon	First National		
Yoke, The	Special Cast	Warner Brothers		
Young April	Special Cast	Prod. Dist. Corp		
You Too	Special Cast	M-G-M		

Newspaper Opinions on New Pictures

"Other Women's Husbands"—Warner's, New York

Tribune—"Other Women's Husbands" is at the Warner Theatre this week. It is a long time since we have been so surprised and delighted! If any one misses "Other Women's Husbands" they deserve to. We take the responsibility of recommending it to husbands, to wives, also to spinsters, bachelors and all others."

Sun—"A generally diverting little adventure into the realms of light comedy—whose ruler in Lubitsch—is "Other Women's Husbands," which follows the trail of Rin-Tin-Tin into Warners' this week. Lubischean marital complications are its sums and substances and the director, Erle Kenton, has followed the German director's method and manner so closely (and so well) that it is a bit embarrassing."

Telegram—"Here, at the New York kennel of Rin-Tin-Tin, at the little edifice where Irene Rich has been wronged so often, one may view the best Lubitschean film in captivity, even though Lubitsch did not make it. Mr. Kenton, its director, in the suave unfolding of humorous situations and in continued subtle flavoring of his thin piece of plotted steak, has achieved a minor master-piece. Had it been made by Lubitsch every fan in town would be standing outside the theatre as barker for the film."

Morning World—"An audience even semi-high hat would have a difficult time keeping a straight face."

Journal—"Other Women's Husbands," at Warner's, is an amusing and lightly sophisticated comedy. Erle Kenton is the megaphone manipulator, and he provides the tale with some delightfully deft touches."

Post—"Other Women's Husbands" is a refreshing piece, easily the best of the new Broadway films of the week."

Evening World — "Saturday afternood at Warner's Theatre proved delightful. "Other Women's Husbands" started well and grew better and better. It is a gay, sparkling, sophisticated comedy of manners without a guffaw but with a hundred laughs and chuckles."

Times—"The characters in this production, known as "Other Men's Wives," have no idle moments, and their actions and expressions during the different episodes always afford agreeable entertainment. Erle Kenton, who directed this subject, demonstrates that he has a natural bent for sophisticated comedies. He has handled this effort so well that it is often reminiscent of Ernest Lubitsch's work."

New York American—"Now all this is in praise of Erle C. Kenton. Maybe he did, and maybe he didn't, wander over to the next set and study his fellow director at work. At any rate, in "Other Women's Husbands" he has turned out a most amusing light comedy, deftly told. That he didn't merely copy Lubitsch is clear. His direction has its own individuality."

"The Midnight Sun"—Universal Colony, New York

World—"Striking and artistic settings . . . fine photography . . . able directorial services of Dimitri Buchowetzki has contributed. Laura LaPlante, the attractive young blonde, is seen in the role of the dancer, and she presented so engaging a characterization . . . might have been pardoned if the impulse to clap herself had risen within her. Raymond Keane manifested . . . not a little promise of a future in leading man roles."

Daily News: "George Siegmann . . . He's reward enough for anybody to go and see any picture. Young Raymond Keane is an admirable screen lover, about whom one can safely predict that he will cause young female hearts to flutter. Miss LaPlante is a charming actress . . . the customers will like it."

Evening Sun: "If some able director but knew what is what could train Keane for stardom. The material is there. The production . . . expensive . . . handsome to look upon . . . the lighting of the scenes of the ballet performing on the stage is quite excellent, as are the grouping and settings. Young Raymond Keane injected electric sparks from a striking personality."

New York Times: "Mr. O'Malley has an engaging personality, and George Siegmann plays his role in a restrained and capable fashion. The part of Kusmin's secretary, Yesky, is efficiently handled by Arthur Hoyt."

Morning Telegraph: "'The Midnight Sun' is a rich production . . . a 'big' production. All has been done on an elaborate and tasteful scale. A splendid production . . . the settings are richly atmospheric."

Herald Tribune: "We found it delightful. As well done as any producer or even critic could wish. Laura LaPlante is not only a very beautiful girl, but she is a clever comedienne as well. We thought she was an ideal choice for the ballet dancer who upset the whole of Russia. And right here we put Pat O'Malley on our list of real actors. The other roles we've seen may have been the real O'Malley, or this Grand Duke person may be he. But certainly they are not in the least alike; and as far as we are concerned, this was the making of O'Malley. Another person we could bear seeing a great deal of is Raymond Keane, the handsome and exceedingly clever young man who plays the hero. The direction by Dimitri Buchowetzki is good . . . go to the Colony and see 'The Midnight Sun.'"

"Skinner's Dress Suit"—Universal, Rivoli, New York

American: "This is just the kind of farce those two (Denny and LaPlante) should make all the time."

Daily Mirror: "Reginald Denny at his best in situations guaranteed to stimulate laughs. A merry comedy."

Daily News: "A funny picture, b'gosh! It's difficult to be critical of a film that keeps one laughing most of the time."

Evening Graphic: "'Skinner's Dress Suit' undoubtedly will give you an entertaining hour and a half."

Evening Journal: "It's a decidedly amusing comedy, with Denny doing his usual breezy acting."

Evening World: "Good comedy from first to last. It emphasizes again the abilities of Reginald Denny as one of our most pleasing farceurs and pantomimists."

The Herald: "It was extremely amusing. Reginald Denny is ingenious and ingratiating. Laura LaPlante is ingenuous and intriguing."

Morning Telegraph: "Reginald Denny is at his best in 'Skinner's Dress Suit.' He has taken advantage of every opportunity. If he had never been known before, his characterizations of Skinner would have made him a favorite. And Laura LaPlante, the featured player of the cast, has never been seen to better advantage. She was delightful."

Telegram: "As bright and bonnie a version of "Skinner's Dress Suit' as ever twitched and fluttered. It moves along at a brisk pace and new gags and quips have been brought to bear with good effect."

Times: "The farcical situations in 'Skinner's Dress Suit' the photoplay at the Rivoli, were greeted yesterday afternoon by many a good hearty round of applause."

William A. Wellman, who replaces Marcel De Sano with B. P. Schulberg and will direct "Lew Tyler's Wives."

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EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Sam E. Rork, Inc., presents ***"Old Loves And New."*** Adapted by and produced under The personal supervision of Miss Marion Fairfax from E. M. Hull's great romance "The Desert Healer." The photography by Henry Cronjager. The art direction by Jack Okey. Assistant director, Ben Silvey. Film cutter, Patricia Rooney. The cast Includes Lewis Stone, Barbara Bedford, Walter Pidgeon, Katherine MacDonald, Tully Marshall, Arthur Rankin, Ann Rork. All directed by Maurice Tourneur. *A Marion Fairfax Production. A First National Picture.* ***Rothacker Prints and Service.***

Lewis Stone
in
"Old Loves and New"

Rothacker
FILM MFG. CO. CHICAGO, U.S.A.

Look Better—
Wear Longer!

Founded 1910
by
Watterson R. Rothacker

May 22, 1926

Motion Picture News

Reg. U. S. Patent Office

"THANK GOD

I DIDN'T SIGN FOR ANY OTHER PRODUCT!"

THAT'S what exhibitors
ARE telling us
AND you'll agree when you see

METRO-GOLDWYN-MAYER'S PARADE OF HITS FOR '26-'27

Entered as second class matter April 22, 1926, at the Post Office at New York, N. Y., under act of March 3, 1879

Vol. XXXIII No. 21

Published Weekly—$2.00 a year

PRICE, 20 CENTS

Los Angeles — *New York* — [illegible]

The NEW "Style 49" Pit Pipe Organ

RITE IMMEDIATELY
OR OUR NEW
R.M.O.C. PURCHASE PLAN
Designed to give the Exhibitor the advantage of Convenient
Terms of Purchase without the usual High Financing Costs.

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Permanent
Music Feature
at a
MINIMUM COST

Robert Morton Organ Co.

Makers of Pipe Organs Exclusively.

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168 Golden Gate Ave.

GENUINE DEAGAN PERCUSSIONS USED

MAIL TO
NEAREST
ADDRESS FOR
NEW SELLING PLAN

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San Francisco ~ 168 Golden Gate
Los Angeles ~ 1914 So. Vermont

Theatre ....

Seating Capacity ....

City and State ....

N

HAPPIEST BOX-OFFICE RETURNS TO YOU

Our Birthday – Your Celebration

OUR SEVENTH YEAR. A year of notable achievements. A year of such marked progress it brings United Artists Corporation into its Eighth with a greater wealth of the screen's most popular stars, a greater number of attractions—SIXTEEN—climax in quality, leaders in box-office values.

With such contributing artists and producers as: Mary Pickford, Gloria Swanson, Charlie Chaplin, Douglas Fairbanks, Rudolph Valentino, John Barrymore, Buster Keaton, Joseph M. Schenck Samuel Goldwyn, Morris Gest and others, United Artists Corporation will continue to fulfill its mission of delivering to you, *the finest product, picture for picture, this industry offers.*

For this season—THE HAPPIEST BOX-OFFICE RETURNS TO YOU—with the Industry's OUTSTANDING PRODUCTIONS—THE DOMINANT 16.

And the sales policy upon which this organization was founded, seven years ago, will still be the rule and your most beneficial guide.

"Each picture sold individually—on its own merits"

PERSONALITIES . . .	*None Bigger!*
PICTURES . . .	*None Greater!*
POLICY . . .	*None Fairer!*

UNITED ARTISTS CORPORATION

Mary Pickford
Douglas Fairbanks
Joseph M. Schenck,
Chairman Board of Directors

Charles Chaplin
D. W. Griffith
Hiram Abrams,
President

G

Mary Pickford
in
"Sparrows"
In addition to "Sparrows" Miss Pickford will make one other for release next season
Released by

Gloria Swanson

in

"Personality"

"Personality" is the first
of two productions
Miss Swanson will make
for next season

Released by
UNITED ARTISTS CORPORATION

CHARLIE CHAPLIN

IN

"THE CIRCUS"

Released by
UNITED ARTISTS CORPORATION

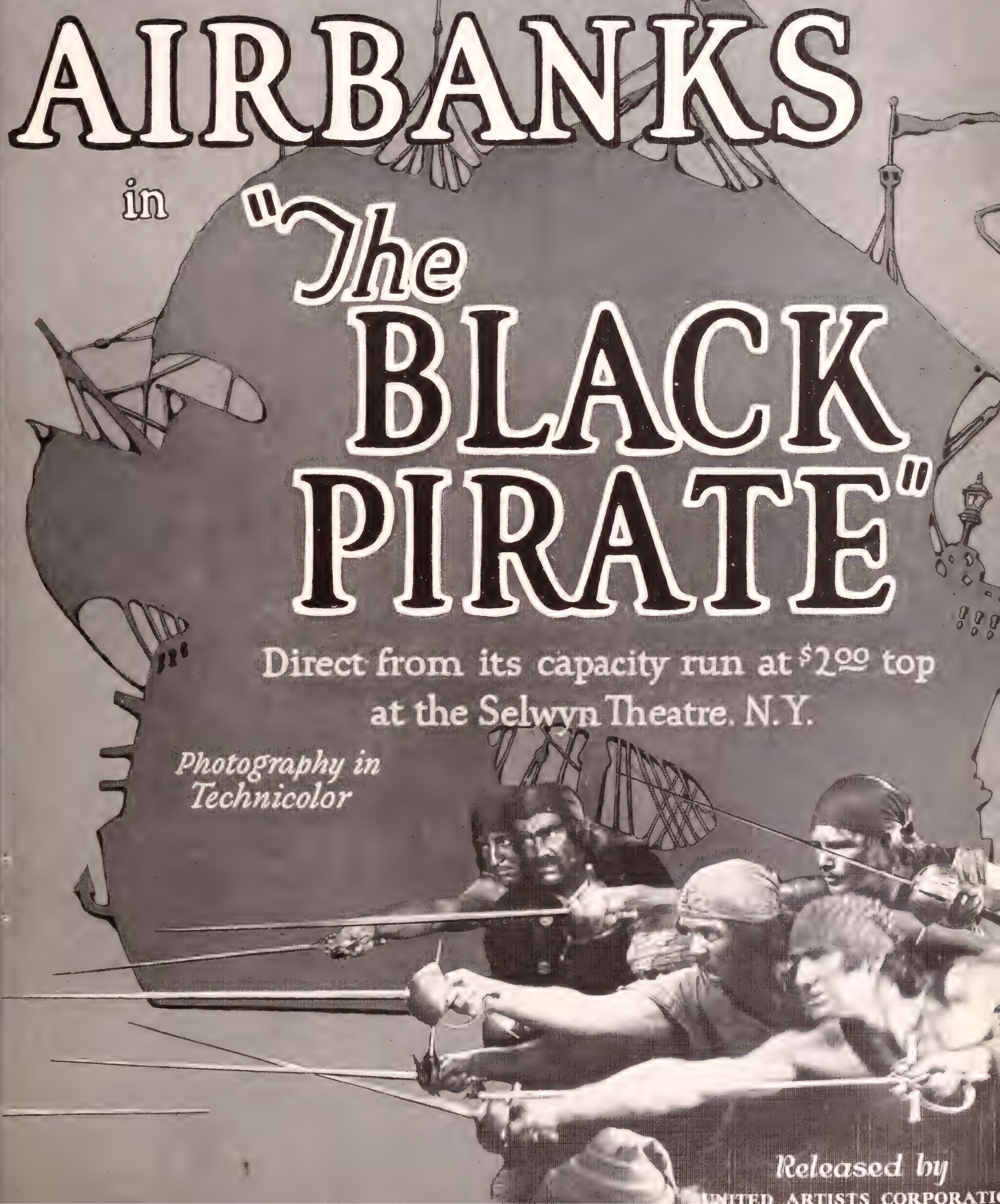
DO
F

UGLAS
AIRBANKS

in

"The BLACK PIRATE"

Direct from its capacity run at $^{\$}2^{00}$ top
at the Selwyn Theatre. N.Y.



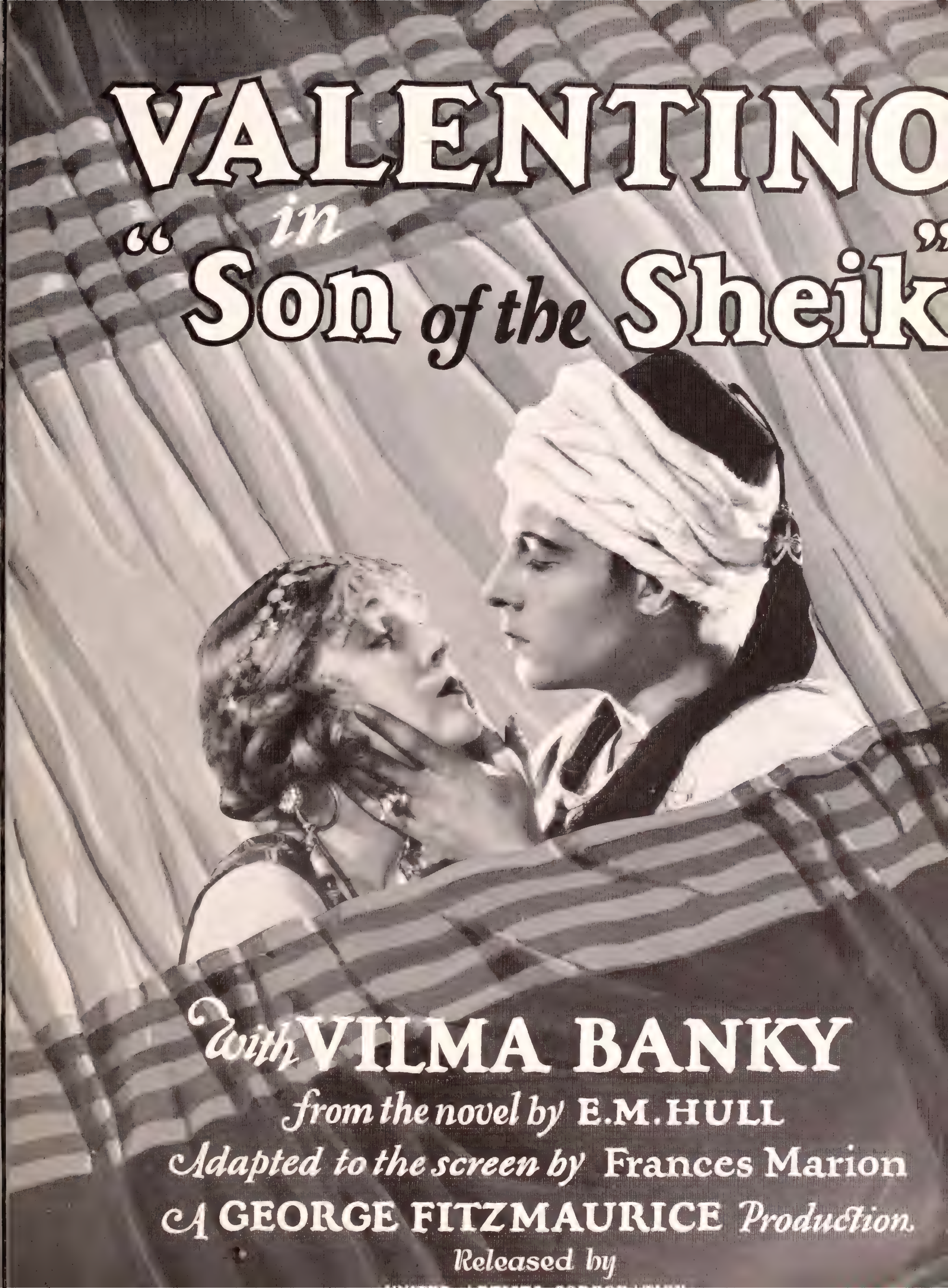
Photography in Technicolor

Released by
NITED ARTISTS CORPORATIO

JOHN W. CONSIDINE JR. *presents*

RUDOLPH

udolph Valentino's
econd big picture
for next season
following "Son of
he Sheik" will be
nnounced later


VALENTINO
in
"Son of the Sheik"
with VILMA BANKY
from the novel by E. M. HULL
Adapted to the screen by Frances Marion
A GEORGE FITZMAURICE Production
Released by

During the coming season Mr. Barrymore will make one other picture in addition to The Vagabond Lover"

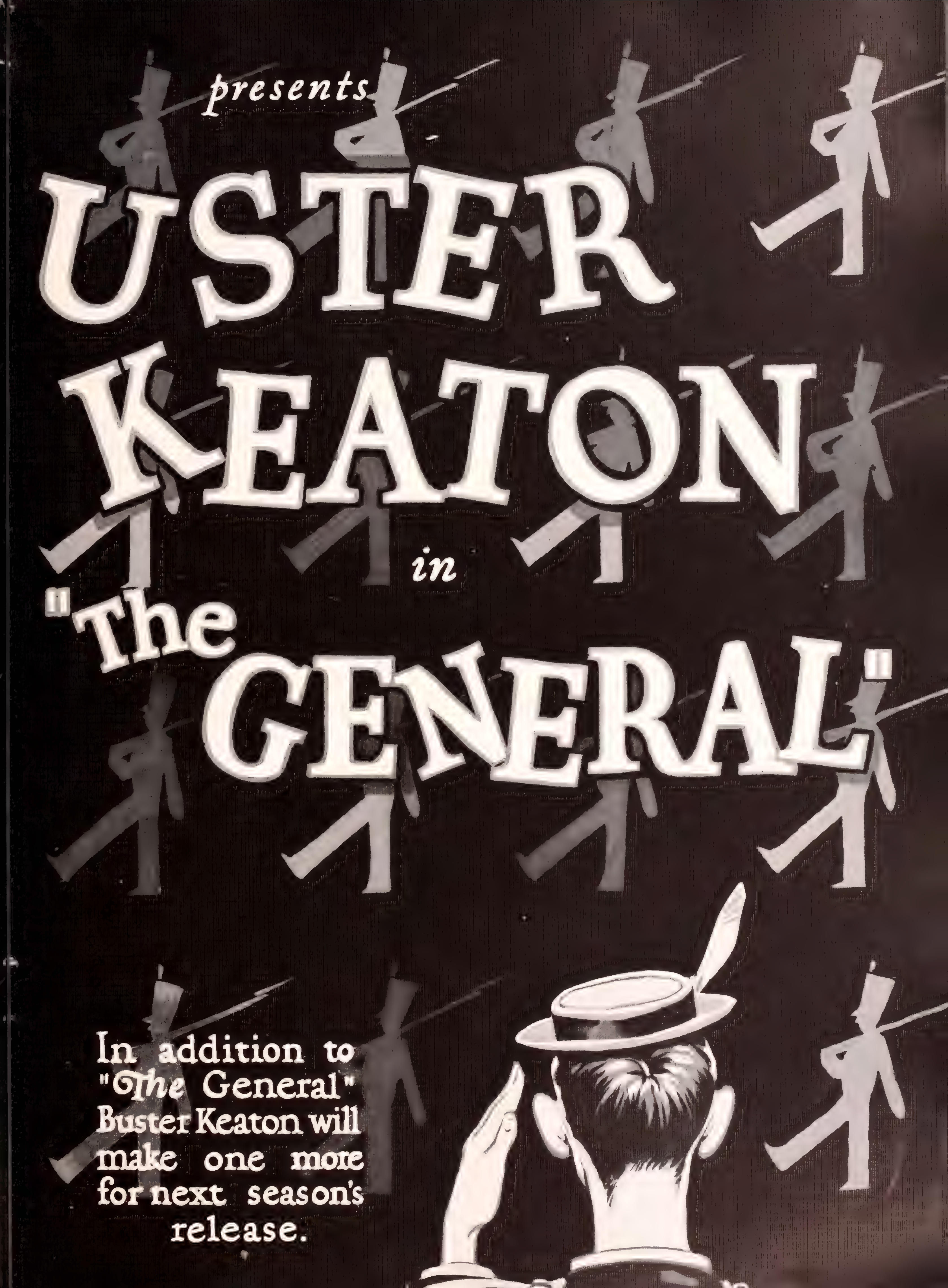
John Barrymore

in

"The VAGABOND LOVER"

Released by
UNITED ARTISTS CORPORATION

Released by
UNITED ARTISTS CORPORATION



In addition to "The General" Buster Keaton will make one more for next season's release.

Samuel Goldwyn presents The

"STELLA

Direct from its sensational 7 months run on Broadway at advanced prices

with Ronald Colman
Belle Bennett
Alice Joyce

HENRY KING production

DALLAS”

From the famous novel
by
Olive Higgins Prout
Adapted for the scre
by
Frances Marion

Jean Hersholt
Lois Moran
Douglas Fairbanks Jr.

Released by
UNITED ARTISTS CORPORATIO

The greatest "Best-Seller" ever published. More than 2,800,000 copies sold

Samuel Goldwyn
presents

The **HENRY KING** *Productio*

"*The* Winning *of* Barbara Worth

Adapted by
FRANCES MARION
from the famous novel by
HAROLD BELL WRIGHT

with

RONALD COLMAN
and
VILMA BANKY

Released by
UNITED ARTISTS CORPORATION

Samuel Goldwyn

Presents

The GEORGE FITZMAURICE *Production*

"BEAUTY *and the* BEAST"

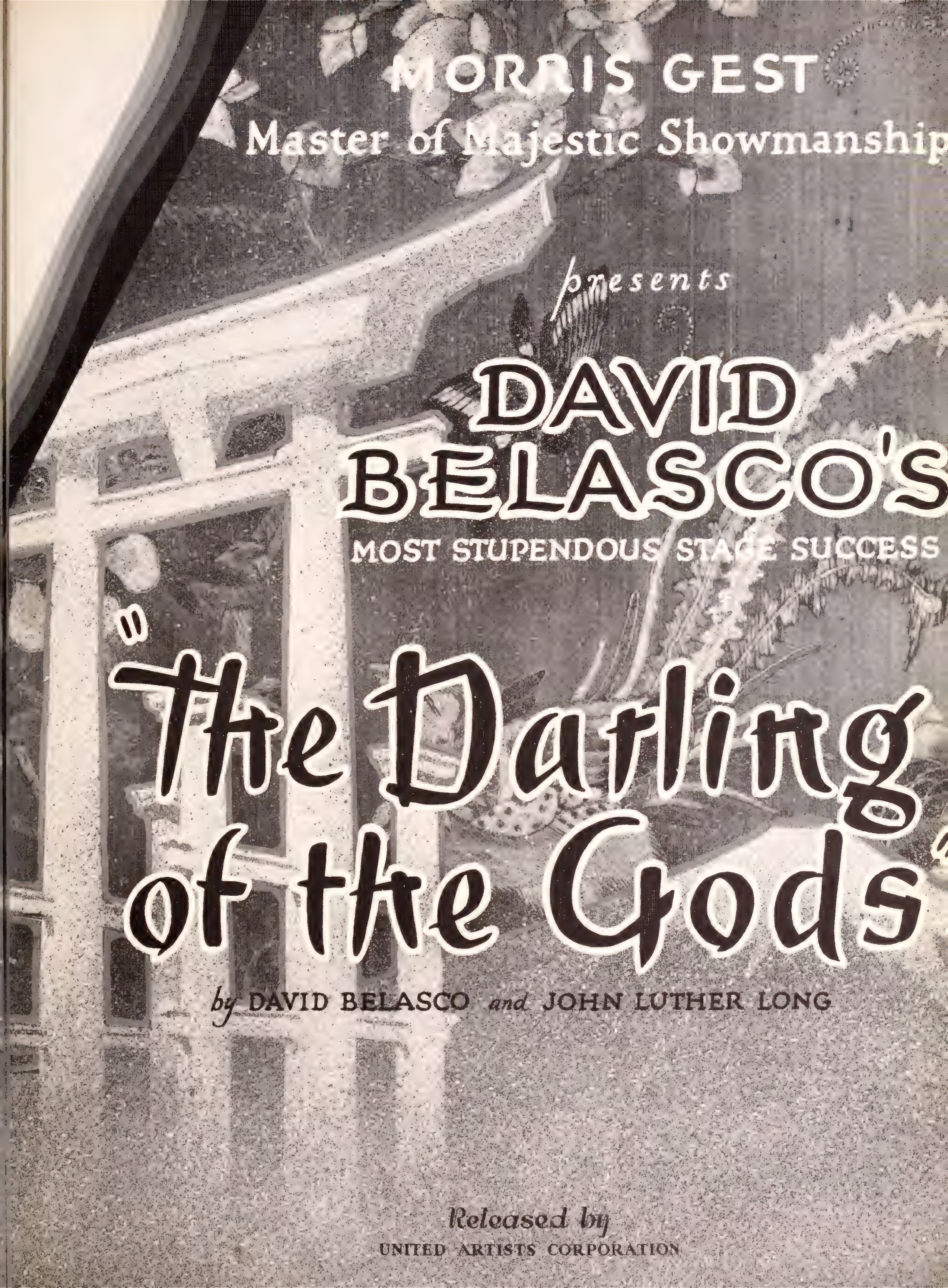
Adapted by
FRANCES MARION
from the serial
story and novel
by
KATHLEEN NORRIS

with
RONALD COLMAN
and
VILMA BANKY

Released by
UNITED ARTISTS CORPORATION

MORRIS GEST

SPECTACLES



MORRIS GEST
Master of Majestic Showmanship

presents

DAVID BELASCO'S

MOST STUPENDOUS STAGE SUCCESS

"The Darling of the Gods"

by DAVID BELASCO *and* JOHN LUTHER LONG

Released by
UNITED ARTISTS CORPORATION

The Dominant 16 of the Season

2 *from*
MARY PICKFORD
her first
"Sparrows"

2 *from*
GLORIA SWANSON
her first
"Personality"

1 *from*
CHARLIE CHAPLIN
"The Circus"

1 *from*
DOUGLAS FAIRBANKS
"The Black Pirate"

2 *from*
RUDOLPH VALENTINO
his first
"Son of the Sheik"

2 *from*
JOHN BARRYMORE
his first
"The Vagabond Lover"

2 *from*
BUSTER KEATON
his first
"The General"

3 *from*
Samuel Goldwyn
HENRY KING Production
"Stella Dallas"
also the
HENRY KING Production
"The Winning of Barbara Worth"
and the
GEORGE FITZMAURICE
Production
"Beauty and the Beast"

1 *from*
MORRIS GEST
David Belasco's
"The Darling of the Gods"

Sold Individually on Merit

UNITED ARTISTS CORPORATION

Mary Pickford
Douglas Fairbanks
Joseph M. Schenck,
Chairman Board of Directors

Charles Chaplin
D. W. Griffith
Hiram Abrams,
President

Motion Picture News

Volume XXXIII NEW YORK CITY, MAY 15, 1926 No. 20

Prestige

I WAS TOLD, last week, of the probable merger of two well-known food products. The two businesses will be purchased outright—for a princely sum—and operated by one company.

The two products were selected for their prestige with the public. The valuable item was goodwill—trade-mark value; and the goodwill, as we well know it must have been, was importantly acquired by advertising.

What we may not take into account is the fact that the advertising—a heavy amount of it—has been steadily sustained over a considerable period of years.

Sustained Advertising!

In the picture business we talk a good deal about advertising; its importance is freely admitted. But you hear little about sustained advertising.

Mostly—we *splurge* in advertising.

And while splurges may gain their objectives of the moment—they don't build goodwill over the years.

* * *

Prestige counts enormously in the picture business—because the value of a picture is so very much what you make the other fellow *believe* it is.

Take producer prestige.

The exhibitor is greatly swayed, whether he will admit it or not—in fact we all are—by the prestige of a firm name. Way down in his boots he feels that he is secure for the season and for his clientele if he has a good measure of such and such a program.

Now, what makes the prestige?

Quality, of course. But certainly not predominating quality right along, for we all know that year by year it is first one program and then another that leads at the box-office.

So it must be a measure of *sustained* quality.

And the other measure—the other thing that builds bit by bit this valuable item called prestige—is *sustained* advertising.

No question about it—gentlemen. It's a highly important, highly practical matter—worth your very best thought. (You won't have to preach this idea to the two men who are going to sell their food products for staggering sums.)

* * *

We need never take the sparkle out of picture advertising. We can't afford to. We need not eliminate the splurges; they serve their purpose. But what we have got to consider sooner or later, is the steady, continuous building up of trade-marks. It pays—if it's done sensibly, and pays big.

W A Johnston

Paramount Pictures

FAMOUS PLAYERS-LASKY CORP.
ADOLPH ZUKOR—PRESIDENT
NEW YORK CITY

No Summer worries for Paramount Exhibitors!

WITH "BEHIND THE FRONT" . . . and "FOR HEAVEN'S SAKE" . . . and "THE BLIND GODDESS" . . . and "DANCING MOTHERS". . . and "THAT'S MY BABY" . . . and "THE VANISHING AMERICAN" and "LET'S GET MARRIED" . . . to name only a few . . . out there getting the BIG DOUGH . . .

And with "THE RAINMAKER" . . . and RAYMOND GRIFFITH in "WET PAINT" . . . (another "BEHIND THE FRONT" as sure as fate) . . . and W. C. FIELDS in "IT'S THE OLD ARMY GAME" . . . and RICHARD DIX in "SAY IT AGAIN" . . . and ZANE GREY'S "BORN TO THE WEST" . . . to name only a few . . . coming between now and the 15TH BIRTHDAY GROUP . . .

Paramount exhibitors will be sitting pretty . . . While the opposition gets the summer worries . . . PARAMOUNT EXHIBITORS WILL GET THE COIN!

HEAT PROOF Paramount Pictures

Member of Motion Picture Producers and Distributors of America, Inc.—Will Hays, President

World's Ablest Showmen Acclaim FBO's Mammoth Greater Profits Line-up!

1926-1927

FBO

F. B. O. scores a solid smash with its Announcement of Product for 1926-27! Congratulations pour in from hundreds of the nation's leading Showmen!

54 Greater F.B.O. Attractions!

TWELVE GIANT GOLD BOND SPECIALS!

48 COMEDIES! 52 CARTOONS!

Great Authors! Great Stars! Great SHOW IDEAS that strike a new note in practical showmanship! F.B.O. Stars who have Performed! In still bigger attractions! And the best short subjects in the industry!

F. B. O. WILL SURPRISE THE TRADE IN 1926-27!

Mighty Array of Greater FBO Geared by Master Showmen

12 FBO GOLD BONDS

LADDIE

Set to eclipse the sensational record of "Keeper of the Bees", the novel "Laddie" projects the spirit that made

GENE STRATTON-PORTER

one of the great figures of literature! It s circulation has climbed into millions! The industry KNOWS by actual PERFORMANCE that Gene Stratton-Porter is the MIGHTIEST AUTHOR NAME DRAW OF THE HOUR!

To be directed by J. Leo Meehan who produced "Keeper of the Bees" and other Stratton-Porter successes! Cast already includes John Bowers and others of note.

THE MAGIC GARDEN

The second contribution to the F. B. O. Program by the genius of

GENE STRATTON-PORTER

Will be published serially in McCall's Magazine in time for exhibitors to cash in on tremendous reader interest! Brought out by Doubleday-Page as a novel at the same time. Both Gene Stratton-Porter productions to be nationally advertised on a huge scale!

Directed by J. Leo Meehan

F. B. O's Crack Showmen—working like beavers in the mammoth F. B. O. studios in Hollywood — are turning out the hits for YOU!

BREED OF THE SEA

What a treat for alert showmen! What a boon to box-offices that cry for vigorous, knife-edged melodrama turned out with distinction!

PETER B. KYNE

is a MONEY name towering to the high heavens! A name backed by reader circulation of positively astounding volume the world over!

Peter B. Kyne turns out the best melodrama on the screen today. "Breed of the Sea", with its glamorous sweep of the open waters, the two-fisted punch of its dramatic conflict, is one of his greatest yarns!

F B O PROMISED! F B O DELIVERE

Attractions Flush for the Box-office!

KOSHER KITTY KELLY

New York Comedy Stage Hit!
A Laughing Riot!

The Irish-Jewish theme is irresistible! What a show you'll get! What laughs! What thrills! What human sentiment! A great New York legitimate success brought to the screen with every ounce of F. B. O's vast resources of showmanship put into the production!

The cast already includes Viola Dana, Vera Gordon and Nat Carr
From the play by Leon De Costa.

HELLO BILL

A Colossus Of Exploitation Bestriding the Motion Picture World!

(Glorifying The Elks Of The World)

Compared with which all tie-up propositions of the past are dwarfed and made puny! F. B. O. has given exhibitors many a mammoth exploitation vehicle but never such an all-embracing box-office sweep as this stupendous jubilee attraction, glorifying the greatest fraternal organization on the face of the earth!

MOTHER

Another author of sweeping popularity and the greatest of human themes—"MOTHER". A story of terrific dramatic power—of soul tingling pathos—of comedy—of action and delicious sentiment! A great novel by

KATHLEEN NORRIS

already read and re-read by countless thousands! A stalwart exploitation proposition with many tie-ups already arranged. Songs, novelties, organization contacts—a show background of truly staggering proportions!

BIGGER THAN BARNUM'S

Great Circus Melodrama!

Monumental and Magnificent Manifestations of Nature never before seen in one Mammoth Eliptical Arena! Dens of Strange and Curious Zoological Rarities! Museums of Human Oddities Augmented by Singular and Incomparable Specimens Calculated to stop the Breath... Curl the Hair... and Freeze the Blood!

Great 4-Ring
Box-Office Cast

VIOLA DANA, RALPH LEWIS, GEORGE O'HARA and RALPH INCE.

A Ralph Ince production
Story by Arthur Guy Empey

HER FATHER SAID NO

Zipping and zooming Laugh Carnival from the dancing pen of the Grand Vizier of Wisecrackers!

H. C. WITWER'S

de Luxe Comedy Action Super-Feature produced on a Sumptuous Scale! Another show with a great big handle!

With a prodigious cast of all-star comedians, including Al Cooke and Kit Guard who've made millions laugh in "Fighting Blood," "Pacemakers" "Go-Getters"!

ROSE OF THE TENEMENTS

A melodrama of staggering magnitude limned against the Trillion Dollar Skyline of the world's Metropolis—bedazzling playground of Saints and Satans.

A beautiful girl doomed to poverty! Fighting her way through the murk of the slums! What a theme! What box-office flash!

From the novel "The Stumbling Herd" by John Moroso

HER HONOR THE GOVERNOR

"Ma" Ferguson and Nellie Ross, Governors of Texas and Wyoming, have brought the American woman defintely into the whirling arena of national politics.

America's most distinguished actress

PAULINE FREDERICK

as the Governor of her State—harassed by the forces of corruption—standing supreme before the whirlwind!

A Mother and Son Drama aimed flush at the stalwart heart of Womankind!

THE CITY OF SHADOWS

A great big show aimed flush at the solar-plexus of your box-office!

The crackling genius of MARY ROBERTS RINEHART whipping through every smashing sequence! Her millions of loyal readers — gripped in the magic spell of her art — ready to pile into your theatre!

Melodrama as only Mrs. Rinehart knows how to turn it out!

TARZAN
AND THE GOLDEN LION

Another great author joins F. B. O.'s galaxy of noted writers!

EDGAR RICE BURROUGHS

has written dozens of best sellers! His name is one with which to conjure in world literature! More than 10,000,000 copies of his novels have been sold! Many more millions have read and re-read them!

Tarzan is a glamorously romantic figure known the world over! A Smashing character of the South African jungles!

Tarzan will be produced in lavish fashion with an all-star cast!

LIVERED! IT RINGS ACROSS THE NATION

Box-office Stars Whose Radiance Lights the World!

FRED THOMSON

WORLD'S GREATEST WESTERN STAR

In Four Super-Western Specials

Never in the annals of the screen has a star received such praise as exhibitors have bestowed on Fred and SILVER KING. Bigger stories and bigger attractions is Fred's platform for the coming campaign!

Greatest Short Subject Prog

BILL GRIMM'S PROGRESS

The great Collier's Magazine Success!

Twelve two-reel Bull-roars abristle with

H. C. WITWER'S

crackling humor!

YOUTH! ACTION! BOOMING LAUGHS!

An absolutely new idea in Comedies!

WISECRACKERS

Current in Cosmopolitan Magazine. The biggest of all

H. C. WITWER

successes!

Smashing reader value in the nation's most popular magazine!

GET SET FOR THE BIG SWEEP!

STANDARD COMEDIES

Twelve Two-Reel Hilarious Highlights

Teeming with laughs! Sparkling with novelty! Spilling over with happiness! Standard Comedies have won their place in the sun as gloom-dispellers! This year they will be stronger than ever!

PROFITS FOR SHOWMEN! EN

EVELYN BRENT

This superb and scintillating little artiste will make Six Action Melodramas illumined with young romance and booming comedy!

Her platform is PERFORMANCE—expressed in terms of money in the tills of contented box-offices!

GEORGE O'HARA

More than 1000 exhibitors asked for George O'Hara and here he is! The clean-limbed, fine-looking young fighting hero of our memorable "Fighting Bloods", "Pacemakers", "Go-Getters". In 6 Smashing Fast Action Shows stiffened with a frequent wallop of two-fisted melodrama!

ALBERTA VAUGHN

In Six Whizzing Bombshells Of Youth!

Lifted gloriously to the Crest of Stardom by the verdict of exhibitors themselves! What a box-offiice bet she is!

BOB CUSTER

In 8 Western Smashers

Bob Custer stands to-day one of the sweetest box-office bets in the Western field! On the threshold of new and greater triumphs!

Produced by Jesse Goldburg

TOM TYLER

In 8 Humming Western

In a single year Tom an
his Pals—brand new ide
in Western showmanshi
—have landed solidly i
the money!
Watch him go in 1926-27

RANGER

In 4 Thundering Outdoor Storie

Watch for Ranger, the new
Wonder Dog of the Screen
Majestic Monarch of a
hundred show arenas!
With the smash of vivid
melodrama

ram in the Industry

WHIRLWIND COMEDIES

Gales of Laughter

12 Amazing Novelties

They'll yank laughs from a Yak! They'll turn the Sphinx into a Roaring Kewpie! Produced by

CHARLEY BOWERS

Astounding tricks to amaze the industry! See the chicken eggs hatch Ford Cars! See oysters dive into the soup and enjoy a swim!

ALICE COMEDIES

26 Rib-Ticklers

A marvelous combination of Cartoon and Live Characters filled with long, lingering laughter!

A dazzling gleam of newness in their makeup!

Drawn by Walt Disney
Produced by Winkler Pictures, Inc.
Charles B. Mintz, Pres.

KRAZY KAT COMEDIES

Twenty six of 'Em!

Suggested by George Herriman'
famous character!
The Kat with a World-wide reputation
A hurricane of hilarity!
Filmdom's funniest feature!

Drawn by Bill Nolan
Produced by Winkler Pictures, Inc.
Charles B. Mintz, Pres.

TERTAINMENT FOR THE PUBLIC!

A WHIRL OF MERRY MIRTH-MAKERS

WILLIAM FOX *Presents*

O. HENRY
Gems of Fiction

Fast action is their keynote! Celebrated stories, box-office casts, unlimited expenditure in production give the O. Henry comedies the highest quality in screen entertainment. Three more to be released this season are: FROM THE CABBY'S SEAT, A SOCIAL TRIANGLE, A LICKPENNY LOVER.

The Married Life of
HELEN and WARREN

SPEED—and honest-to-box-office GAGS in these hilarious comedies of married life! They have made Kathryn Perry and Hallam Cooley the best known couple in America. The last three for this season are: MOVING DAY, TOO MANY RELATIONS, THE FAMILY PICNIC. All comedies are supervised by GEORGE E. MARSHALL.

Little giants of the screen

FAST MOVING COMEDIES FOR BOX-OFFICE POPULARITY

Fox Film Corporation

When in doubt—play a FOX western!

Tom Mix

The Super-Western Star

There is no question as to the popularity of Mix—or how much money he can draw at the "gate". So—play a Mix—then go out and have a good time—go see your FOX manager about his next one!

BUCK JONES

Ace of the Great Outdoors

"Handsome Buck" has been coming along like a cyclone this season. The way that boy steps—and How! Did you see "The Cowboy and the Countess" or the "The Fighting Buckaroo"? If you didn't you missed something—so did your patrons!

PICTURES—NOT
PERFORMANCE

Great Hawaiian Volcano

Once Again International
sational beat with the
the thrilling awesome
Mauna Loa Hawaiian

Molten lava plunging hissingly into the sea.

"FEATURING EXCLUSIVE PICTURES on Hawaiian Volcano Disaster. One of the most thrilling and sensational Newsreel subjects we have ever shown, ranking with memorable Roosevelt rescue at sea. Amazing picture."

DAVID LOEW, Loew Theatres, Inc., N.Y.

"THE HIGH SPOT IN THE MOTION pictures this week. The best motion picture of the year. I have seen it four times with rapt attention. The last word in drama, realism, suspense and thrill."

PALMER SMITH, N. Y. Evening World.

Palm tree grove falling before the flood of burning lava.

Every Foot a Thrilling, Gripping, Breath-taking Spectacle!

INTERNATION

Performance---

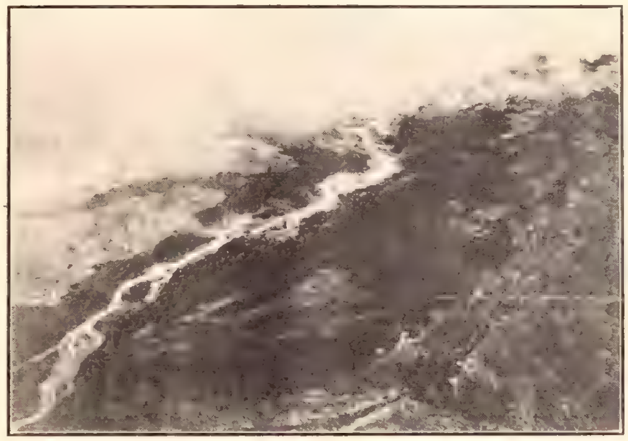
104 a Year

Released through

APPLESAUCE!
—NOT HOPES!

Disaster Exclusive Scoop!

Newsreel scores a sen-
exclusive presentation of
spectacle of the great
volcano disaster!



River of fiery lava flowing down the hillside.

A tremendous geyser of boiling, molten lava.

"WHAT A STUNNING ACHIEVEMENT! What an example of ingenuity, resourcefulness and personal bravery! A remarkable effort. I am certainly proud to show it."

MAJOR EDWARD BOWES,
Capitol Theatre, N. Y. City.

"HAWAIIAN VOLCANIC ERUPTION in the International Newsreel this week great! Marvelous!"

GEORGE BRENNAN,
Orpheum Theatre, Jersey City, N. J.

As Usual---Without Any Extra Cost to the Exhibitor!

AL NEWSREEL

Not Promises!

UNIVERSAL ***2 each Week***

$50,000 spent

to establish the

MOTION PIC

MOTION PICTURE NEWS guarantees you 13,800 distribution. And this is complete coverage of the field. We have established it by a most complete analysis of the theatre field. The only magazine in this field which has conducted such an investigation and taken the guess out of its circulation efforts.

13,800
distribution
guaranteed

This analysis is of such a broad scope that it has reached every theatre in the United States enabling us to tell the class, admission price and all other data concerning these theatres and to spot our circulation so that every buying center is covered.

character of
TURE NEWS
Circulation

Every means possible to ensure accuracy was employed. One of the big insurance companies mailed a questionnaire to 18,000 agents. Postmasters in smaller towns were written to. Distributors' lists were used. Our correspondents were employed.

Nearly two years was required to accomplish this great task, requiring the constant service of a highly organized staff.

Methods
Used in
Analysis

This information is available to you. Come, see for yourself. Check up as you wish. Ask us questions which we will be glad to answer. At least let us show you the results of the only analysis of its kind in the industry.

SWAMP

in a Sea of Showmen's Acclamation

Distributed by

FBO

1560 Broadway
New York, N. Y.

TH

and his miracle horse SILVER KING

Exclusive Foreign Distributors.
R-C Export Corporation
1560 Broadway
New York

AGENTS
F.B.O. Pictures G.M.B.H.
235 Friedrichstrasse Berlin
Germany

R.C. Export Corp. 26-27 D'Arblay St. London
England

Societe Anonyme des Films F.B.O.
69 Faubourg St. Honore Paris
France

ED!

Swamped is RIGHT! Deluged! Submerged! OVERWHELMED! By the mightiest volume of showmen's praise—exhibitors' reports—ever bestowed upon a star in the history of motion pictures!

Fred Thomson and Silver King stand alone in the arena of Western showmanship! The greatest CONSISTENT BOX-OFFICE DRAW in the industry!

And they'll smash all records over the fence in 1926-27!

FRED
OMSON

sends you another Western whizzer—smoking from the studio—

"HANDS ACROSS THE BORDER"

Story by Frank M. Clifton *Directed by David Kirkland*

The Latest Issue of Motion Picture News Booking Guide is Now in Your Hands

Motion Picture
News
Booking Guide

Covers
All
Releases

Write and tell us what you think of the new size and style. The Booking Guide is published for your convenience. Let us know how the change works out.

Motion Picture
News
Booking Guide

Out
Twice
Yearly

The Next Important
Special Service Number
Will Be

THE BUYERS' GUIDE

Watch For It!

WHEN
THEY PROMISE
YOU HITS FOR
NEXT SEASON,
ASK THEM:
"WHAT CAN YOU
GIVE ME
NOW"

FIRST NATIONAL
IS THE ONLY COMPANY
DELIVERING
HITS THIS SUMMER

SUMMER LOOKS

Three Great Shows in One!

Colleen Moore

in

"IRENE"

Capacity houses and extended runs everywhere!

Norma Talmadge

in **"KIKI"**

with Ronald Colman

Still raining dollars into box-offices!

Johnny Hines

in

"Rainbow Riley"

"Sure to keep feminine admirers in raptures, to say nothing of fascinating the men"—Film Daily.

Corinne Griffith

in the musical-comedy craze

"Mlle. Modiste"

The Special that is scoring special runs!

"The Greater Glory"

June Mathis' phenomenal production with Conway Tearle, Anna Q. Nilsson and the finest cast ever assembled in one picture.

8,000,000 readers of "The Desert Healer" are flocking to see

"Old Loves and New"

Another screen sensation by E. M. Hull, author of "The Sheik," with Lewis Stone

Another box-office triumph for

Richard Barthelmess

with Dorothy Mackaill in

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Sidney Olcott Production

Every record at Loew's State, Los Angeles, broken by

Harry Langdon

in

"Tramp, Tramp, Tramp"

Big business? The man who knows is the man who shows

Frank Lloyd's production

"The Wise Guy"

with MARY ASTOR
JAMES KIRKWOOD
BETTY COMPSON

"A draw at any house," says the Daily Review.

"The Wilderness Woman"

A laughing riot at N.Y. Strand.

With Aileen Pringle, Lowell Sherman and Chester Conklin

Direct from Drury Lane—the racing sensation of the century

Conway Tearle

"The Sporting Lover"

with Barbara Bedford

FIFTEEN HITS THAT KNOCK

LIKE WINTER
"Excellent cast and action-packed story"—M.P.News
"Her Second Chance"
with Anna Q. Nilsson, Huntly Gordon, Charlie Murray
Sweet sugar with
"Sweet Daddies"
with George Sidney, Charlie Murray, Vera Gordon, Jack Mulhall and Jobyna Ralston
An Alfred Santell Production
First National Pictures
Oh, how the dollars dance after—
MICHAEL ARLEN'S
"Dancer of Paris"
Starring Conway Tearle with Dorothy Mackaill
Edwin Carewe presents
"High Steppers"
with MARY ASTOR and LLOYD HUGHES
And it's a high-stepper at the box-office, too
THE HOT WEATHER COLD!

SIZZLE then FIZZLE

You're wise to the scorching promises that turn into perishing flops. Years of playing First National Pictures have taught exhibitors that First National's product, alone in all the industry, runs true to selling-argument. It scores all the time.

The surest proof of the Banner Group's strength for 1926-27 is the unfailing regularity with which First National is delivering the industry's ONLY WINNERS TODAY!

Book the BANNER GROUP for next season — Play summer hits now and make PROFITS ALL YEAR ROUND.

First National Pictures

BANNER GROUP

52 REAL HITS and 7 SPECIALS

Printed in U. S. A.

Motion Picture News

Volume XXXIII NEW YORK CITY, May 22, 1926 No. 21

American Business

FOR clear, sober sanity we take off our hat to the business creed set forth by William E. Humphrey of the Federal Trade Commission.

Here are the Trade Commission's articles of faith—in American business:

* * *

We do not believe success is a crime.

We do not believe failure is a virtue.

We do not believe wealth is presumptively wrong.

We do not believe poverty is presumptively right.

We do not believe industry, economy, honesty and brains should be penalized.

We do not believe incompetency, extravagance, idleness and inefficiency should be glorified.

We do not believe big business and crooked business are synonymous.

True, we will give closer scrutiny to big business than to small business, because of its greater power for good or evil.

We believe 90 per cent of American business is honest.

We believe 90 per cent of American business is anxious to obey the law.

We want to help this 90 per cent of honesty.

We want to control or destroy the 10 per cent that is crooked.

* * *

Word for word these articles set forth my own faith in the motion picture business. I say that from the standpoint of an impartial observer on the side lines. And I don't budge one iota from this stand.

I have, in the course of a number of years, seen successful men in the business vilified and all but mobbed. That is human, but it isn't fair and it's futile.

I have also seen incompetent men made heroes of. Some immediate ends—of sensationalism, were thereby achieved: but, again, it was futile, and it isn't fair.

Big business isn't crooked. It is more honest than small business, because, for one thing it is in the limelight. It has to be honest. And, another thing, the brains that can build up big business, are wise enough to be honest. It is due to big business that this industry is where it is today.

* * *

We are 90 per cent honest, as are other businesses.

But, I also believe, we are 90 per cent mistaken right along; and that is what causes all the shouting—all the tumult, the civic quarrels, the factional fights, the bitter animosities.

We are, all of us, cogs in an industrial machine which is moved first by public demand and, secondly, by economic laws. No one man, or one company or group of companies is running this machine or ever will. No monopoly will ever control.

Whenever anyone of us gets hurt we blame it on another fellow, another branch of the business—or, as is most likely, on a suppositious "trust," whereas it is almost certain that the direct cause of the trouble is an impersonal one, a broken economic law, such as over-production, extravagance, inefficiency, bad judgment in pictures, distribution or exhibition.

What we particularly need is cooperation—among us all—to the one end that the public will be better served with picture entertainment.

Anyway, we can paste the above creed in our hats.

W A Johnston

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Speaking Editorially

THE other day an exhibitor in a little town in the South wrote us a letter of complaint and appeal. He was in a serious "jam" with a big concern, and was plainly worried about his future.

It was an exhibitor problem, so we decided that the natural thing to do would be to turn the situation over to the M. P. T. O. A. for adjustment. Across the street from our own office is the office of Joe Seider, the M. P. T. O. A. Business Manager.

We are in receipt of a letter from Joe informing us that the whole matter has been settled to the satisfaction of both sides; and the exhibitor, mind you, was not a member of the M. P. T. O. A. Mr. Seider's letter to us simply states the facts of the settlement, without flourishes.

But we add: that's service; that's the way exhibitor organization is built and held together. And this was merely one case in a long list handled by Mr. Seider.

* * *

ONE of the proofs that the industry has grown up and is no longer in its infancy, as the saying used to be, is the increasing amount of statistics and information available from different sources. This is one of the sure signs that the industry no longer wishes to proceed on mere guess-work, but intends to find out about itself the things that are worth knowing. For our own part, we have been engaged in an analysis of the picture theatre field for more than two years; and some of the results of the survey appear in this issue.

Specifically, this week's article is an analysis by states of the actual number of houses in this country. It is an interesting compilation—and it is accurate. We have in hand also, as a result of long effort, other statistics which contain invaluable information.

* * *

THE original screen story is receiving great attention these days; and justly so, since the tremendous hit made by "originals," notably "The Big Parade." So we have made a check-up of original stories announced for production in 1926-27 as compared with adaptations of books and plays. The results, tabulated in full elsewhere, show that at least 43 per cent. of the pictures definitely set for next season are originals. This bears out Jesse L. Lasky's prediction, in his address last week to the A. M. P. A., that 50 per cent. of next season's pictures from all companies would be originals. He went further and prophesied that 80 per cent. of all the box-office successes would be originals. The story, designed for the screen as a distinct medium, will unquestionably come into its own—and the day, it appears, is at hand. It has been a long time coming, but it is inevitable. The developing of a sufficient number of writers of screen originals that will click at the box-office is by no means easy, but it ought to be, and, we believe, will be done.

* * *

MR. LASKY, by the way, made one of the most interesting talks we have ever heard. He declared that the time had come to de-bunk the picture business, with particular reference to certain types of publicity which do nobody any good.

He urged, for instance, that publicity should be directed at telling the public more about what the pictures themselves contain, rather than intimate details about the lives of the stars. It is perfectly true that this is a business of personalities, but it is also true that the public is coming more and more to demand quality on the screen. It will not be satisfied otherwise.

Nobody discounts for a moment the great value of publicity and exploitation in selling the picture to its ultimate audience; and this goes for exhibitor publicity as well as that originated in the home offices of producers.

It all comes back to this: the story is the thing, after all is said and done. Pictures must be interesting and vital. So that what Mr. Lasky had to say about debunking publicity led him quite naturally to his remarks on original screen stories. The industry is realizing to-day that no matter how skilful your publicity may be, if the picture fails to live up to it, the public will register its disapproval of the whole proceeding.

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AN EDITOR ON BROADWAY

The Week in Review By William A. Johnston

Winfield R. Sheehan, vice-president and general manager of Fox Film Corp.

THIS is the era of specialization in the picture business. Winfield R. Sheehan, who is in command of the Fox production forces at the Coast, is unusually well-equipped for the job; in fact, we do not recall, at the moment, any production chief who has had quite the same range of experience. Mr. Sheehan has been a newspaper man, an official in a big department of municipal activity, and, of course, one of the builders of the Fox Film Corporation as an executive whose work touched every branch of the business.

Now, Mr. Sheehan is devoting himself to production, directing the most elaborate program ever undertaken by the Fox organization. It is a rare instance of a man, thoroughly skilled in distribution problems, going into production. Further, it is a notable instance of specialization by one who has the background and wide experience which, in themselves, are the basis for success as a specialist.

* * *

IN a chat with Joseph P. Kennedy the other day, I ventured the opinion that he would find this a most interesting business.

"I already find it that," he said. "In a year from now I'll tell you more about it."

Which is cited here as a good index to the sound and level sense of this newcomer to our executive ranks. He is a listener. He doesn't know it all at first glance. He doesn't intend to reform things. He has, most evidently, a fine background of business training; and we predict he will use it with pronounced success, especially in view of the fact that he has about as efficient a cabinet as this business can boast of—namely, J. I. Schnitzer, Colvin Brown and Edwin C. King.

In a paper written for the Society of Motion Picture Engineers, I referred to one company which has the courage to confine itself to a definite policy of making definite goods for a definite market. The company I spoke of is F. B. O. And Mr. Kennedy is chairman of the Board.

* * *

FOLLOWING are the chief points covered in a paper written by the Editor of Motion Picture News, and read before the recent Spring meeting of the Society of Motion Picture Engineers at Washington:

* * *

THE basic fault in our industry today, so far as the contact between pictures and the public is concerned, is lack of segregation—segregation in the making of product, the distribution of product and the exhibition of product. As one man tersely expressed the situation to me recently: "We try to sell Fifth Avenue jewelry over on Third Avenue." And, of course, it doesn't work.

For the past ten years most every producing company has tried to do just what every other producing company was doing. All have gone after the same books, stories and plays, the same stars, the same directors. The inevitable result, of course, has been that the cost of these materials in picture manufacture—raw materials we may call them—shot skyward and have stayed there.

But that wasn't the worst of the situation. The other consequence was that most of our manufacturers have been trying to furnish pretty much the same grade of product to purchasers of varying tastes and pocketbooks.

That in itself is inadvisable, because some people are quite as keen about calico as others are about silk; and this preference is not merely a question of price either. The manufacture of any kind of merchandise must be geared to fill a certain market. It is not possible to fill several diverse kinds of demand and fill them well and establish thereby trade-mark values.

And it also follows that the distributor has got to specialize too.

And as we well know the retailer must and does specialize.

* * *

I DO not want to give the impression that the industry is altogether chaotic. I can remember the time when all theatres tried to book the same class of product. Today we have our varying grades of theatres, the super type of the downtown section of the big cities, the large and small types of neighborhood houses, the small rural theatres, etc. Just now there is a movement on to establish in the large cities a moderate sized theatre to house long runs at two dollar top prices and these theatres I believe will succeed because there is also a public for this class of theatre.

I can also remember when distributors tried to sell long and short features out of the same hand. Today, out of twelve national distributors two specialize in short subjects. That is progress.

And as for production, one company in recent years turned a heavy loss into a profit by going definitely and courageously into a policy of producing pictures for the several thousand smaller houses of the country who want a particular type of picture at a rental price they can afford to pay. It is my contention, too, that this preference on the part of the small town houses is not merely a matter of price but also of product.

* * *

LET me briefly refer to a parallel in the publishing business. I happen to be interested in the *People's Home Journal,* an old established family fiction magazine which goes to a million families in the small towns of the United States. There were never more than three high priced authors whose serials our readers would have cared for, namely Harold Bell Wright, Gene Stratton-Porter and Zane Grey. And we haven't needed even these best sellers. Our readers want good wholesome romances, peopled by characters and stirred by events they can understand, and so live the stories themselves. The author's name is of no consequence. They resent literary finish as a pose and an insincerity. And so it is with the small town movie public—that is the prevalent type of movie goer today. I shall speak of the other kind in a moment.

As I say, classification is going on—and naturally so. Take the older amusement business of vaudeville. Today it is definitely settled in its amusement grades of big time, family time, etc. The family time house may want an occasional big time act but not as a steady diet. The varying audiences are content with their own class of entertainment and as I say it isn't purely a matter of price.

* * *

THERE is another point in connection with the small towns of the country—and these towns are important not only because half of our theatres are located there but because this small town public should and does have its say about motion pictures. The small town wants clean pictures.

There isn't any question about this fact: but I doubt if it is clearly understood. I am inclined to think that producers in general don't know much about the small town. They understand better the big cities. You see it is with the advent of the motion picture that the small towns have had regular and continuous show places. These folks used to go to the larger centres for theatrical entertainment. Now the entertainment comes to them.

The small town's insistence upon clean pictures is not because its people are better morally than the dwellers in the large cities. In fact I am inclined to believe that it is the small town visitor in New York who supports, mostly, its shady plays. But it is one thing for the adults to sit among entire strangers in a city playhouse and quite another to take the family along and rub elbows with neighbors in the home town movie theatre. Just as people subscribe to magazines they can place proudly in sight on the library table so they want movies they can take the young people to see and at the same time be honored, themselves, by the attendance.

* * *

I SPOKE just a moment ago of the prevalent type of movie goer and inferred that there were other people in each neighborhood who rarely attend the theatre. That is perfectly true, as we all know. They are the kind of people who greatly prefer the acting of "Moana (of the South Seas)" to that of Bebe Daniels, and, of course, pictures should be made for these people if that is commercially possible.

* * *

I ALSO alluded to vaudeville just a moment ago and here again we have another new phase of picture theatre entertainment. It is stated that Al Jolson was recently offered a staggering sum, and so, I believe, was Nora Bayes and other vaudeville head-liners, to leave their present circuits for those of the picture houses.

It is rather a curious situation. In the early days of pictures as show attractions they were of such minor consideration in vaudeville houses that they were actually used at the conclusion of the bill to get people out of the theatre. Then, as pictures continued to absorb the public fancy they crowded vaudeville into a constantly lesser position. Now it would appear that they are using their strength with the public to bring vaudeville back.

* * *

BUT I doubt very much if this present leaning toward vaudeville on the picture bill is anything more than a flurry in picture theatre competition.

What has happened is this: picture theatres have grown in seating capacity till today they can, by virtue of their intake, outbid the competing vaudeville house. And now that we have picture theatre circuits, a large group can outbid the vaudeville circuit. It would almost appear as if they were exulting in their power like the young bully who wants to grapple someone just to feel his strength, for surely there is no real call today for the joining of picture and vaudeville entertainment.

If the production of pictures were in a decline today that would be one thing. But the contrary is true. Just last week the pictures playing on Broadway, most of them special attractions, almost dominated the amusement section of the Metropolis. Twelve pictures grossed in the week something over $330,000.

If, again, vaudeville were in a great ascendancy that might be another thing. But again the contrary is true. There are so very few big time acts today—and surely the modern picture palace wants nothing else—that they won't begin to suffice. And that means the adding of cheap vaudeville to pictures that have cost a fortune to produce and orchestras that formerly one could only hear at the great opera houses.

The receipts of a picture house change with the appeal of the picture, not with that of the added attractions. Last year the Capitol Theatre, New York, had a varying intake running from $30,000 to $77,000 a week. Yet the added attractions —and while not borrowed from the vaudeville ranks they were excellent—were of about the same calibre throughout the year.

* * *

BUT the point is that pictures are one thing and vaudeville another. They don't go together. Pictures and music do.

Another point in this connection which may well be emphasized is this: picture producers today must not suffer because of the high prices which will inevitably be paid to vaudeville acts once the big picture circuits start competing for them. I don't hesitate to say that the picture producer today deserves and needs higher picture rentals from the big picture theatres, which can afford to pay and must if pictures are to maintain their remarkable progress. Picture production is a highly hazardous enterprise. It is only where it is today because of the millions that have been freely gambled in it; and it might be added that picture theatres are where they are today for largely the same reason. It would be calamitous, for instance, to have Douglas Fairbanks driven out of pictures in order to make room for Al Jolson, the vaudevillian.

* * *

JUST the other week a serious situation came to my attention. A two-reel novelty picture was made in color and brought to New York for distribution. It was expensively made and meritorious in every way. But the booking offered by one of the picture theatre circuits was so low that no more pictures of that calibre and cost can be made except at a heavy loss. This is a far from healthy situation.

Considering the fact that picture plants and theatres now have an investment in them, according to report, of about a billion and a half dollars—that because of the hold of pictures upon the public an industry has been reared that is the marvel of the world today—we had best concentrate upon the advancement of the picture. What with the advances in color, synchronization of pictures and music, radio and all the wonderful technical discoveries of this remarkable age, the future is alluring enough.

* * *

WITH the approach of hot weather, theatre men once more face the supreme test of their capacity to carry on in the face of the greatest opposition they are called upon to contend with. The disrupting influence of "dog days" is no respecter of persons, and the lassitude and languor engendered by Old Sol's withering rays is likely to be shared by the theatre personnel in equal parts with that of the regular theatre patrons. The manager, therefore, faces the triple task of keeping up his own enthusiasm for the work in hand as well as that of members of his organization and the public's interest in the theatre form of diversion. All this in addition to making the diversion the theatre offers seem attractive to a public naturally lured during this season to occupations and relaxations in the great out-of-doors.

Proper weapons of attack do not include extravagant claims as to the reduced temperature inside the theatre, for only the theatre manager whose house actually is "30 degrees cooler inside" profitably can make such a statement in his advertising. The suggestion of coolness in lobby decorations, in which lighting plays a most important part, the same care in the matter of house service, projection and selection of units of the program as is exercised during the winter months, are conspicuously among the important elements of the success formula. The lighter and cooler tone expressed in line and decoration of advertising matter, music that avoids the solemn dignity of the more profound compositions, a careful avoidance of bustle and excitement on the part of house attaches, to which neat appearance and cool-looking uniforms contribute importantly, and, above all, continued carefulness in the arrangement of programs and efficient management in their presentation—these are the methods which common sense dictates and experience endorses as the factors which keep the theatre on the right side of the ledger during the "summer slump" period.

* * *

ONE United States Senator, at least, has left us in no doubt as to his attitude on the question of federal censorship. Senator Arthur Capper, prominent publisher of agricultural papers, speaking before the Paramount convention banquet at Atlantic City a few weeks ago, handled the subject fearlessly and sanely. To select a few of the highlights:

"I am not in sympathy with the movement toward federal censorship. I am against federal censorship on principle and I greatly question the need of it. The rights of the public, it seems to me, are more than safeguarded—if indeed they really need such safeguard, by state and local regulations.

"I am against it on principle as I have said because there's already too much federal meddling in local affairs. Rather than seeking new avenues for federal activity, I'm in favor of curtailment of existing federal activities. I'm sure we have gone wild in late years 'passing a law' about things. This habit has been indulged so lavishly that statute has been written upon statute, ordinance has been enacted upon ordinance and confusion is confounded. Even the courts are at times almost lost in the mazes and tangles."

PICTURES AND PEOPLE

Erich Pommer, leading German producer, who has gone to Los Angeles to supervise two Pola Negri and one Emil Jannings picture for Paramount

Paul Leni, noted European director and designer, whose first work for Universal in this country is the prologue to "Outside the Law" at the Colony, New York

PICTURES AND PEOPLE

JIM TULLY, one of the most colorful and searching of all the writers on screen topics, gives an interesting pen picture of Cecil B. De Mille in the April issue of *Vanity Fair.* Tully writes frankly and with insight—he is neither hero-worshipper nor iconoclast. To quote a portion of his article:

"Many people call him charlatan, egotist, Babbitt and impostor. Those who are very close to him at the studio call him 'C. B.' That 'C. B.' is significant. No one ever called Napoleon 'Nap,' and this man is really a Napoleon of shadows. . . .

"You recall some of his pictures in which the gilded tawdry of the mob is in evidence, and you see all about him statuettes and etchings of rare beauty. You think of a bathroom scene he has made, and as you think, he hands you a piece of work by Daniel Sayre Groesbeck—the face of a Russian peasant in which power and beauty collide. He points to the face and says, ever so gently . . . 'I rather like that—he caught something there.'

"On his spiritual side he is the biggest man I have met in pictures. The same could be said regarding his mental capacity and understanding of life. If he has ridden to fame on a spavined horse he is aware of it. De Mille reaches back through a hundred years of culture. All about him are corporals in the defeated army of the Almost Brigade . . . almost directors, almost playwrights, almost writers and almost actors. If De Mille did not aim at a star like many of these people, he at least did not miss that at which he did aim . . . to earn a vast fortune in pictures . . . to gain power . . . to make plumbers artistic and find new methods of hiding telephones.

"I do not know a man in pictures with whom the interviewers have dealt so unfairly as they have

Marceline Day, who in less than a year has earned important roles in "The Barrier," "The Boy Friend" and "The Gay Deceiver" for M-G-M

Anne Cornwall, who will be featured in Educational-Christie comedies, alternating with her work in feature productions for other firms

Sunny, the youngster chosen by Julius Stern of the Stern Film Corp., to play Snookums in "The Newlyweds and Their Baby" series for Universal

Al Christie, one of the two famous Christie brothers, with Marie Prevost and Director E. Mason Hopper, were on hand to greet the delegates to the Producers Distributing Corp. International convention when they arrived at the Christie studio

Edward Everett Horton, starring in S. S. Hutchinson feature comedies, has completed "The Nutcracker" and "Lord Hokum" (Assoc. Exhibs.) and is starting a third with this gentle French Jew. He talks about his pictures as art no more than Barnum talked about the circus as art.

"In 56 pictures, he has made 54 financial successes. He says frankly that he considers the two failures the most artistic.

"De Mille smiles when he speaks of cinema critics. It is the smile of a thoroughly sophisticated man who laughs at the babbling of children. One who has long been in contact with critics of the film industry can understand that smile. . . .

" 'I have never seen such bathrooms as in your pictures, Mr. De Mille,' I remarked.

" 'Well,' he answered, 'I have only put bathrooms in three pictures out of the 56 I've made. But I will admit *they were good ones.* Before I started—bathrooms were catch-alls for everything in the family. Now look at them!'

"He is the first man in such a position I have met who knows the mob without thinking on their level. Sometimes I think he smiles at them. He is really a cultivated Barnum. His whole attitude indicates that one cannot make pictures for the elite and survive 'I would rather have ten million friends than five thousand,' he said.

"He has the weakness of those who have tasted power. He has the mentality of those who realize the futility of it."

PARAMOUNT NOTABLES LEAVE

THE train for Hollywood last Saturday afternoon carried a considerable party of Paramount picture makers, including E. Lloyd Sheldon, senior supervising editor of the Paramount Long Island studio; Director Frank Tuttle, Mrs. Tuttle and their two children; Erich Pommer, European producer who will be in charge of the Pola Negri and Emil Jannings vehicles; Monte M. Katterjohn of the Production Department home office staff; Georg Witt, Pommer's assistant; Mr. and Mrs. Russell Matthews, assistant and continuity clerk with Tuttle; and Fanny Franks, assistant to Sheldon.

ADAMS-SCHNITZER

MISS RUTH SCHNITZER, sister of J. I. Schnitzer, senior vice-president of F. B. O., and of A. H. Schnitzer, Pittsburgh manager, was married on Sunday, May 2, to Dewitt G. C. (Cleve) Adams, division manager for Film Booking Offices with headquarters at Chicago. The ceremony took place at the home of the bride's mother in Pittsburgh. The couple will make their home in Chicago after a wedding tour.

OFF FOR BOSTON

F. HERRICK HERRICK, director of the "Fragments of Life," series and producer for Cranfield & Clarke, went to Boston this week to screen his latest picture, "Movie Struck," starring Doris Eaton, and several of his past films, before the Boston Historical Society. This society, in conjunction with the 47 Workshop of Harvard University, plans to make a series of 24 two-reelers.

"DOT" WITH DAVIS

DOROTHY V. CLEVELAND, who left New York recently for the Coast after nineteen months as director of advertising and publicity for Rayart, intending to free-lance, within less than 24 hours of her arrival was engaged to take full charge of the publicity for J. Charles Davis, 2nd, and Bruce Mitchell on "Gold," their current production.

RECEIVED BY MUSSOLINI

DOUG and Mary, according to cable advices here this week, were accorded an audience on Monday afternoon in Rome by Premier Mussolini. They expressed great enthusiasm concerning him after the interview, which lasted twenty minutes. Mussolini inscribed photographs to both of them, and signed in Mary's autograph book.

KNIT ONE, DROP TWO

DOLORES DEL RIO, who is playing the role of Charmaine in "What Price Glory?" for Fox Films, a role which calls for her to be proficient at knitting, has been practicing that ancient art day and night and now challenges any film actress to a knitting bout. Knitting needles at twenty paces offers intriguing possibilities. Miss Del Rio will give a ten-stitch handicap to beginners.

TRACKLESS TRAIN SAILS

WHEN the S. S. Minnewaska sailed for Europe last week she carried one of America's most successful exploitation vehicles, which will now perform similar feats in England and on the continent—the Metro-Goldwyn-Mayer Trackless Train. On its final tour of New York City the train stopped at City Hall, where Mayor James J. Walker inspected and praised it. Ceremonies at the dock, when the train was lifted aboard, were attended by Renee Adoree, a delegation of M-G-M officials headed by Major Edward Bowes and including William R. Ferguson, exploitation manager in charge of the train's manoeuvers both here and abroad, representatives of Mayor Walker, White Star Line officials, executives of the U. S. Tire Company, Standard Oil, Indiana Motor Truck Company and the Postal Telegraph, as well as a number of press representatives.

Leaving London on May 16, the Trackless Train will proceed to Cambridge, then to Northampton, Birmingham, Leicester, Nottingham, Sheffield, Leeds, Bradford, Manchester, Liverpool, Shrewsbury, Worcester, Bristol, Bath, Salisbury, Southampton, Portsmouth and possibly Brighton, then crossing the channel to Le Havre.

From Le Havre the Train will take in Versailles, Paris and other French cities, Brussels, Antwerp, Rotterdam, The Hague, Amsterdam, Hanover, Hamburg, Berlin, Prague, Vienna, through Italy if possible, Strasbourg, Lyons, Marseilles, Toulouse and Bordeaux. This is incomplete, but it will give some idea of the manner in which the Trackless Train is to carry the message of American exploitation into the highways and byways of Europe.

ANNOUNCING SEADLER, JR.

SI SEADLER, aide-de-camp of Howard Dietz at Metro-Goldwyn-Mayer, this week prepared a special announcement to his friends in the trade which is likely to be The Talk of the Industry for a while. It deals with the "presentation" to Mr. and Mrs. Silas Frank Seadler on May 9 of Silas Frank Seadler, Jr., under the personal supervision of Dr. E. H. Hubner, showing this week at the Fifth Avenue Hospital, 106th Street and Fifth Avenue, New York City. The premiere is reported a howling success, with considerable gratification expressed on all sides. Mrs. Seadler and Junior are reported doing capitally.

TITLE WRITER CONNECTS

JOHN W. KRAFFT, title writer extraordinary, left New York City a short time ago for the busier clime, cinematically speaking, of California. Before he had entirely unpacked he was snapped up by the C. B. De Mille organization to do the titles for "Eve's Leaves," and previews showed such a number of title laughs that he was immediately given another to do—and a contract. Those familiar with his work on the Johnny Hines feature comedies will not find this surprising.

TWO ASTERISKS

ONE feature and one short comedy received the little merit asterisk this week from the National Board of Review. The feature was "Silence," the P. D. C. picturization of the stage play of the same name with H. B. Warner and Vera Reynolds. The comedy was "Mighty Like a Moose," one of the Hal Roach-Pathe two-reelers starring Charlie Chase.

TORRENCE LEAVING F. P.-L.

ERNEST TORRENCE will leave Famous Players-Lasky at the termination of his contract next month to free-lance, it was learned this week. First, however, Torrence, with his wife and their son, Ian, will take a short vacation trip through Scotland, England and France, sailing from New York on June 2.

HUMANE SOCIETY AWARD

CARL LAEMMLE, president of Universal, has just received the Abraham Lincoln Humanitarian award from the Oregon Humane Society for the co-operation given the society by his organization, according to a message from Grazielle Boucher, executive of the society.

14,673 Theatres in U. S., NEWS' Survey Shows

Careful Count Made Over Period of Two Years and Kept Up-to-date Weekly Includes Actual Picture Houses

THERE are, at this writing, in the United States 14,673 picture theatres open once a week or more. Seven thousand one hundred and seventy-eight theatres are in cities and towns of over 5,000 population; and in towns under 5,000 population there are 7,495.

These figures are the final result of a painstaking count by MOTION PICTURE NEWS instituted over two years ago and kept up to date each week. The information has been secured direct from the towns and cities, in many cases from several agencies and checked back and forth.

We guarantee the list as authoritative and correct. It will disagree with other lists, but it is to be noted that we have excluded all those legitimate theatres, non-theatrical institutions, etc., in which a picture appears only at intervals and which cannot be considered picture theatres in the real sense of that term.

The statistics compiled by THE NEWS also include the following:

Analysis by states showing classifications of theatres in relation to population.

Analysis by key cities showing types of theatres and seating capacity.

Average seating capacity by groups as related to population.

Complete analysis of circuits by states.

Number of theatres playing vaudeville.

Number of play dates by population groups.

Occupational analysis of exhibitors, showing those who give full time to theatres and those who give only part time.

This theatre survey is the only service of the kind ever instituted by a motion picture trade paper—in its accuracy and completeness. We did not set out to prove any pet theories of our own but to get at the facts. Here's the list by states:

THEATRE ANALYSIS OF THE UNITED STATES

Actual Count of Theatres Open Once a Week or More

State	Total in State	In Towns Over 5,000	In Towns Under 5,000
Maine	183	47	136
New Hampshire	89	39	50
Vermont	94	18	76
Massachusetts	449	293	156
Rhode Island	59	37	22
Connecticut	176	127	49
New York	1,194	832	362
New Jersey	349	230	119
Pennsylvania	1,032	728	304
Delaware	40	15	25
Maryland	98	52	46
District of Columbia	58	58	—
Virginia	191	89	102
West Virginia	173	62	111
North Carolina	241	98	143
South Carolina	121	50	71
Georgia	181	75	106
Florida	175	72	103
Ohio	816	553	263
Indiana	530	264	266
Illinois	1,008	574	434
Michigan	569	341	228
Wisconsin	472	179	293
Kentucky	232	88	144
Tennessee	173	76	97
Alabama	177	81	96
Mississippi	160	44	116
Minnesota	370	149	221
Iowa	542	140	402
Missouri	468	266	202
North Dakota	179	21	158
South Dakota	214	31	183
Nebraska	412	57	355
Arkansas	192	41	151
Louisiana	203	91	112
Oklahoma	307	92	215
Texas	719	381	338
Montana	108	38	70
Idaho	105	25	80
Wyoming	110	75	35
Colorado	200	76	124
New Mexico	46	6	40
Arizona	49	14	35
Utah	107	26	81
Nevada	23	4	19
Washington	244	121	123
Oregon	149	68	81
California	455	234	221
Kansas	431	100	331
Total	14,673	7,178	7,495

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Year's Studio Budget $120,000,000

Los Angeles Times Survey Shows Increase of Nearly 25 per cent Over Last Year; 85 per cent. to Be Spent on Coast

FIGURES compiled by the Los Angeles Times and contained in a recent article by Herbert Moulton reveal that production plans for the 1926-27 season call for an expenditure of about $120,000,000, an increase of nearly 25 per cent. over 1925-26, of which approximately $102,800,000 will be spent in Southern California.

Likewise noteworthy is the great increase in the number of real ‘‘specials,’’ due largely to the outstanding success during the past year of certain road show pictures and in striking contrast to the flood of program pictures last year.

At the head of the budget list stands Metro-Goldwyn-Mayer, which plans to insure the reputation which it gained last year by spending $25,000,000 on production. Out of fifty-two pictures, eleven will be roadshow specials. The personnel is being doubled and the studio facilities have been increased by 25 per cent. The budget represents an increase of more than 100 per cent. over the 1925-26 season.

Next comes Famous Players-Lasky, which last year spent $15,000,000, with a 1926-27 schedule calling for an expenditure of $22,000,000. Out of seventy-five pictures, fifteen will be roadshow specials. A half million dollar expansion program is under way at the recently acquired United Studios on Melrose Avenue.

Warner Brothers estimate the year's budget at $14,000,000, just double last year's figure. This concern will make 36 regular productions and at least 9 specials.

First National will spend $10,000,000, in addition to which independent producers releasing through that company will expend another considerable sum, which is difficult to estimate with any degree of accuracy. A new studio is being constructed in Burbank to house the First National units, which is expected to be completed in July. Seven specials will be included in the First National program.

United Artists plans call for an outlay of $10,000,000 on a schedule of 16 pictures, all of which will be produced as specials. The Pickford-Fairbanks studio will probably be enlarged to take care of these units, which have been working at the United Studios and elsewhere.

Producers Distributing Corporation, including De Mille and Metropolitan, likewise plans to spend $10,000,000, with at least two outstanding specials planned at present.

Film Booking Offices will expend between $6,000,000 and $7,000,000. This company will produce 12 specials on a scale not previously attempted.

The Universal schedule calls for a budget of $5,000,000, with 7 or more specials listed for the year.

Other independent producers will spend, it is estimated, between $5,000,000 and $10,000,000. The total will be further augmented by the short subject producer. Hal Roach, for instance, will spend $2,000,000 on a program which includes a number of ‘‘specials’’ in the two-reel comedy field.

‘‘Fewer and better pictures’’ has for years been a rather empty slogan and a subject for jest; the coming year, it appears, it is likely to become a reality.

F. P.-L. Files Bill of Exceptions with Comm.

TESTIMONY regarding the activities of competitors of Famous Players-Lasky and other matters pertaining to the Federal Trade Commission's investigation of the "movie trust," which was barred by the commissioner's trial examiner during the original hearings, were laid before the commission by the film company last week in Washington, D. C., in the shape of a 292-page bill of exceptions. The bill was filed in conformity with the provisions of the order issued by the commission last month, reopening the investigation and offering the respondents an opportunity to show in detail the decisions of the trial examiner which, it had been alleged, were prejudiced and resulted in barring from the record an adequate defense against the commission's charges.

Nation's Leaders Support 'Movie Season'

Eight of President Coolidge's Cabinet Officers and Governors of Twenty-one States Offer Good Wishes and Cooperation

MANY letters were received this week by Will H. Hays, president of the M. P. P. D. A., from officers of President Coolidge's Cabinet and from the Governors of twenty-one states voicing their approval of the Second Greater Movie Season and offering best wishes and cooperation.

These endorsements of such outstanding Americans will be very valuable to exhibitors who participate in this year's season as, since they are open letters, they may be quoted from in announcements and advertisements and used to keep the public reminded of how important motion pictures have become in their thirty-year life.

‘‘I desire on the occasion of the thirtieth anniversary of the moving picture industry to congratulate you and all concerned in the progress the industry has made, and to say that the Greater Movie Season, which, I understand, will be a feature of the celebration of that anniversary, is worthy of cordial support,’’ writes the Hon. Frank B. Kellogg, Secretary of State.

The Hon. Dwight F. Davis, Secretary of War, in his message stresses the importance of the motion picture in army life saying, ‘‘It has proved one of the most valuable means of conveying to the public the military information which they, as owners of the Army, ought to have.’’ The Hon. Curtis D. Wilbur, Secretary of the Navy, writes in the same strain concerning the help motion pictures have been to the Navy.

Messages similar to the extracts quoted were received from the Hon. Herbert Hoover, Secretary of Commerce; Hon. Hubert Work, Secretary of the Interior; Hon. Harry S. New, Postmaster General; Hon. James J. Davis, Secretary of Labor, and Hon. W. M. Jardine, Secretary of Agriculture, who writes, ‘‘In this period (30 years), motion pictures have received perhaps the most phenomenal public approval that has ever been extended to any form of entertainment.’’

Governor Len Small, Springfield, Ill., declares in his letter that ‘‘this (motion picture) art has brought more happiness and recreation to our people than any other one thing.’’ Similar expressions of the value of the motion picture in public life are contained in letters from Gov. Adam McCullen, Lincoln, Neb.; Gov. Ed. Jackson, Indianapolis, Ind.; Gov. Miriam A. Ferguson, Austin, Tex.; Gov. John H. Trumbull, Hartford, Conn.; Gov. Alvan T. Fuller, Boston, Mass.; Gov. Friend W. Richardson, Sacramento, Cal., and Gov. Albert C. Richie, Annapolis, Md.

Governor Theodore Christianson, Minneapolis, Minn., writes, ‘‘In their efforts to improve the motion picture the producers and exhibitors should have the cooperation of all public-spirited citizens.’’

Endorsements and pledges of cooperation were also received from Gov. Clifford Walker, Atlanta, Ga.; Gov. Harry A. Moore, Trenton, N. J.; Gov. Clarence J. Moorley, Denver, Colo.; Gov. A. J. Pothier, Providence, R. I., and many others including Gov. Ralph O. Brewster of Maine, Gov. J. G. Scrugham of Nevada, Gov. Franklin S. Billings of Vermont, Gov. Walter M. Pierce of Oregon, Gov. A. T. Hannett of New Mexico, Gov. W. P. Hunt of Arizona, Gov. Martin Edwin Trapp of Oklahoma and Gov. Tom J. Terral of Arkansas.

F. P.-L. Declares Quarterly Dividend; $2.00 Per Share

At a meeting held onMay 10, the Board of Directors of Famous Players-Lasky Corporation declared the regularly quarterly dividend of $2.00 per share on the common stock, payable July 1st, 1926 to stockholders of record at the close of business on June 15th, 1926. The books will not close.

Survey Shows 43 Per Cent. of Originals Next Year

Jesse L. Lasky's Contention in A. M. P. A. Speech Borne Out; Adaptations on Wane; Amateur Scripts "Out," However

By L. C. Moen

WHEN Jesse L. Lasky predicted in a talk last week before the A. M. P. A., that practically 50 per cent. of all features during the coming season would be based upon stories written expressly for the screen, and that 80 per cent. of the successes would come from the ranks of the ''originals,'' the statement came as something of a revelation.

Those who have followed the screen since the pioneer days will recall the manner in which the first and enduring foundation of the photoplay's popularity was based upon original story material—the rise of such screen writers as C. Gardner Sullivan, Monte M. Katterjohn, John Emerson and Anita Loos, L. Case Russell and others—to say nothing of the horde of amateurs who submitted scenarios in the hope of receiving a check for from $5 to $25 (later, even $50 a reel!), but who usually received instead a neatly printed slip setting forth that ''we regret to state that, after careful reading, we find this scenario unavailable'' (whatever that meant!)

Then came mounting production costs and a general unwillingness to stake great sums of money on a story that had not proved its popularity on the boards or between the covers of a book or magazine. Competitive bidding sent the cost of screen rights to plays and fiction skyrocketing, until the author's check in some cases came to be as large as the production cost of a very fair feature. Authors began writing novels and stage pieces with an eye on the screen, frequently to the detriment of the book or play.

Presently producers began to be unpleasantly aware that although in buying a previously published or produced work they were purchasing the combined story judgment of the publishing and theatrical worlds, the use of a play or book was no guarantee of a good picture, and that purchased second-hand box-office value did not carry a weak picture as far as it theoretically should have. Several of the unexpected million-dollar successes came from stories which first saw the light of day in celluloid form—and gradually the idea began to crystallize that a successful picture was one based on a **good** story, whether previously produced or published or not—and with the crystallization of that idea began a faint murmur demanding a place for the original screen story—not the hasty improvisation of other days, but a screen drama written as carefully and reflectively as a novel or play—and here and there arose prophets who dared say that some day the screen would not be a parasitic art, but would create its own stories and tell them in its own way.

That day is dawning! Following recent statements by Lasky, Louis B. Mayer and Irving Thalberg, Earl Hudson and others, MOTION PICTURE NEWS this week set out to learn just what is happening in regard to original stories—not to prove or disprove any pet theories, but to get at the facts. Ten companies were selected as representing a fair cross-section of the industry, and data were obtained from them on all 1926-27 productions definitely selected regarding the source of story material. The tabulated results, briefly, are as follows:

	Original	Adapted
Associated Exhibitors	32	24
Famous Players	22	20
Film Booking Offices	41	9
First National	6	34
Fox Films	6	46
Metro-Goldwyn-Mayer	30	22
Producers Dist. Corp.	6	35
United Artists	1	4
Universal	9	19
Warner Bros.	20	15
Totals	173	228

Out of 401 feature productions of all types on which advance information is available for the 1926-27 season, 173, or 43 per cent., will be based upon original stories. This leaves perhaps three hundred features unaccounted for, but a careful survey of the situation indicates that these will not alter the ratio materially. Companies not included divide about equally between originals and adaptations, and the remaining product of companies shown in the table will be purchased on the same general policy as that used on the stories listed above. It is even quite possible that, should this development prove satisfactory, plans for the remainder of the 1926-27 season may bring the percentage of originals well over the 50 per cent. mark.

It is particularly noteworthy that nearly all of the real specials are either based on originals or on stories which have been so completely reworked as to be virtually new creations. ''The Deluge,'' ''Old Ironsides,'' ''Wings,'' ''The Rough Riders,'' ''Her Honor the Governor,'' ''Three Bad Men,'' and many, many others among the outstanding productions of each company will be stories of, by and for the screen.

It is necessary to point out, however, that this in no sense means a renewed market for the amateur scenario. The screen original of today—and tomorrow—must be as soundly written and fully developed as an acceptable book or play. These originals are being written, in nearly every case, by staff writers or by prominent authors. In the not far distant future, a story will be purchased, not because it is a published book or a produced play, and not because it is an original screen story—but because it is a **good** story for the screen.

And now we will turn the rostrum over to some of the executives and scenario chiefs who were interviewed in gathering this material.

Jesse L. Lasky, in his talk before the A. M. P. A. last week, said, in touching upon the question of stories:

''If we have one serious problem it is the source of our material. Our material comes largely from the play and novel. The current plays, at least the outstanding successes for the most part, are not fit to discuss in the family circle; I know I can't. And, of course, they are not fit for pictures. This applies also to current novels, and their extremely censorable text. Nevertheless, we are forced or have been forced to look to these sources for our material. Now, I am predicting one thing, that is, the day of the original is here. 'The Big Parade' is an original, 'The Ten Commandments' is an original, and of the seventy-five pictures that we are going to release next season, 'Old Ironsides' is an original, and so is 'The Rough Riders.'

''It is simply a fact that a producer can take a topic that is of interest to the public and you will get a profit on your investment. And I think the answer as to what is wrong with the movies is that we are too much dependent upon the novel and the current plays. Next season more than 50 per cent. of the pictures and I venture to say even 80 per cent. of the outstanding successes will be originals by men who have written in terms of the screen; by men of brains and men of letters.''

Irving Thalberg, in an interview while he was in New York recently, declared that Metro-Goldwyn-Mayer would soon have its production on a basis where three-fourths of its pictures would be from original stories. The success of ''The Big Parade,'' he said, had much to do with that decision. He felt that one strong argument for the original was that the producer was given credit for giving something to the world, whereas in the case of an adaptation, it must receive critical comparison with the book or play and even if done perfectly would be considered merely ''a faithful adaptation'' and not a distinct creation.

Louis B. Mayer expressed similar sentiments here recently, adding that a motion picture which would number its spectators in millions need not rest on the foundation of a book or play familiar to thousands only.

James R. Grainger of Fox, took a somewhat different stand, although emphasizing the fact that Fox would always purchase a good story, regardless of its source, if it were really meritorious. Grainger takes the stand that the Fox schedule, based almost entirely upon plays and books, eliminates the gambling element in picture making.

In the old days when ninety per cent. of the productions were made from original screen stories it always was a gamble whether the picture, even if well made, would hit the chord of public appeal, according to Grainger. The audience value of a screen attraction was mere guesswork.

One of the biggest reasons why Fox Films has purchased such a great number of successful stage plays and novels for this season's productions, Grainger says, is to make certain that the general themes of the stories would meet with the approval of the public.

"The plays and books which Fox is bringing to the screen already have proved their popularity," he says. "We have purchased only such stage successes as were easily adaptable to the screen—in fact only such plays as would be enhanced in entertainment value by the wider scope of the camera.

"Every one of these plays and books is known throughout the country. Their titles have a definite box office value and their general themes have been tested and found desirable by a vast portion of the nation's theatregoers.

"The exhibitor can't afford to gamble on whether his audience will approve a picture, which is the case when he plays a production based on an original screen story, and we can't afford to make pictures if the audience appeal is in doubt. Of course there are a number of brilliant writers who contribute to the silent drama whose works are always popular. Their attractions are sure fire, for they have learned the art of pleasing the public, but such writers are very few in number."

Carl Laemmle, president of Universal, pointed out that the first essential is a good story, regardless of its origin. He said:

"About 30 per cent. of our features for the Greater Movie List, the 1926-27 product, will be from original stories. Universal's policy on story buying is based solely on story values. We are not attempting to increase our percentage of original stories. When we find a story that suits our needs we buy it, whether it be a novel, a play, a magazine story or an original. Universal's future plans contemplate only a well-rounded selection of box-office pictures, some adapted from Broadway stage successes, some from best sellers, some from national magazine favorites and some direct from the pens of popular writers."

Oscar A. Price, president of Associated Exhibitors, took a firm stand for the original story, expressing his views as follows:

"Stories written directly for the screen are much to be preferred to adaptations, when the writer possesses a comprehensive knowledge of what the screen requires. More than just literary ability is required. Scenarists must possess the ability to dramatize an idea in pictures.

"Most of our creative minds are bent upon developing their ideas through the medium of the short story and the novel. Little more than the central theme, or idea, of these tales is suitable for a scenario. Although we purchase numerous published stories for picture purposes, much possible screen material is lost through the writer's love of phraseology, which often obscures his original idea. Screen writing should be done in a more straightforward manner.

"Wherever authors show originality in the plot and development of their stories, we have possible screen material. Other points then must be considered, such as suitability for players available, cost of production, markets for pictures of that particular nature, and so on.

"More and more it is evident that we must spend more time on scripts prior to production. Just as most stories are rewritten many times before publication, scripts ought to be thoroughly gone over by a competent production staff and, if possible, the director, before actual camera work starts.

"When the industry has developed sufficient screen writers to supply its needs, adaptations will become a rarity. Until then we shall continue to purchase stories principally because of their central idea, even though the tale must be practically rewritten before it is suitable for picturizing."

Irvin Cobb who has signed a contract with Cecil B. De Mille to write "Turkish Delight," a comedy.

Commenting on the policy of First National in the matter of securing material for picture production, Florence Strauss, scenario editor, said that the company she represents has never been so well supplied with stories of a popular character suitable to screen presentation.

Mrs. Strauss expressed the belief that there has been no real change in the script market and that the general public is being misled by talk of the readiness of companies to receive original stories. Mrs. Strauss feels that this is unfair to amateur writers in that it will hold out false hopes and cause scenario departments to be flooded with manuscripts. An analysis of the product announced for the coming year, according to the First National scenario editor, will reveal that the great majority of the pictures scheduled by the leading companies for the coming year are based on the works of popular writers who have been placed under contract to supply material for certain stars.

"This," said Mrs. Strauss, "does not materially alter the situation. It merely means that playwrights and novelists of proven ability are writing directly for the screen first and in most cases arranging for book or serial publication or stage presentation after the screen story has been prepared. The fact that so many leading authors are under contract to supply a large percentage of the material that will be used during the new season may be expected to limit rather than expand the opportunities for favorable consideration of unsolicited contributions from outside sources.

"First National has been fortunate in getting the rights to many popular plays and books and also in bringing about closer relations with authors familiar with the needs of the screen and of the stars appearing in First National pictures."

John C. Brownell, head of Film Booking Offices' Eastern Scenario Department, says that F. B. O. always has approved of original stories for motion picture production.

"Our doors are wide open," says Brownell. "This department will welcome novel and interesting stories whether the authors are popular and widely known or comparatively or completely unknown. Of course, a big name is an asset, particularly in the box office, but not a necessity.

"I believe that original stories are coming more and more in favor with producers, especially as the supply of published novels and serials, suitable for adaptation to the screen, becomes smaller and smaller. Libraries have been fine-tooth combed for motion picture material and every new novel and magazine story as well as stage play scrutinized as a picture possibility, but I doubt if this source will ever near exhaustion. But there never has been such a demand for original stories as there is today."

That in a few years' time ninety per cent. of motion picture stories will be originals written directly for the screen by studio-trained authors, is the belief of J. G. Hawks, production editor of the F. B. O. studios.

"The field of successful books, plays and short stories is rapidly being exhausted as suitable film material," says Mr. Hawks. "The fallacy of assuming that every big arrival on the stage and in the book store is **per se** good film material has been exploded. The idea of taking a 'best seller' and trading on the name of the author, whether or not a good, logical picture can be made from it, frequently has proved disastrous. The technique of the screen is by its very nature so different from that of the stage or the novel that this process can succeed only in rare instances.

"For this reason an increasing number of picture stories are being turned out each year by scenario men, both free lance and of the studio staff, who are trained in film requirements and who realize both the limitations and the possibilities of the screen. The late Tom Ince was a pioneer in this field, and nearly all his productions were made from original stories, written by his own staff. I do not mean by this that the aspiring but untrained amateur is going to rise to immediate fame by swamping the scenario departments with hastily scrawled scripts—it takes years of intensive work in actual contact with the studio to qualify for real film writing.

"But I do believe that the day is at hand when, except for an occasional famous best-seller that happens to possess screen adaptability, practically all motion pictures will be 'shot' directly from suitable stories turned out by authors intimately connected with the industry. It is the only logical solution, and one that is to the best interests of all concerned."

For National Figure as M.P.T.O. Head

Mid-West Delegates Will Urge Plan at Los Angeles—Other Big Topics Slated for Convention

A STRONG movement is under way in the M. P. T. O. A. to engage a national figure as head of the organization. It was learned this week that this plan is being championed by the Mid-West, whose delegates will go to Los Angeles prepared to seek its ratification by the national convention.

The proposal was informally discussed last week by the group of exhibitor leaders who assembled at the convention of the Northwest M. P. T. O. at Minneapolis. These included R. F. Woodhull, national president; Joseph M. Seider, business manager; W. A. Steffes, head of the Northwest organization; R. R. Biechele, President of Kansas-Missouri; H. M. Richey, general manager of Michigan M. P. T. O.; Henry Staab, secretary of the Wisconsin unit; Frank J. Rembusch, president of the M. P. T. O. of Indiana; Jack Miller, of Illinois; Theodore L. Hays, Minneapolis, and others.

A representative of MOTION PICTURE NEWS was informed this week by Joseph M. Seider, whose work as business manager has been the outstanding feature of M. P. T. O. A. history this year, that he was in favor of the "big man" idea, provided sufficient funds were raised to pay the large salary that would be necessary to obtain a national figure, and to maintain the offices and staff that he would require. Mr. Seider declared that the necessary finances would have to be in sight, before the proposition could be considered practical. Among the other important topics that will come up at Los Angeles will be the creation of six regional offices for the M. P. T. O. A., probably in New York, Chicago, Los Angeles, Louisville, Dallas and one other city.

National and State Exhibitor Leaders Gathered at Minneapolis Last Week. (Top Row, left to right): R. R. Biechele, Kansas-Missouri; Frank J. Rembusch, Indiana; Theodore L. Hays and A. A. Kaplan, Minnesota; Jack Miller, Illinois; W. A. Steffes, President, M.P.T.O. of Northwest; Mrs. M. E. Brinkman, A. Brinkman and Mrs. A. Brinkman, Bemidji, Minn. (Center Row) H. M. Richey, Michigan; R. F. Woodhull, President, and Joseph M. Seider, Business Manager, M.P.T.O.A. (Bottom Row) Oliver Rowe, State Theatre, St. Paul; Joseph Friedman, Tower Theatre, St. Paul; John Piller, Valley City, North Dakota, and Henry Staab, Wisconsin

Another question for the convention relates to the creation of Exhibitor Boards of Trade to match the Film Boards of Trade in the handling of arbitration cases. Specifically, the purpose would be to have the exhibitor boards continually advised of developments elsewhere in the country, so that an interchange of arbitration rulings and information may be at the disposal of the exhibitor arbitrators and litigants, in the same manner as now handled by the exchange members of the arbitration tribunals.

Those who favor this plan believe that it will aid the fairness and completeness of arbitration.

Plans are also under way for the issuing of a reel similar to Movie Chats, which was released some years ago by the M. P. T. O. A. through Hodkinson. This plan has a direct bearing on the "big man" idea in that it would provide finances and would also give the M. P. T. O. A. a powerful publicity medium with the public. The treasuries of state exhibitor units would benefit through the plan, receiving a certain percentage of the gross according to the bookings in each state.

Overbuilding and theatre encroachments will also occupy a big share of the spotlight at Los Angeles.

National Headquarters is daily receiving news of the appointment of exhibitor delegates and arrangements for special trains and other accommodations, all of which indicate a big attendance at the convention. The New York delegation will leave on a special train, Sunday, May 23, and will be seven days en route to the West Coast. The Chicago train will include the Illinois contingent and exhibitors from Minnesota and the Dakotas.

Plans to Enlarge Kans., Mo., M. P. T. O.

TO tie up exhibitor members and association advertising so closely that the burden will be light and the result far reaching is the plan of C. E. Cook, business manager of the M. P. T. O. of Kansas and Missouri, to strengthen the membership of his organization.

"The time has come when all 'talk' should be eliminated and real work substituted," said Mr. Cook. "There is an army of reformers, unprincipled politicians and what not ever ready to pounce upon the back of the exhibitor from behind if he is caught unprepared. It is actually a joke that such a powerful industry should not be more strongly organized in the exhibiting end. We are organized, to be sure, but there remains such an untrodden field that we must lose no time about finishing the job."

An effort will be made to arrange a slide advertising contract in cities of any logical size, the smaller towns to be classified as suburbs of the larger ones where contracts are entered into. Through such an arrangement the dues of the M. P. T. O. of Kansas and Missouri will be reduced to the minimum.

All Theatres Adopt Daylight Saving in Portland, Me.

The theatres of Portland, Maine, will operate on daylight saving time although the city and street clocks will remain on standard time.

Toronto Asks M.P.T.O.A. 1927 Convention

A HUGE Charleston contest was being staged in Massey Hall, Toronto's largest music hall, May 14, under the direct auspices of the Ontario Division of the M.P.T.O. for the purpose of starting a fund to secure the 1927 National Convention of the National M.P.T.O. to Toronto, it is announced.

The Ontario M.P.T.O. has appointed eight delegates for the 1926 convention at Los Angeles June 1 to 5 and this delegation is to make an official bid for the next exhibitors' congress for Toronto. Those appointed to the Ontario delegation include J. C. Brady, proprietor of the Madison Theatre, Toronto, and president of the Ontario M.P.T.O.; H. Alexander of the Park Theatre, Toronto; J. C. Cohen, Classic Theatre, Toronto; H. Ginsler, Iola Theatre; Sam Lent, Dundas Playhouse; George Lester, King Theatre; Sam Bloom of the Danforth, LaPlaza and Christie Theatres, and Ray Lewis, all of Toronto, the last named being secretary of the Ontario Division.

Time to "Debunk," Says Lasky

False Publicity and Over-Exploitation Harmful, Paramount Executive Declares

IN an address before the Associated Motion Picture Advertisers last Thursday, Jesse L. Lasky, vice-president in charge of production for Paramount, declared that the time has come to "debunk" the motion picture industry. Lasky is one of the 12 immortals of the film industry elected by the A. M. P. A. last fall.

In admonishing the advertising and publicity men to place less emphasis on trivial things, Lasky said:

"When I say 'debunk,' don't misunderstand me. This is what I mean: You must help us and help the public to maintain a proper sense of values. I do not think it is good publicity to over-exploit a picture, a star, a director—or even a producer. The public today is picture wise. You can put on the greatest ballyhoo ever seen since the days of Barnum, but if your picture does not stand up on the screen that ballyhoo is not only wasted, but it is harmful to us and to the public.

"Do not feed pap to the newspapers and magazines about our stars. It does not make them any greater artists if you tell the public that they like pink lemonade for breakfast, or that they have to have their limousines scented with incense. What the public is interested in today is not the star, not the director, but the amount of real entertainment given on the screen.

"I said a moment ago that the public is picture-wise. By that I mean that at last the public has been educated up to the point where it simply demands good clean entertainment in return for the money it pays at the box office. I am convinced the public does not care who is in the picture so long as the picture itself tells an interesting dramatic story and the actors do their jobs competently.

"Over-exploitation of a star means that we as well as our star gets a false idea of his or her value. We have to pay him a greater salary than the box office tells us he is worth. We have to put up with a great deal of nonsense that runs into money.

"We are in the midst of a very interesting and important cycle of comedy; more than ever, probably since the beginning of pictures, the public is taking to comedy. The reaction against the more or less stereotyped dramatic motion picture plot has been reflected in the demand for comedy. In support of this fact let me call your attention to the success of "Behind the Front," and "The Cohens and Kellys"—the public wants to laugh. This will continue during all next season and for some time to come. One of the real problems is this: when a motion picture makes a hit, you fellows, exhibitors or distributors and salesmen, start saying, 'Give us some more "Ten Commandments," "Covered Wagons," "Behind the Front," "Cohens and Kellys." The moment you make a good one you ought to go far away from this particular subject.

"It might be interesting for you to know of our effort for new faces—about the Paramount School. It is an absolutely unquestioned success, the result of training new faces—young men and women—training them carefully and scientifically to become dignified, professional people of the screen. These pupils are being put across and I want to say that we are receiving excellent cooperation from the industry in loaning them out."

Keith Buys Jake Wells' Chain

Vaudeville Circuit to Produce Special Prologues for P. D. C. Pictures, Report

PURCHASE by Keith-Albee and Wilmer & Vincent of Jake Wells' share in the Wells, Wilmer & Vincent Co., of Richmond and Norfolk, the incorporation of the Keith Massachusetts Corp., and reports that Keith will produce prologues for the P. D. C. specials, were the principal developments this week following the announcement last Wednesday that Keith had acquired a half interest in Producers Distributing Corporation.

At the time of the recent stock issue floated by Keith-Albee, with a $25,000,000 total authorized, it was stated that eventually all of the Keith houses would come under the ownership of the parent company, many of them now being operated by local corporations. Observers see in the Jake Wells sale the first of a series of moves on the part of Keith-Albee in the direction of theatre expansion.

Wells' equity is believed to have been upwards of $2,000,000. He announces that he will retire from the theatrical field. The houses involved include the Academy, Bijou, Broadway, Colonial, Fifth Street, Isis, Lyric, Odeon, National and New Victor in Richmond, Va., and the Academy of Music, American, Noeva, Strand and Wells in Norfolk. Several groups have been negotiating for the circuit.

The Keith Massachusetts Corp. has been formed with Robert G. Larsen as president, William E. Collins, treasurer; Alfred W. Lauder, Ralph R. Larsen and Bartholomew E. Grady, directors. Five hundred shares of no par value have been issued.

Details are lacking on the report that Keith will produce prologues for the P. D. C. specials, but indications are that it is correct. Officials of both organizations are so busily engaged in arranging the practical details of the new deal that little information is available.

New Company of Middletown, Conn., Incorporated

Connecticut Cities Entertainment Corp., Middletown, Conn., has been incorporated in Connecticut with $60,000 capital, to own and operate theatres and places of amusement. Theodore Gutman, 905 Foster Avenue, Brooklyn, N. Y., heads the company.

Crosland Will Direct Barrymore for U. A.

ALAN CROSLAND has been signed by Joseph M. Schenck to direct "The Vagabond Lover," John Barrymore's first starring vehicle for United Artists. Production is scheduled to be started in about two months.

Crosland has already directed Barrymore in two pictures.

New Companies Chartered in New York State

Motion picture companies chartered by the Secretary of State in Albany, during the past week, and incorporating in the business in New York State, included the following: Pitt-Townly, Inc., capitalized at $10,000, with Harry Hechheimer, Jeanette Gordon, John Behrman, New York City; United Cinema Company, Inc., $25,000; William C. Fleming, Frank J. Dillon, Edward C. Kerr, New York City; Westbury Theatre Corporation, North Hempstead, $125,000; John R. Hill, Westbury; Ormond C. Smith, Jericho; Salvatore Calderone, Hempstead; Sutter Amusement Corporation, capitalization not stated, Archie Weltman, Jay M. Eisenberg, Beatrice Zeleno, New York City; Kime, Incorporated, capitalization not stated; G. D. Murphy, R. C. Richter, K. A. Maguire, New York City; Tivole Film Company, Inc., $10,000; Isidore Shapiro, M. D. Shapiro, Beatrice Dolnansky, New York City; Shallenberger Pictures Corporation, capitalization not stated; H. G. Kosch, E. Bregstein, E. Southami, New York City; Artlee Pictures Corporation, $1,000, A. A. Lee, William J. Lee, William S. Barrett, New York City; Zoephone Pictures, Incorporated, $15,000, Dwight B. Eldred, Earl I. Sponable, Sherman Parker, Auburn; Combined Film Laboratories, Inc., $150,000, L. J. Rosett, New York City; Allen Deutsch, Samuel Hart, Brooklyn.

American Films Favored in Poland

During 1925 the Polish Ministry of the Interior registered 1,189 films totaling 1,386,130 metres, of which 629 were American products, according to a report to the Department of Commerce from Commercial Attache Allen, at Warsaw. The total length of the American films registered during the year was 743,893 metres.

France, with a total registration of 283 films, followed the United States as a source of the motion picture imports of Poland in 1925; Germany ranked third with 130 films registered; while Austria supplied 81 films to the total.

F. B. O. Unit Supervisors Appointed

The unit system of production has been adopted by the Film Booking Offices, with the appointment of J. E. Hawks and F. D. Ormston as production editors of the schedule for 1926-27.

Hawks will be production editor of twenty-six pictures while Ormston will be in charge of sixteen.

Stanley Circuit Expansion Continues

Report Addition of More Houses Through New Fabian Deals; Levy Chain Purchase Pending—New Acquisitions by Other Companies

WHILE theatre circles still vibrated with echoes of the Stanley-Mark Strand-Fabian-Rowland and Clark merger, announced last week, reports developed concerning the further extension of the Stanley company through the acquisition to the amalgamated interests of more New Jersey houses through deals being negotiated by Jacob Fabian. These reports have it that twenty more theatres in New Jersey are soon to be listed under the Stanley banner. Fabian has already bought the Eureka Theatre in Hackensack from Morris Kutinsky, and is said to be negotiating to take over the Joseph Stern circuit of some twenty theatres. In addition to this, it is understood that Brattner, Pollack and Goulding, who recently merged their holdings with the Fabian chain, are planning to erect a theatre in Newark. Meanwhile, the negotiations under which it is expected the Stanley Co. will purchase control of the Colonel Fred Levy chain in Louisville, are being continued.

Important theatre news of the week included an announcement that Fox had acquired the property at the southwest corner of Flatbush Ave. and Nevins St., Brooklyn, now improved with the Cowperthwait Building, and plans to erect a theatre, apartment and office building to cost about $10,000,000. The purchase price is given as $3,000,000. The theatre to occupy the building, which is to be 12 stories high, will seat about 2,500. The location, one of the choicest in downtown Brooklyn, is within a block of the Mark Strand and only a short distance from Loew's Metropolitan and the Orpheum, the Keith house.

On May 1 all seven theatres of the circuit operated by Carr & Schad, Inc., of Reading passed into new control. Five of them, in Reading, went under the management of the Franklin Theatre Company, organized by Ben Amsterdam and Lewis Korson, of the Masterpiece Film Attractions, and the other two, in Lebanon, passed under the control of the Penn-Steitz Amusement Company of that city.

Dr. H. J. Schad, head of the Carr & Schad Corporation, while practically retiring from the theatre business, will be nominally associated with the new owners of the theatres in Reading but only in an advisory capacity. He relinquishes his Reading theatres under long term leases to Franklin Company which also has the privilege of purchasing. The tenure of the leases calls for a payment of $1,600,000 to Carr & Schad.

The five leading theatres affected are the San Toy, Arcadia, Princess and Schuylkill Avenue Theatres,—all movie houses,—and the Strand, a legitimate theatre.

The acquisition of the leases on these houses is said to forecast the formation of a new chain of theatres under Amsterdam and Korson management, and there are reports that announcement soon will be made of additional theatres in other cities to be included in their circuit. The five Reading theatres have a combined seating capacity of about 6,000.

The two Lebanon theatres which pass from Carr & Schad to the control of the Penn-Steitz Amusement Company, are the Colonial and the Capitol.

Plans for two first run theatres in Lawrence, Kas., and Topeka, Kas., to be operated by Universal, are virtually completed, it was announced this week. Although the sites of the theatres have been determined, they were not revealed. Plans also are completed for a Universal first run house in St. Joseph, Mo., while the Gillioz Theatre in Springfield has been leased by "U." With the recent control of Capitol Enterprises Theatres, Universal now is much more firmly established as a theatre owner in the Kansas City territory than any other producer.

Final papers have been sent to Lansing for the incorporation of the W. S. Butterfield Theatres, Inc., which consists of ten thousand shares of preferred stock at $100.00 each, and fifty thousand shares of common at $10.00 each. This new corporation is to absorb the other companies in the state and hold all of the theatres in which Mr. Butterfield is personally interested. It is a closed corporation and there will be no stock offered to the public.

Theatre construction continues unabated in New England.

It is understood that Arthur Friend, who has just completed and opened the Roger Sherman Theatre at New Haven and whose new house is under construction in New London and will be ready early in the Fall, has leased for a term of years the theatre which is to be erected on the site of the present Massasoit Hotel in Springfield, Mass. This will be one of the largest playhouses in Western Massachusetts.

Jake Conn is building a new theatre in Olneyville, R. I. He operates the City Theatre in Providence. It is expected that the new house will be ready about Sept. 1. It will seat about 2,000.

Several hearings have been held at New Haven where Associated Theatres, Inc., are seeking a permit to build a new theatre on Whalley Avenue. Petitioners presented a petition signed by 900 favoring the theatre at the last hearing while opponents presented an opposition signed by about 300. During the hearing it developed that a permit for erection of the building has already been issued to the Associated Theatres, Inc., and that the hearings are being held rather in the hope of producing information which will result in the withdrawal of objection from those who have been opposed to it.

With the destruction of the Colonial Theatre in Augusta, Me., by fire, it is understood that one of the large circuits is actively at work with plans, seeking a site, possibly the one on which the Colonial stood, with a view to erecting a much larger motion picture theatre. Manager William Williamson of the Colonial states that his company will rebuild. This may result in two new theatres for Augusta.

Rosenthal Brothers Amusement Co., Inc., of New York City, are negotiating for the lease for a period of years, of Crescent Park, Providence, for $20,000 a year, or for its purchase for $300,000, from the Looff estate. They now operate two theatres in New York and their plans for development include a new theatre for the park, it is understood, if negotiations are successful.

Levy Manager F. N. New York Exchange

JULES LEVY has been appointed manager of the New York Exchange of First National Pictures, Inc., according to an announcement made by A. W. Smith, Jr., eastern sales manager, thus filling a vacancy made by the resignation of S. W. Hand.

Levy was previously assistant general sales manager for the Universal Company and more recently assistant general sales manager for United Artists.

F. P.-L. Canadian Corp. Completes Extension

FAMOUS Players Canadian Corporation, Toronto, has issued a financial report for the first half of the fiscal year, which started September 1st last, the details indicating that operating profits were running at a higher rate than during the fiscal year of 1924-25.

The statement is made that Famous Players Canadian Corp. has completed its programme of extension and acquisition of new theatres. The extent of this broadening out is shown by the increase in annual gross receipts from $2,018,000 in 1921 to $4,280,000 in 1925 and by the increases in value of theatre properties held by the company during the same period from $2,367,000 to $5,237,000. During these years the company has written off $729,000 out of earnings for depreciation and the $5,237,000 is the net value after deduction charges had been made.

De Luxe Film Company Holds Convention

ABOUT twenty people gathered at the Ritz-Carlton hotel in Atlantic City recently for the convention held by the De Luxe Film Company, of Philadelphia, of which Oscar Neufeld is president.

Sam Sax and Lon Young of Gotham productions outlined their company's product for the visiting salesmen of the regional distributor and they were followed by Milton Simons and Richard Weil, of Rayart Pictures, who also explained the plans of their company. Joe Seider, business manager of the M. P. T. O. A., and L. Rosenthal also addressed the meeting.

Neufeld announced that he would hold meetings of similar nature at regular intervals and a plan is being worked out to hold an enlarged joint convention next year with other regional distributors.

Walker to Lay Corner-Stone

Mayor of New York to be Present at Paramount Broadway Building Ceremony

ON Wednesday, May nineteenth, Mayor Walker of New York will wield the golden trowel at the corner-stone laying of the Paramount Broadway Building at Times Square, New York City. The ceremony will take place at noon. Lee J. Eastman, president of the Packard Motor Company and the Broadway Association, will act as master of ceremonies. Will H. Hays, president of the M. P. P. D. A., and the Mayor will be the only speakers at the ceremony which will last about thirty minutes.

Over two hundred guests have been invited including motion picture stars and executives and the press. The stone will be placed at the center of the building. Amplifiers will be placed so that all may hear the Mayor and Mr. Hays.

JAMES J. WALKER

B'klyn Exhibitors Incorporate

Company Formed to Protect Interests; May Affect Entire State Organization

FEDERATED Theatre Owners, Inc., an organization of Brooklyn exhibitors and capitalized under the laws of New York State for $500,000, marks a step which may affect the entire exhibitor organizations in the Empire State.

Briefly, the purpose of this organization is to safeguard the interests and investments of Brooklyn exhibitors and to give financial aid when necessary. An example of just what they propose to do is given in this instance: Should a territory where an exhibitor is enjoying a reasonable amount of prosperity be encroached upon in the way of a competitive pool of property for another theatre site, Federated Theatre Owners will fight the cause of that exhibitor. In short, it is a blow aimed at the powerful circuits; however, only theatre owners who are rated as financially sound will be admitted to membership.

At the organization's first meeting held Thursday, May 6, the following officers were elected: Rudolph Sanders, president; Louis Shiffman, secretary, and Eugene Zerner, treasurer. All three have long been prominent in Brooklyn exhibitor circles.

The following Brooklyn theatres have already subscribed: The Globe, Marathon, Etude, Imperial and Jefferson; and fifty other houses are said to have also applied for membership. The latter will include several circuits and a committee has been named to investigate the applicants.

It is said that a similar move has been suggested at recent meetings of the T. O. C. C. of N. Y., but that up to the present, efforts to get together have proved fruitless.

Constructive Policy Adopted by Parent Teachers Association

A BROADMINDED and constructive policy of supporting the best productions in order that the demand for them will insure the supply has been outlined to members of the Parent-Teachers Association as the course to be pursued by that organization in its relation to motion pictures.

Resolutions adopted at the closing session of the National Congress of Parents and Teachers in Atlanta this week called for parental responsibility for the pictures seen by children and urged on all members to keep closely in touch with local exhibitors.

The Congress in Atlanta was attended by approximately 800 delegates who came from every state in the Union.

The full resolution adopted regarding motion pictures follows:

"Whereas, The National Congress of Parents and Teachers believes that in all its policies and actions its first responsibility is the individual child, and

"Whereas, The securing of good and clean motion pictures requires individual action on the part of citizens, therefore,

"Be it Resolved, That the Congress of Parents and Teachers recommend to all its members the expression of approval or condemnation of pictures to the local exhibitor, to the end that by such methods a strong market may be created for the highest type of films and thus the business law of supply and demand may have its effect upon the manufacturer and producer."

Mrs. A. H. Reeve, of Ambler, Pa., president of the National Congress of Parents and Teachers, was unanimously re-elected to lead the organization. Mrs. S. M. N. Marrs, of Austin, Texas, was elected fourth vice-president, under whose jurisdiction the motion picture department comes. Mrs. M. V. Kerns, of Philadelphia, Pa., is the national chairman of motion pictures.

Theatre Owners of North Caro'ina to Convene

The North Carolina Theatre Owners will meet this summer at the Oceonic Hotel, Wrightsville Beach, N. C. The dates are June 13, 14 and 15. They will discuss whether they will affiliate with the National Association.

Rumor Links Mary and Doug With Reinhardt

MARY PICKFORD and Douglas Fairbanks are reported enroute to Venice to meet Max Reinhardt, who staged "The Miracle," which Morris Gest presented, allegedly with regard to possible direction by Reinhardt of a film which Miss Pickford and Fairbanks are known to have in mind for a joint appearance.

According to the report published in a trade paper, "They are contemplating a joint appearance in a production under the artistic guidance of Max Reinhardt and the technical direction of Ernest Lubitsch, the scenario to be written by Karl von Moeller, author of "The Miracle."

No definite cable information from either Miss Pickford or Fairbanks confirmed the European news story.

Production Completed on "Beau Geste"

Filming of Paramount Special Entails Great Difficulty; Two Thousand Men on Desert Location for Twelve Weeks

ONE of the most difficult feats in the production of motion pictures was encountered by Herbert Brenon, Paramount producer, when he started the filming of the desert sequences in "Beau Geste," P. C. Wren's story of the Foreign Legion, which is one of the special attractions on the Paramount schedule for the fifteenth anniversary group.

Two thousand men and eighteen hundred head of live-stock including horses, mules and camels, lived on the American desert, thirty miles from the nearest base of supplies, for twelve weeks.

In building and maintaining Camp Paramount, supplies were transported over the state highway to within three and a half miles of the camp site. As the trail left the highway a plank road a mile and a half long was constructed through the desert, terminating at a 500-foot dune too steep to permit descent or ascent of vehicles. To overcome this obstacle, a chute was built and material was shot down this to the valley floor where it was reloaded on sand sleds drawn by specially constructed tractors.

Over this improvised plank roadway and sand 80,000,000 pounds of materials were transported to the camp depot. Every day shifts of 100 men each labored to keep the plank road clear of sand drifts, for if the transportation of food supplies were impeded, the health and life of the men and animals would be endangered.

Camp Paramount, standing alone on the hot and barren desert, possessed the following features: 1,800 head of livestock, including 25 camels; 350 tents, all floored; a well producing 50,000 gallons of water daily, a telephone system connecting headquarters, horse corral, property department, important sets, hospital, mess halls, wardrobe department, etc.; a water pipe system carrying water to within a few feet of every tent, a shower-bath for every 20 men in camp, four post offices distributed throughout the camp, which covered four and a half square miles; an electric lighting system, a clinic and a hospital with a physician-surgeon and trained nurses, a recreation tent 50 feet wide by 150 feet long for card-playing, radio concerts and concerts by the company orchestra; a mess hall 80 feet wide by 250 long where motion pictures were shown nightly, a clay tennis court and a Badminton court, a 16-foot canvas floored boxing ring.

Semi-military rules were observed, with reveille at 5:30 every morning, followed by breakfast a half-hour later. By 8:30 every man had his cot in order and was made-up and ready to start across the dunes on horseback for location. A long rest period was taken each noon to give the horses rest and to avoid filming during the hottest part of the day. The evening meal was served at 7 and at 10 taps was blown, and nearly 2,000 men slept like the dead until the next morning.

It required 17 trains to transport men, livestock and supplies from Los Angeles and other points to Yuma, Ariz., the nearest railroad approach to Camp Paramount.

During the course of production two airplanes were pressed into service to carry 100,000 rounds of blank cartridges to the camp.

Special blades six inches wide and 18 inches long had to be designed for the caterpillar tractors to pull the loaded sleds over the sand. These iron flanges made by Frank Blount, the studio representative who built the mammoth camp, succeeded where automobile, mule, steam winches and ordinary tractors had failed.

Featured in the picture are Ronald Colman, Alice Joyce, Noah Beery, Mary Brian, Neil Hamilton, William Powell, Ralph Forbes and Norman Trevor.

The scenes above give some idea of the elaborate preparations necessary for the production of "Beau Geste," Paramount's picturization of P. C. Wren's story of the Foreign Legion. In the upper left-hand corner are shown some of the 1800 head of cattle utilized, below that line-men installing the telephone system, and in the center the hospital tent. A close examination of the scene in the upper right hand corner shows how the Arab attack scenes were photographed. Below is the veterinarian's headquarters. Two thousand men spent twelve weeks on the American desert filming sequences for this Paramount special

Seek Reduction of Protection

Cleveland Exhibitors Set 6 Weeks as Limit of Protection to First Run Houses

CLEVELAND exhibitors have taken the stand that they will not play any pictures which carry more than six weeks' protection after the close of the first run engagement. In particular, their attitude affects "For Heaven's Sake" and "Stella Dallas." Both pictures have played locally first run, and both pictures announced, in their advertisements that the picture "will not be shown in any other Cleveland motion picture theatre until the fall." This announcement indicates that the first run exhibitor is receiving approximately three months protection. The local Paramount exchange however, states authoritatively that "For Heaven's Sake" is carrying only a four weeks' protection. "But," says the local exchange manager, E. H. Brauer, "the picture will not be available for further bookings until the fall. Not on the basis of protection, but on the basis of a policy affecting this one picture only. 'For Heaven's Sake' is being played on a percentage basis. It is sold individually, irrespective of other Paramount product. With the warm weather coming on, it is considered fair both to the distributor and to the exhibitor, to withdraw the picture until the opening of the fall season—probably sometime in August." No precedent is being established with "For Heaven's Sake," according to Manager Brauer. He says the same policy was used for "The Hunchback of Notre Dame" and for "Girl Shy."

Another angle of the situation has arisen where exhibitors booked pictures under the now defunct zoning plan, which guaranteed availability of the picture six weeks after the close of the first-run engagement, and are now being denied those bookings. The controversy centers around "The Bat" and "Kiki." A test case is now before the Film Board of Trade. "Kiki," bought under the zoning plan, is said to be held for longer protection now that the zoning plan is no longer operative. Is the contract made under the zoning plan binding now or not? That is the basic question that will be fought out on the battlefield of the Film Exchange Bldg. within the next few days.

Price Denies Any Change In Associated Personnel

OSCAR A. PRICE, President of Associated Exhibitors, Inc., made formal announcement this week that there had been no change made in the personnel of Associated Exhibitors, Inc.; that Mr. P. A. Powers is still chairman of the Board of Directors and has not severed his connections with the company; neither has there been any change of officers or directors.

"An important announcement will be made in the near future, which will be of interest to the trade," said Mr. Price.

"Since the advent of the present administration, the weekly receipts of Associated Exhibitors, Inc., have increased approximately 100 per cent. We have established studios in Los Angeles in which all productions intended for Associated release will be made under our own supervision. The studios are now in the hands of capable management and of men who have been in charge of production activities for many years. This supervision will assure our exhibitor friends of a program of pictures conceived and produced from a box-office angle.

"The activities of the company during the last six months have placed it in a very enviable position. Completely controlling, as it does, its production and sales organizations, the company is also extending its business into foreign countries and within a short time we hope to cover the entire globe.

"We are hopeful that Mr. Powers will find it convenient to continue as Chairman of our Board of Directors in view of his other interests which have called upon his time and efforts so that we may have the benefit of his mature and experienced judgment."

Laemmle, Jr., To Make Debut As Producer

CARL LAEMMLE, JR., son of the president of Universal Pictures Corporation, is to make his debut as screen author and producer. He will produce his own series of screen plays, "The Collegiates," with probably Arthur Lake, Raymond Keane, George Lewis or Matty Kemp playing the leads.

The young producer will not only take charge of the units making the pictures but will select the casts and the directors.

Work on the pictures will start at once.

Houses in Providence Doing Well Under New Law

Eleven theatres in Providence, R. I., are conducting Sunday shows under the recently enacted law. Reports show the Sunday evening performances well attended with smaller audiences in the afternoon although two theatres running specially good pictures report capacity business both afternoons and evenings.

Reports from other cities of the state show similar results. Programs thus far given are the same as on week-days, with the elimination of those vaudeville acts prohibited from Sunday showing and with occasional added features to take the place of such vaudeville acts. Houses running straight pictures have made no change in their regular showings.

Assistants Made Directors by Universal

Two assistants, Lou Collins and George Hunter, have been elevated to directorial positions at Universal City.

Collins was formerly assistant to Al Rogell while Hunter has been associated with Hoot Gibson's unit for several years. At present Collins is directing Curly Witzel in a series of westerns and Hunter is filming another series of the same type in which Fred Gilman appears.

Dittmar, of Kelley Films, Goes to Coast

Joseph W. Dittmar, associated for a number of years with Kelley Color Films, leaves soon for the Hollywood plant of the company. The Jersey office has been closed and activities will be concentrated in Hollywood.

New Corporation Formed By Shallenberger

A new company, The Shallenberger Pictures Corporation, was incorporated in Albany this week by W. E. Shallenberger president of Arrow Pictures Corporation, now in receivership.

Saul Harrison Returns from Trip

Saul Harrison, recently co-director with Morris Schwartz on the Jaffe picture, "Broken Hearts," and former assistant to Sid Olcott, has returned from a trip to the South.

F. B. O. Has 54 for 1926-27

Twelve Gold Bond Specials Included in Feature Production Schedule; Will Also Make One Hundred Short Subjects

FILM BOOKING OFFICES makes a complete and comprehensive statement this week covering both policy and product for the coming season of 1926-27. Fifty-four feature productions are to be made, these to include twelve Gold Bond Specials, and in addition, one hundred short subjects will be released.

The product, as a whole, will be superior to anything Film Booking Offices has offered exhibitors heretofore, says Joseph P. Kennedy, the new owner of the company. The twelve Gold Bonds head the list. These will be made from stories by Mary Roberts Rinehart, Peter B. Kyne, Gene Stratton-Porter, Kathleen Norris, Arthur Guy Empey and others of equal popularity.

"Bigger Than Barnum's," the first Gold Bond, is a circus story with many spectacular features, written by Arthur Guy Empey. Ralph Lewis, Viola Dana, George O'Hara and Ralph Ince play the four principal roles.

"Her Honor the Governor," with Pauline Frederick in the leading role, and a cast headed by Charles Coleman in support is a melodrama of women's great place in American politics today. The authors, Hyatt Daab and Weed Dickinson, wrote the story with Miss Frederick in mind.

"Laddie," and "The Magic Garden," both from the pen of Gene Stratton Porter, are two productions that will be filmed by the late novelist's son-in-law, J. Leo Meehan, for F. B. O. release.

"Hello Bill." a melodrama dealing, as its name would imply, with the Elks, will be one of the outstanding productions of the coming season. "Hello Bill" will lend itself greatly to Elks' support throughout the nation. "Tarzan and the Golden Lion," the latest Edgar Rice Burroughs Tarzan story, deals with his well-known fiction character in a series of new adventures.

"Her Father Said No" will be a rattling, rapid-fire comedy feature by H. C. Witwer, with a cast including Al Cooke, Kit Guard, Gertrude Short and other funmaking celebrities. Much of the humor takes place in a health resort, run by the young college boy who has turned prize fighter and who dares to aspire to the hand of a wealthy girl to the indignaton of her reformer-father.

"Kosher Kitty Kelly," adapted from the musical play of the same name, will be one of the Gold Bond productions in lighter vein. Viola Dana, Vera Gordon and Nat Carr will have important roles. "Rose of the Tenements," is an adaptation of John Moroso's story of life in the congested section of a big city, published as a novel under the title of "The Stumbling Herd."

"Mother," is one of the stories by Kathleen Norris and on the screen will present a theme entirely different from the other Gold Bond productions. It is a story of contrasts—the happy mother of a large family with her daily cares and household duties on the one hand, and care-free, bored "society" on the other, with the discontented daughter tasting the joys and sorrows of both to find that true happiness lies in motherhood and home.

"Breed of the Sea," by Peter B. Kyne, is another on the 1926-27 list. "The City of Shadows," one of the fifty-four, is a story by Mary Roberts Rinehart.

Four Fred Thomson super-productions head the list of feature releases. Stewart Edward White's stories, "The Two-Gun Man," "Arizona Nights," and "The Desert Legion," will furnish story material for the first three.

Eight pictures featuring Tom Tyler will be made, with the following stories, all hand-picked to suit the star as well as his Pals, the horse, Flash, the dog Beans and little Frankie Darro, the boy: "Ridin' 'Em Ragged," "Cyclone of the Range," "Lightnin' Lariat," "Cow Punchin' For Cupid," "Galloping Thunder," "Splitting the Breeze," "The Wyoming Whiz," and "Red Hot Hoofs."

Eight starring vehicles for Bob Custer have been selected in "The Double Handed Bandit," "Hair-Trigger Barton," "The Avenger," "Branded," "Two-Gun McCoy," "The Fighting Ranger," "Crashing Hoofs," and "The Desert Whirlwind."

Alberta Vaughn is this year graduated into a full-fledged star. Six productions will be made. The stories are "Ou, La! La " "Such a Little Pip," "The Heart Collector," "See If I Care," "Next Year's Model," "Whose Baby," "The Thrill Chaser," "The Merry Kiddo," "Funny Face," and "The Chic Chick."

Evelyn Brent will be seen in six productions to be selected from the following stories: "The Glorious Gamble," "High Stakes," "Larceny, Ltd.," "Limehouse Lou," "The Night Siren," "The Mad Girl of Moscow," "Pleasure Highway" and "The Girl Who Dared."

George O'Hara will return to the F. B. O. lot next season to make a series of six feature productions. The screen rights to "Crooks Tours," a play by James Henry O'Brien, has been secured for one of O'Hara's earliest productions and others will include "Get Set—Go" "The Bigger They Are—" "Irish Eyes," "Tornado Terry," "Going! Going! Gone!" and "The Lightning Chaser."

A series of four dog pictures also will be on the F. B. O. schedule for the coming season. These will present a new-comer in canine stardom, Ranger, a German police dog, which is said to be fully as intelligent and capable as any of the dogs already famous on the stage.

Thoroughly convinced that short subjects are steadily gaining in popularity and that they are worthy the best efforts of producers to raise the standard to the highest possible point, Film Booking Offices will lay particular stress on this form of motion picture entertainment.

Two new series of "featurettes," based on the magazine stories by H. C. Witwer, will head the short subjects. These will be "Bill Grimm's Progress," and "Wisecrackers." Margaret Morris has been engaged for the leading feminine role in "Bill Grimm's Progress," and Jack Luden will play opposite her. Gertrude Short and Grant Withers will be seen in the same series. Al Cooke and Kit Guard will continue in the new series.

F. B. O. will offer something new in the "Whirlwind Comedies," a series of twelve of which will be produced by Charley Bowers. After years of experimental work, Bowers has perfected the "Bowers' Process," by which anything is possible on the screen with either animate or inanimate objects. The process, which is kept secret, employs neither double exposure nor superimposing, and the results are extraordinary. These will be produced at the new studio Bowers has built in Long Island City especially for the purpose.

Contracts have been signed with the Standard Cinema Corporation for a series of two-reel comedies which will be known as Red Ribbon Standard Comedies. These will be produced under the supervision and direction of Joe Rock.

For the one-reel comedies F. B. O. has contracted for a series of twenty-six "Krazy Kat" cartoons, the work of "Bill" Nolan. There also will be a series of twenty-six "Alice Comedies," a combination of live character and cartoon, the latter the work of Walt Disney. Both series will be made under the supervision of M. J. Winkler.

Film Tax Statutes Meet Cold Reception

AS a result of the united opposition of Massachusetts exhibitors, distributors and the New England Film Board of Trade, two proposed tax measures have come to naught.

The bill for a proposed $5 inspection tax was killed in its entirety. The bill for an increased tax for Sunday licenses, which it was proposed to increase from $1 to $10 and to still further burden the industry by adding a fee of 50 cents for each reel approved for Sunday release, has been amended to a flat rate of $2 for Sunday licenses and no additional fee for viewing the reels.

Both measures were proposed by the Massachusetts Department of Public Safety, by Col. Alfred F. Foote, head of that department.

F. B. O. Buys Two Stories for Alberta Vaughn

Film Booking Offices have purchased two original stories for Alberta Vaughn's first series of starring vehicles. They are "Collegiate," by Jean Dupont, and "War and Helena," by Lila Gidley and Kay Clement. Both titles are tentative.

The series will consist of six and work will commence as soon as some additional stories are selected to fill out Miss Vaughn's program for the coming season.

Options have been exercised and contracts extended in the case of the three players above who will be seen in forthcoming Cecil B. De Mille production released through Producers Distributing Corporation. The players, left to right, are: Louis Natheaux, Sally Rand and Edmund Burns

De Mille Renews with Players

Several Members of Stock Company Get New Contracts as Reward for Good Work

OPTIONS have been exercised and contracts extended in the case of several players appearing in the Cecil B. De Mille productions for Producers Distributing Corporation release, as a reward of the good work performed by these actors in pictures made during the past year at the De Mille studio.

The option held by De Mille on the services of Louis Natheaux, who has appeared in "Silence," "Three Faces East," "Red Dice" and De Mille's personally directed production "The Volga Boatman," has been exercised and his contract extended for a long term.

Edmund Burns, who has just finished a featured role in support of Vera Reynolds in "Sunny Side Up," has had his contract extended and he will be seen in many of the new season's productions.

Sally Rand, at present appearing in support of Rod La Rocque in "Gigolo," will also be seen in P. D. C. pictures for a long period owing to extension of contract.

Colonial Theatre of Augusta, Maine, Damaged by Fire

Colonial Theatre at Augusta, Me., of which William Williamson is owner-manager, was damaged by fire May 6th with a loss estimated at $50,000. Mr. Williamson also operates the Opera House. "We will cancel no contracts," he said, "but will change programs daily at the Opera House until other arrangements are made." Mr. Williamson was of the opinion that temporary arrangements would be made for showing pictures in some other building until the Colonial can be rebuilt.

Hays Calls Meeting of Advisory Committee on Contract

THE climax in the contract situation was reached this week by the announcement that Will H. Hays has called a meeting of the Contract Advisory Committee on May 17 to consider specifically the "added-clauses" situation, which has been made the subject of protest by exhibitor organizations.

The Advisory Committee, formed at the famous Union League Club meeting some months ago, is composed of R. F. Woodhull, President of the M.P.T.O.A.: W. A. Steffes, President of the M.P.T.O. of the Northwest; E. V. Richards, of the Saenger Amusement Co., New Orleans; and Charles L. O'Reilly, President of the Theatre Owners Chamber of Commerce, New York.

The situation was brought to the fore through protests sent to Mr. Hays by Joseph M. Seider, Business Manager of the M.P.T.O.A., and by the subsequent action of five exhibitor organizations —the Northwest M.P.T.O., the M.P.T.O. of Western Pennsylvania and the New Jersey and Arkansas units. All five have announced they will refuse to arbitrate all clauses added to the contract without the sanction of the theatre owners.

Paul Lazarus Off on Five Weeks' Sales Tour

In behalf of the first group of sixteen films which United Artists will release on their program this year Paul N. Lazarus, general sales manager for the Southern and Western Divisions, has started on a five weeks' trip that will take him to Dallas, Los Angeles, San Francisco, Seattle, Salt Lake City and Denver. He will confer with United Artists representatives in the foregoing cities.

Warner Bros. Portable Radio Opens First Program

Station 6XBR, the Warner Bros. portable radio broadcasting station, got under way to a flying start when it arrived at the State Theatre in Oakland, California, where the first broadcasting was done.

A tie-up was made with KGO, the largest station on the Pacific Coast, so that the program was rendered from the stage in full view of the audience.

Philly Exhibitors Against Percentage Basis

Fifty-four Philadelphia exhibitors signed pledges this week agreeing that they would not book or buy any pictures on the percentage basis for the season of 1926-27. The exhibitors who signed the pledges represented more than one hundred theatres in this city. They also voiced their opposition to the playing of double features.

John Priest, Colony Theatre Organist, Dies

John D. M. Priest, organist of the B. S. Moss Colony Theatre died Monday morning, May 10th, at the Columbus Hospital in New York City. The body will be interred in Glencoe Cemetery.

The departed is survived by his widow, Mrs. Florence Priest, and their daughter, Elizabeth.

Shamray Prod. Manager for Weaver Productions

PETER L. SHAMRAY, who until recently has been in charge of the laboratory work on the H. C. Weaver Productions which are released through Associated Exhibitors, has been elevated to the post of production manager for the company. Shamray will continue to supervise the laboratory in addition to his new duties.

Peter L. Sharmray

Shamray, who was with D. W. Griffith for five years and later with the Clune laboratories for six years, where he had charge of the motion picture developing for the United States Government, designed the layout and supervised the installation of the equipment at the Weaver studios at Tacoma, Washington.

Betty Compson and Bert Lytell, who have been signed to appear in Columbia productions

Columbia Line-Up of Stars Announced

Harry Cohn, vice-president of Columbia Pictures Corporation, has announced the signing of Betty Compson and Bert Lytell to appear in pictures for that organization.

In addition to the above mentioned stars the list of Columbia players also includes Lionel Barrymore, Robert Agnew, Mary Carr, Ann Pennington, John Harron, Forrest Stanley, Priscilla Bonner, Ralph Lewis, Tom Ricketts, Katherine MacDonald, George Fawcett, Arthur Hoyt, George O'Hara and Dorothy Revier. Directors on the list are Ralph Ince, Frank Strayer, Frank O'Connor and Phil Rosen.

Cohn also announced that he was negotiating with several stars for their services and expected to be able to disclose their names within a few weeks.

Two New Directors on Fox Comedy Staff

Fox Films has added two new directors, Leslie Selander and Mark Sandrich, to the comedy staff. They are at present engaged in directing an animal story as yet untitled. Pal, the canine actor is in the cast with Frank Coleman, Jerry Madden and Frank Abbott.

"Lafayette Where Are We?" New Fox Comedy

Another Fox Film Imperial comedy, "Lafayette Where Are We?" is now in production under the direction of Max Gold and Alfred Davis.

The leading roles have Ernie Shields and Jean Arthur. Harry Woods is the villain.

"The Last Frontier" On Location

ACTUAL production of "The Last Frontier," started this week at the Navajo Indian Reservation, under the direction of George B. Seitz. Traveling in two separate units, the first consisting of John Rohlogs, business manager, with carpenters, electricians and studio technicians, the second with cast, director and cinematographic staff, the company arrived in Tuba City on two special Sante Fe trains.

In the cast are William Boyd and Marguerite De La Motte in the featured roles. Gladys Brockwell, Frank Lackteen, Junior Coghlan, Mitchell Lewis and J. Farrell MacDonald have important roles. The part of "Buffalo Bill" has been assigned to Jack Hoxie.

Five M-G-M's for May and June

Features Included in Early Summer Program; Novarro and Chaney on List

DURING the last three weeks of May M-G-M will release "The Boob," on May 17th; "Paris," on May 24, and "Lovey Mary," on May 31. During June the releases will include Ramon Novarro's starring film, "That Certain Party" and Lon Chaney in "Road to Mandalay," the first showings of which will be on June 7th and 14th respectively.

"The Boob" has been directed by William A. Wellman, and features George K. Arthur, Gertrude Olmsted, Joan Crawford and Charles Murray. Kenneth Clarke scenarized the story from an original by George Scarborough and Annette Westbay. The titles were written by Katherine Hilliker and H. H. Caldwell.

"Paris" is an Edmund Goulding production, which he wrote and directed with Charles Ray and Joan Crawford in the leading roles. Douglas Gilmore and Michael Visaroff have important roles.

"Lovey Mary" is based on the novel by Mrs. Alice Hegan Rice, "Mrs. Wiggs of the Cabbage Patch," and was adapted to the uses of the screen by Agnes Christine Johnston. King Baggot has directed the production, with Bessie Love and William Haines in the featured parts. The cast includes Mary Alden, Vivia Ogden, Martha Mattox, Sunshine Hart, Jackie Combs, and many others.

Hobart Henley directed the Ramon Novarro vehicle after an adaptation by Donna Barrell of the English novel and stage play by Roy L. Horniman, "Bellamy the Magnificent." Sally O'Neil has the leading role opposite the star, and Renee Adoree and Willard Louis are also featured. The cast includes Edgar Morton, Bert Roach, Carmel Myers, Edward Connelly and Margaret Seddon.

The picture, "Road to Mandalay," which stars Lon Chaney, is an original by Tod Browning, who also directs the film, and H. J. Manckiewicz. It was scenarized by Eliot Clauson. Numbered among the players are Lois Moran, Owen Moore, Henry B. Walthall and Kamiyouma Sojin.

Warners Busy with Productions

Last Two on 1925-26 Schedule in Work; Syd Chaplin Filming "Better 'Ole"

NOW that the Warner Brothers' conventions are over Jack Warner, production chief, is back at the studios supervising the filming of the last two productions of the 1925-26 schedule and also is getting started the twenty-six Warner Winners for the new season.

Louise Dresser and Douglas Fairbanks, Jr., have been added to the cast of "Broken Hearts of Hollywood," in which filming was started last week. Lloyd Bacon is directing this 1925-26 release.

Shooting has been started on "The Passionate Quest," which J. Stuart Blackton is directing. May McAvoy has been added to the cast which includes Louise Fazenda, Willard Louis and Gardner James. This is also on the 1925-26 list.

"The Better 'Ole," one of the nine specials to be made for the new season, has been put in work. "Chuck" Reisner is directing Syd Chaplin in this picture. Reisner will handle the megaphone on "Private Izzy Murphy," in which George Jessel, musical comedy star, will be featured, as soon as he finishes work on the Chaplin vehicle.

Alan Crosland has started filming "Manon Lescaut," the John Barrymore starring vehicle in which Dolores Costello will play the feminine lead. Bess Meredyth, who wrote the scenarios for "The Sea Beast" and "Don Juan," will also prepare the script for "Manon Lescaut." Dolores Costello's next starring vehicle will be "The Heart of Maryland," which Millard Webb will direct from a scenario by Bess Meredyth.

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Hobart Henley Signs New M-G-M Contract

Hobart Henley has been signed by Metro-Goldwyn-Mayer to a new contract according to an announcement from the Culver City studios last week.

Henley is now at work directing Ramon Novarro in a starring vehicle entitled "That Certain Part," an adaptation from Roy L. Horniman's stage play and novel, "Bellamy the Magnificent."

Wants Fans to Guide Bookings

Sennett Says Public, as Best Judge of Values, Should Be Part of Every Sale

As pictures are made primarily for the audience, the public is the best judge of entertainment values and therefore should be a part of every sales transaction, Mack Sennett, Pathe comedy producer, declared in an interview at his office in New York, where he is spending a brief visit from the coast to attend to affairs connected with his productions for the coming season.

The producer makes pictures with a view to pleasing the public, the ultimate consumer, he said, and, he continued, ‘‘The people who buy tickets at the box-office are necessarily better judges of what they want to see than the exhibitor who sells them the tickets.

‘‘The producer does not care one whit whether his comedy gets half a laugh in the projection room, provided it gets sixty or seventy before an audience. Therefore, I feel that the audience should be made the judging body whenever possible.

‘‘When an exhibitor looks at a picture in his projection room or in the branch projection room, the chances are that he is thinking about his program for next week or any one of the hundreds of other things that constitute problems for him.

‘‘This isn't guesswork. I know it, because, as an exhibitor with my Mission Theatre in Los Angeles, I have done exactly the same thing. When ‘The Four Horsemen' was brought to the Mission for screening, I had had a very trying day. It was midnight before I got time to look at it and by that time I was completely tired out and had a thousand and one things on my mind that had very little to do with the picture in question. Well, we screened it and when we finished I had no more idea what it was all about than if I hadn't seen it at all. So far as I was concerned, it was just so much film and if it had been left to me, that picture would never have been booked at the Mission. Fortunately, however, the boys who looked at it with me were more clear-headed.

‘‘Now, some exhibitors are like that. They may take a personal dislike to a picture, with or without reason, and they can't see anything good in it. But we are not making pictures to conform to the personal views of exhibitors. We are striving for audience commendation and, unless the exhibitor has some miraculous second-sight, he can't know what his audience is going to think of a picture if he isn't present when that picture is shown before his audience.

‘‘Of course, I realize that it isn't always possible to show a picture to an exhibitor before his audience, and it isn't always necessary. There are, however, extreme cases of exhibitor objection that can be overcome in this way, and no stone should be left unturned to bring it about. In the event an exhibitor won't book a comedy simply because he won't book it, every effort should be made to get a print to his house and show it at a supper performance, for example, with the exhibitor himself looking on. That will provide a fair audience reaction.''

First National's Summer List

Production Schedule Now Definitely Set From May to Third Week in August

In accordance with First National's promise to exhibitors to aid them in defeating the usual summer slump the company this week announced its schedule of productions for the remainder of May, June, July and up to the third week in August. The line-up includes two pictures from Colleen Moore, and one each from the following stars: Corrinne Griffith, Richard Barthelmess, Milton Sills, Johnny Hines and Conway Tearle.

‘‘The Wilderness Woman,'' a Robert Kane production with Aileen Pringle, Lowell Sherman, and Chester Conklin in the cast was released on May 16. Frank Lloyd's ‘‘The Wise Guy,'' is the May 23 release, and Richard Barthelmess production ‘‘Ranson's Folly'' will be released the last week of May.

The list for June includes Colleen Moore's ‘‘Ella Cinders,'' M. C. Levee's ‘‘Sweet Daddies,'' E. M. Asher's ‘‘The Sporting Lover'' starring Conway Tearle, and ‘‘Miss Nobody'' starring Anna Q. Nilsson.

‘‘The Savage,'' ‘‘Puppets,'' ‘‘The Brown Derby'' and ‘‘Senor Daredevil'' are scheduled for release in July. ‘‘The Savage'' is an Earl Hudson production starring Ben Lyon and May McAvoy under the direction of Fred Neumeyer. ‘‘Puppets,'' is A. L. Rockett's first production with Milton Sills starred.

Charles C. Burr is the producer of the ‘‘Brown Derby,'' in which Johnny Hines is starred. ‘‘Senor Daredevil,'' the first Charles R. Rogers production for First National starring Ken Maynard, and his horse, Tarzan, will be ready for release the last week in July.

‘‘Pals First'' will be the first release in August. It is an Edwin Carewe production featuring Lloyd Hughes and Dolores Del Rio. ‘‘Into Her Kingdom,'' starring Corinne Griffith, will be released on August 8, and on August 15 Colleen Moore's ‘‘Delicatessen'' will be put on the market.

United Artists Southern Manager on Trip

W. F. Seymour, United Artists district manager for the South, has started on a two months' tour of the South which will take him to Pittsburgh, Atlanta and the Dallas exchange. He is visiting these exchanges in the interest of the United Artists product for the coming season.

Mack Sennett, Comedy producer for Pathe

Anthony Coldewey Signed by Metropolitan

Anthony Coldewey has been assigned to the scenario staff at the Metropolitan studios.

He is the author of ‘‘Almost A Lady,'' Marie Prevost's next starring picture which E. Mason Hopper is directing at the Metropolitan studio.

Carmel Myers Renews Her Contract With M-G-M

Carmel Myers has renewed her contract with Metro-Goldwyn-Mayer. Recent productions in which Miss Myers has appeared are ‘‘Ben Hur,'' ‘‘The Devil's Circus'' and ‘‘The Gay Deceiver.''

William V. Mong Cast for “What Price Glory?”

In ‘‘What Price Glory?'' Laurence Stalling's war drama which Fox Films is making, the role of ‘‘Cognac Pete'' has been given to William V. Mong. The first scenes of the production are already under way. Raoul Walsh is directing.

Four Tiffany Exchanges Opened in Canada

Four Tiffany Exchanges have been opened in the Dominion of Canada with the franchise for this territory being controlled by George A. Balsdon and Robert J. Remney.

The Canadian exchanges will be situated in Toronto, in the Hermant Building, 21 Wilkens Square, with E. D. Warren as exchange manager; in Montreal, in the Albee Building, 21 Mayor Street, with G. A. Balsdon, general manager; in St. Johns, New Brunswick, 27 Prince William Street, J. Anderson, exchange manager; and in Winnipeg, at 402 Film Exchange Building, on Hargrave Street, with E. James in charge.

"Tin Gods" in Production at Long Island Studio

Production on "Tin Gods" went under way on May 10th at the Paramount Long Island Studio. The first few scenes will be made at the studio, after which the company will go on location at a place to be selected, probably in Pennsylvania. The screen treatment of the stage play by William Anthony McGuire, has been completed by Paul Dickey and Howard Emmett Rogers, and is now in the hands of Allan Dwan, who will direct.

"Tin Gods" is a Thomas Meighan starring vehicle.

Final Work on "The Brown Derby" Concluded

This week saw the completion of "The Brown Derby," Johnny Hines' latest comedy for First National. The picture has been titled, edited and cut, under the direct supervision of the comedian. Jack M'Gowan was engaged by C. C. Burr to write the comedy subtitles.

The cast supporting the comedian includes Diana Kane, Ruth Dwyer, Flora Finch, Edmund Breese, J. Barney Sherry, Herbert Standing, Bradley Barker, Harold Foshay and Bob Slater.

Doris Hill Feminine Lead in "The Better 'Ole"

Doris Hill, Warner Brothers new leading lady, has been assigned the leading feminine role in "The Better 'Ole," in which Syd Chaplin is starred under the direction of Chuck Reisner. The supporting cast includes Harold Goodwin, Theodore Lorch, Ed Kennedy, Charles Gorrard, Tom McGuire, Jack Ackroyd, Tom Kennedy, Kewpie Morgan, Arthur Clayton, and others.

Alice Joyce to Appear in "So's Your Old Man"

An important role in "So's Your Old Man" will be played by Alice Joyce. The star of the story will be W. C. Fields and it will be his second starring vehicle for Paramount.

The screen adaptation is being made by Thomas J. Geraghty from Julian Street's story, "Mr. Bisbee's Princess." Production will start the early part of June.

Filming is Completed on "Footloose Widows"

Production has been completed on "Footloose Widows," one of the few remaining pictures on the Warner Brothers list for 1925-26. Roy Del Ruth directed from a scenario by Darryl Francis Zannuck, of Beatrice Burton's newspaper serial story. Louise Fazenda and Jacqueline Logan are among the featured players.

Stone and Nilsson to Be Co-starred in Film

In the screen version of J. E. Harold Terry's play, "Collusion," which will bear the title of "Midnight Lovers," Lewis Stone and Anna Q. Nilsson will appear in the featured roles. The production is scheduled to go under way shortly.

Promotions made among the P. D. C. sales personnel: Left to right: George Dillon, promoted to New York district manager; Ralph Morrow, promoted to assistant sales manager; and Ralph Clark, promoted to assistant sales manager

Hail News of K-A Affiliation

Producers Distributing Corporation Convention on Coast Closes Amid Excitement Over Announcement

THE announcement of the Keith-Albee affiliation with Producers Distributing Corporation served as a dramatic climax to the International Convention held by the latter organization in Los Angeles last week, and which was brought to a close Friday, May 7. News of the affiliation caused an enthusiastic outburst of applause and started a demonstration similar to those familiar to observers at national conventions of the major political parties.

The last day of the convention was devoted to a summary of the new pictures. F. C. Monroe, president of Producers Distributing Corporation, Cecil B. De Mille and Al Christie were the principal speakers at this final session. Another feature of the last day of the meeting was the award of the prizes that had been competed for during the year.

The De Mille perpetual trophy for the best sales record was won by Robert Mochrie. The salesman's prize of a wrist watch for the best record of the year was won by Clarence Phillips. The manager's prize, a handsomely fitted suit case for the best record in inducing accounts to properly advertise, went to H. S. Lorch of Chicago, while H. Walker, booker in the Oklahoma City branch, won the poster clerk prize.

In his speech analyzing the product he would make during the coming season, De Mille dwelt upon the points of appeal that had induced him to select each story listed in the 1926-27 group. In discussing the personnel of the De Mille and Metropolitan studios, he stressed the fact that "youth pulls to youth," and declared that the policy of his producing organizations was the development of new talent. "We are seeking," he said, "those on the up-grade in preference to those that have been, or may be at the zenith of their careers, and therefore at the natural point of decline."

Sheehan Busy with Productions

Eleven Pictures in Production, Two in Cutting Room, at Fox Coast Studio

PICTURE production at the Fox West Coast studios is now in full blast with Winfield R. Sheehan, vice-president and general manager, supervising filming of the pictures which will make up the Fox program for the coming season.

Eleven pictures are now in production at the West Coast plant, two are in the cutting-room and two more are almost ready to start. Those pictures being filmed at present are "Pigs," which Irving Cummings is directing with Janet Gaynor and Richard Walling in the leading roles; "The Lily," the David Belasco stage play in which Belle Bennett and Ian Keith appear under Victor Schertzinger's direction; "What Price Glory?" one of the special Fox productions, "Married Alive," which Emmett Flyn is directing; "Womanpower," in which Kathryn Berry and Ralph Graves are featured with Harry Beaumont at the megaphone.

Peter B. Kyne's latest "Cappy Ricks" story, "Less Work, More Pay," is in production as are "The Complete Life," an O. Henry Story; "Lafayette Where Are We?" which Max Gold and Alfred Davis are filming; "The Swimming Instructor," a Van Bibber comedy; "The Circus Kid," and "The Family Upstairs," adapted from Harry Delf's play.

"Fig Leaves," and "Dead Man's Gold" are in the cutting-room and "The Pelican" and "The Return of Peter Grimm," Belasco's stage play, are in preparation for filming.

Scott Plan Put in Operation

Pathe's New Divisional Sales Managers Holding Special Meetings in Exchanges

ACTIVE work was started this week on the new Pathe personal contact sales plan devised by Harry Scott, general sales manager of the company, when five divisional sales managers left the home office for the field where they will hold special sales meetings in those exchanges that were not represented at the Pathe convention in New York.

Pat Campbell, sales manager for the eastern division, is covering the Boston, Philadelphia and the Washington branches aided by his assistant, Charles Henschel. Stanley B. Waite, central division manager, is holding sessions at Cleveland, Cincinnati, St. Louis, Buffalo, Indianapolis and Pittsburgh.

Mid-West division sales manager W. A. V. Mack opened his meetings at Chicago and will follow through Milwaukee, Omaha, Minneapolis and Detroit. Mack's Chicago convention was a condensed version of the Hotel Roosevelt gathering in New York. Special displays of novelties and accessories on the Pathe product arranged by Exploitation and Publicity Manager S. Barret McCormick were on display. On May 8th, Charles MacDonald of Timely Films, Inc., addressed the gathering on "Topics of the Day."

Southern Division Sales Manager E. Oswald Brooks conducted a sales conference at the Atlanta Branch on May 8th and 9th with Branch Manager W. W. Anderson and the entire sales force in attendance. On May 10th, 11th and 12th, Brooks visited Nashville, Birmingham and Chattanooga, accompanied by his assistant, R. S. Ballantyne, and on May 13th, 14th and 15th, he visited the Charlotte territory.

Western Division Sales Manager Frank Harris has already arrived in Los Angeles and is starting his sales meetings in that city, which will be his headquarters.

Release 3 Jewels This Month

"Skinner's Dress Suit" Included; Universal Schedule for May Also Offers Three Westerns

SIX features, three of which are Jewel productions, are offered for release by Universal during the current month. In the number of features, the schedule approaches the record mark for this company, since rarely in the past has the program for a single month contained three Jewels and three features.

The Universal Jewels marked for May release are "Skinner's Dress Suit," "The Still Alarm," and "My Old Dutch."

"Skinner's Dress Suit," scheduled for release May 18th, last week had its Broadway premiere in the Rivoli Theatre. It was directed by William A. Seiter, with Laura La Plante in a co-featured role.

"The Still Alarm," released May 2nd, is a melodrama by Joseph Arthur and A. C. Wheeler. It was made with an all-star cast headed by Helene Chadwick, William Russell, Richard Travers, Ed Hearn, John T. Murray and Edna Marian. It is an Edward Laemmle Production.

"My Old Dutch," for release May 23rd, was made by Lawrence Trimble, with Pat O'Malley and May McAvoy in the featured roles. The story is laid in the slums of London and is a drama of the costers.

The three Blue Streak Westerns for release in May are "Chasing Trouble," May 2; "The Set Up," May 16th, and "Looking For Trouble," May 30th.

"Chasing Trouble" is an action-drama starring Pete Morrison and his horse "Lightning." "The Set Up" is an Art Acord picture, adapted from a story by L. V. Jefferson and directed by Clifford Smith. "Looking For Trouble" stars Jack Hoxie. R. N. Bradbury directed.

M-G-M Sales Meet in Buffalo

Regional Delegates Present in Large Numbers; Chicago Meet Well Attended

METRO-GOLDWYN-MAYER'S first divisional sales meeting following the National Convention held recently in New York opened in Buffalo, N. Y., Monday, May 10, with Louis B. Mayer, vice-president in charge of production, presiding.

The delegation from the M-G-M New York offices, headed by Louis B. Mayer and Felix Feist, included Howard Dietz, director of publicity; Pete Smith, publicity director for the West Coast; William R. Ferguson, exploitation manager; Paul Burger, manager of sales development; W. F. Rodgers, manager of the Eastern division; S. Eckman, Jr., division manager; Robert Lynch, branch manager; Joseph Wolf, Sam Burger and Frank Roehrenbeck.

A dinner at the Hotel Statler followed the convention and many officials of the City of Buffalo attended:

The following regional delegates were present:

Charlotte: F. C. Pollock, J. S. Hinson, R. H. Masterman, H. L. Samet, H. V. Wynne and A. E. Rook. Philadelphia: R. Lynch, Jay Emanuel, W. Gabriel, H. W. Given, T. P. Mason, H. R. Hershenrider, W. J. Madison and G. E. Schwartz. New Haven: W. A. Scully, M. Rebanus and S. Shultz. Pittsburgh: J. J. Maloney, I. Furman, R. Dunbar, J. A. Gribble. E. Seibert, S. Lubell, J. Schneider, H. G. Bodkin, E. Elder, W. Liebler, I. Jacobs. Detroit: F. J. Downey, Miss R. Martin, J. Sturm, S. H. Barrett, J. D. Walt, J. Kauffman, M. V. Wreath. Boston: N. M. Wolf, M. Goldstein, H. Worden, E. Cohen, W. Gardiner, J. Mekelburg, B. Abrams, J. Devlin, and F. D. Sullivan. Cincinnati: W. I. Kerr, H. W. Stark, W. C. Bachmeyer, Miss M. McHugh, I. J. Engel, R. Roche, H. Cohen, R. Kinsler, W. Dobson. Cleveland: H. P. Wolfberg, F. E. Belles, W. Lissner, A. H. Erlich, T. B. McConnell, A. L. Delaney, E. M. Booth, and C. C. Deardourff. Albany: W. Weissman, G. Becker, L. Mendley, L. Horman, R. Melvin, L. Wolf. New York: Supervisors—B. Roman, J. Bowen and H. Miller. Also D. Rosengarten, D. Peck, S. Strauss, J. Zurich, D. Millinger, J. Goldstein, R. Flacks, N. Arenwald, A. Interrantee. Buffalo: E. K. O'Shea, W. J. Saunders, Miss M. Ryan, H. L. Beecroft, G. R. Carter, O. A. Siegel and R. Maw. Washington: E. J. Farrell, M. G. Greenfield, R. Berger, I. C. Metzger, W. Corby, M. Bobys, F. W. Deiersdorf, J. Milstein and N. W. Pyle.

Salesmen and bookers who attended the Chicago convention, which opened Wednesday, May 12, included:

Dallas: J. F. Willingham, H. A. Daniels, J. S. Groves, H. Hyde, E. F. Stein and L. B. Rozelle. Kansas City: W. Bradfield, O. Lambert, G. H. Jones, Jack Flannery, Wm. Flynn. L. Nathanson, T. Thompson, L. C. Durham and Eddie Green. Indianapolis: G. C. Parish, H. A. Wagner, H. A. Gorman, Don Hammer, Foster Gauker, Albert Lachnit, Mr. Schmidt, Mr. Davis and H. O. Stevens. Oklahoma City: W. H. Fegley, L. A. Maurin, C. G. Markert, G. E. Benjamin and Ray Beall. Omaha: Henry Friedel, John Kelley, Frank Sanders, Patrick O'Brien and Joseph McElhinney. Milwaukee: Jack Goldman, R. M. Grant, Joe Imhoff, Charles Howard, Herman Schwartz, Jack Shumow, and Harry Shumow. New Orleans: J. J. Fabacher, Houston Duvall and George Briant. Chicago: A. Putz, E. Frank, J. C. Kemptgen, H. C. Brolaski, F. P. Ishmael, Max Schwartz, H. O. O'Brien, L. R. Nelson, T. E. Delaney, J. E. Schwartzbine, Robert R. Jersey and Charles Glickauf. St. Louis: Ray Curran, I. B. Mace. G. S. Pinnell, J. A. Laurent, Wm. F. McTigue, Mr. Dean, P. B. Fitzgerald, Bob Green and W. G. Bishop. Minneapolis: J. L. Blumberg, M. E. Mazur, N. P. Cameron, E. Lorents, L. H. Coen, F. Workman. C. I. Booth, Nate Furst, J. E. Comer and Morris Abrams. Atlanta: J. J. Durfield, Louis Ingram, L. B. Butler, F. M. Schiller, C. D. Haug, T. B. McCall, L. L. Kelly. Des Moines: Carl Reese, Harry Gotlieb, D. Kennedy and Tarks Agnew.

Complete Casting of "Lew Tyler's Wives"

The casting for the principal roles in the screen version of Will Irwin's novel, "Lew Tyler's Wives" has been completed. The character of Lew Tyler will be played by Frank Mayo with Ruth Clifford as Jessie, his first wife and Hedda Hopper as Virginia his second wife.

This will be the first Preferred picture to be released through Famous Attractions Corporation. Camera work has been started at the Tee Art studio in New York, where Harley Knoles is directing under the supervision of J. G. Bachmann.

Marine Corps Background in Chaney Film.

The U. S. Marine Corps will form the background in the Metro-Goldwyn-Mayer film, tentatively called "Tell It To The Marines," which stars Lon Chaney in the role of a veteran Marine sergeant. Production will start next week under the direction of George Hill and the full cooperation of the Government has been extended through Major General LeJeune. J. P. Wilcox has also been assigned to act as Liaison officer between the studio and the Government.

Educational Signs Johnny Arthur to Contract

JOHNNY ARTHUR, star of Tuxedo comedies, has been signed by E. W. Hammons, president of Educational, for another year.

Arthur went into the short feature field after his film debut in "The Monster" in which Lon Chaney was starred. His first comedy release was "The Tourist," and others in which he appeared were "Cleaning Up," "My Stars," "Home Cured' and "Mr. Cinderella."

The comedian has left for the West Coast where he will commence work early in June on his new series of six Tuxedo comedies.

THE CHECK-UP

Weekly Edition of Exhibitors' Box Office Reports

Productions listed are new pictures on which reports were not available previously.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In the way exceptional cases, reports which might be taken alone, and such individual differences of opinion are averaged up

For ratings on current and older releases see MOTION PICTURE NEWS—first issue of each month.

Title of Picture	Reporting Poor	Reporting Fair	Reporting Good	Reporting Big	% Value	Length
ASSOCIATED EXHIBITORS						
Skyrocket, The	–	1	11	—	68	7,350 Ft.
FAMOUS PLAYERS						
Behind the Front	—	—	5	12	91	5,555 Ft.
Dancing Mothers		2	7	—	63	7,169 Ft.
For Heaven's Sake	—		4	4	85	5,356 Ft.
Moana	—	3	6	—	60	6,133 Ft.
New Klondike	—	—	9	—	70	7 Reels
Sea Horses	—	9	4	—	48	6,671 Ft.
Untamed Lady	–	—	4	3	83	6,132 Ft.
FILM BOOKING OFFICES						
Beyond the Rockies	—	—	8	—	70	4,851 Ft.
King of the Turf	3	3	4	—	46	6,210 Ft.
Tough Guy, The		4	7	6	74	5,455 Ft.
FIRST NATIONAL						
Irene	—	—	3	10	93	9 Reels
Mlle. Modiste	—	—	5	—	70	6,230 Ft.
Rainbow Riley	—	—	6	—	70	6,450 Ft.
Too Much Money	—	8	4	—	50	7,600 Ft.
FOX						
Cowboy and the Countess	—	2	6	—	63	5,000 Ft.
Sandy	--	5	–	—	40	7,850 Ft.

Title of Picture	Reporting Poor	Reporting Fair	Reporting Good	Reporting Big	% Value	Length
METRO-GOLDWYN-MAYER						
Auction Block	2	3	4		49	6,239 Ft.
Black Bird, The	—	1	6	1	70	6,688 Ft.
Beverly of Graustark	—				70	6,977 Ft.
Devil's Circus	—	1	8	—	67	6,750 Ft.
Mike	—	6	13	6	84	6,755 Ft.
PROD. DIST. CORP.						
Million Dollar Handicap, The	—	4	5		57	6,117 Ft.
Red Dice	—	-	5		70	6 Reels
STATE RIGHTS						
Midnight Limited	—		5		70	5,855 Ft.
UNIVERSAL						
Blue Blazes	—		12	--	70	4,659 Ft.
Chip of the Flying U	—		5		70	6,596 Ft.
Cohens and Kellys, The	—	3	3	5	76	7,774 Ft.
Desperate Game, The	—	—	3	3	85	4,450 Ft.
Six Shooting Romance	—	--	8	—	70	4,837 Ft.
Skinner's Dress Suit	—	5			40	7,025 Ft.
What Happened to Jones	1	2	5	—	64	6,700 Ft.
WARNER BROS.						
Cave Man	—		5		70	7 Reels
His Jazz Bride	2	2	4	2	60	6,420 Ft.
Night Cry, The	—	—	9	—	70	7 Reels
Sea Beast, The	—	—		3	100	7 Reels

FILL IN THIS BLANK AND MAIL TO—

Motion Picture News, Inc.,
729 7th Ave., New York City

Date,..

In accordance with your request we are reporting herewith the results from a box office angle, with the following pictures, same to be used in compilation of your "The Check Up." It is expressly understood that under no circumstances will you publish same over my signature.

TITLE OF PICTURE	DISTRIBUTED BY	WEATHER CONDITION	REPORT Big, Good, Fair, Poor

Class of patronage.. **Theatre**..

Population of Town.. **City**.. **State**..........

RIPLE YOUR
OOKING TIME!

ublic demand for ex-
nded runs break-
g all records
erywhere!

2 *weeks in*

MILWAUKEE

Alhambra Theatre. Every record broken! Held over by popular demand.

8 *weeks in*

CHICAGO

Absolutely sensational! Held over week after week by public demand at Orpheum Theatre. Grossed a record for house!

2 *weeks in*

KANSAS CITY

Pantages Theatre — tremendous business — held over extra week!

4 *weeks in*

SAN FRANCISCO

St. Francis Theatre. Season's highspot. Tremendous business extended run 4 weeks.

10 *weeks in*

LOS ANGELES

Figueroa Theatre. New Records! Turnaway business from start.

2 *weeks in*

CLEVELAND

Stillman Theatre. Exceptional business. Held over additional week.

2 *weeks in*

NEW ORLEANS

Liberty Theatre — still going strong. Smashed all house records—more than $19,000 first week.

with **J**

and **Do**

2 *weeks in*

PROVIDENCE

Rialto Theatre. Broke all records first week. Held over to accommodate crowds!

16 *weeks in*

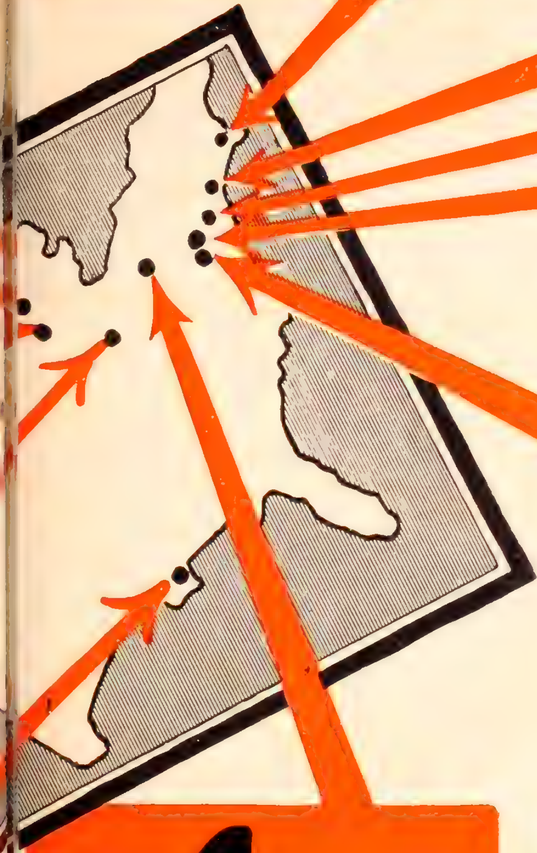
NEW YORK

At Warner Theatre — smashed all records on 11 week run. Held over 2 weeks Mark Strand—2 more Bklyn. Strand—and another Cameo Theatre.

5 *weeks in*

PHILADELPHIA

Stanton Theatre — the big sensation! Held over 5 weeks.



3 *weeks in*

BALTIMORE

Metropolitan Theatre. 3 record-breaking weeks. Forced out by advance bookings while still breaking records.

3 *weeks in*

WASHINGTON

Rialto Theatre — year's most talked of picture. Held over by public demand!

4 *weeks in*

PITTSBURG

Unparalleled! State Theatre — Broke all records by $4,000.

WARNE
BROS. *presen*

THE
SEA
BEAST

DIRECTED BY MILLARD WEBB

OHN BARRYMOR

lores Costello

Studio Briefs

The pirate chief in the battle scenes of "Old Ironsides" will be played by Mitchel Lewis, who was recently added to the cast of this James Cruze production for Paramount. The story by Laurence Stallings of the American frigate Constitution will have as featured players Esther Ralston, Wallace Beery, George Bancroft, Charles Farrell and Johnnie Walker.

Lieutenant L. P. Arnold, one of the 'Round the World fliers, has been engaged to supervise the airplane sequences in "The Speeding Venus," now in production at the Metropolitan studios with Priscilla Dean in the stellar role. A number of flights will be made by Lieutenant Arnold, which will be seen in the film.

Three pictures were launched at the M-G-M studios. They were "The Fire Brigade," "Altars of Desire" and "The Red Mill." Charles Ray and Marceline Day are featured in the fire film with Lionel Barrymore, Tom O'Brien, Eugenie Besserer, Warner P. Richard, Bert Woodruff, Vivian Ogden, De Witt Jennings and Fan Mason in the line-up. Mae Murray is the star in the second picture with Conway Tearle playing opposite. Christy Cabanne directs. "The Red Mill" serves as a starring vehicle for Marion Davies, under the direction of William Goodrich. Owen Moore has the leading male role and other members of the cast are George Seigmann, Tully Marshall, Karl Dane and Otis Harlan.

In Ford Sterling's first starring vehicle for Paramount, "The Show Off," Gregory Kelly has been allotted an important role. Kelly has appeared in many stage productions and about two years ago made his screen debut in "Manhattan." Production on the film has just started at the Long Island Paramount studio under the direction of Malcolm St. Clair. Lois Wilson has the principal feminine role and Claire MacDowell, George Nichols and Iris Gray are also in the cast.

The cast of D. W. Griffith's "The Sorrows of Satan" has been augmented by the addition of Eden Gray. Miss Gray played opposite Joseph Schuldkraut in the stage presentation of "The Firebrand." About a year ago she made her screen debut in the Bebe Daniels picture, "Lovers in Quarantine." The chief characters in this screen interpretation of Marie Corelli's novel are Adolphe Menjou, Ricardo Cortez, Carol Dempster, Lya De Putti and Ivan Lebedeff.

The De Mille studios have engaged Zelda Sears, musical comedy writer, to write an adaptation of "Corporal Kate," to be produced shortly as a Vera Reynolds starring vehicle. Marian Orth will collaborate with Miss Sears and will write the continuity. "Corporal Kate" is a story of the adventures and romance of a Salvation Army lassie during the World War.

Corliss Palmer, who several years ago achieved a contract to play in motion pictures by winning a beauty prize offered by the Brewster publications, has been signed by M-G-M. She will probably play juvenile leads in future productions on the schedule of that company.

In Universal's "Love Me and the World Is Mine," starring Norman Kerry and Mary Philbin, a member of the Machine Gunners' Escadron, Fifth Austrian Hussars, Captain Albert Conti, will play the part of "Billy," and will also supervise the military details of the production. A. E. Dupont, U. F. director, is directing and the cast includes Betty Compson, Henry B. Walthall, George Siegmann, Martha Mattox, Helen Dunbar, Robert Anderson and Charles Sellon.

Because of threatening weather in Southern California the First National unit filming "Senor Daredevil" with Ken Maynard and Dorothy Devore, has confined its work to interiors at the studio. The picture will be Maynard's first for First National.

A number of players have been added to the cast of "The Clinging Vine," by Paul Sloane, who is directing Leatrice Joy in this story by Zelda Sears. The new players are Toby Claude, who has one of the featured roles, Robert Edison, Dell Henderson and Louis Natheaux.

"Her Honor the Governor," a story of the woman in politics by Hyatt Daab and Weed Dickinson got under way at the F. B. O. studio on the Coast. Pauline Frederick plays the title role and the supporting cast consists of Carrol Nye, Greta Von Rue, Thomas Sontschi, Stanton Heck, Boris Carloff and Charles McHugh.

Harriet Hammond adds a new role to her repertoire in "The Seventh Bandit," a Pathe western starring Harry Carey. She enacts the part of a young woman physician. Supporting Carey and Miss Hammond in the cast are James Morrison, Trilby Clarke, Walter James, John Dillon, Charles McHugh and others.

The screen version of a story by Darryl Francis Zanuck which has been called "Footloose Widows" will have Louise Fazenda in a role quite different from her recent characterizations. She will appear as a smartly dressed New York shop girl and later as a mysterious beauty, decked out in elaborate Parisian creations. In the cast of this Roy Del Ruth directed picture will be Jason Robards, Jacqueline Logan, Jane Winton, John Miljan, Neely Edwards, Arthur Hoyt and Mack Swain.

"Take It From Me," the new Reginald Denny starring production which William Seiter is directing at Universal City, is now well under way. Blanche Mehaffey is playing opposite the star, and Ben Hendricks, Jr., Lee Moran, Oscar Beregi, Jean Tolley, Vera Lewis, Ethel Wales, Tom O'Brien and others are in the cast.

Helen Dunbar, former member of the Paramount stock company, has arrived from the West Coast to play "Aunt Agatha" in Gloria Swanson's latest "Fire Manners." Miss Dunbar has appeared in many of Gloria's successes, among them "The Great Moment," "Beyond the Rocks," "The Impossible Mrs. Bellow" and "The Coast of Folly."

Four Mack Sennett companies are actively engaged in Pathe comedy production. Del Lord has started work on a comedy with Billy Bevan, assisted by Thelma Parr, Vernon Dent and Barney Hellum. Lloyd Bacon is directing Raymond McGee and Ruth Hiatt in another of their domestic trouble offerings. Mary Ann Jackson, Johnny Burke, Marvin Lobach and Andy Clyde make up the supporting cast. Ben Turpin is busily engaged on the third of his new series for Pathe under the guidance of Gil Pratt. Ben is aided by Madelaine Hurlock, Thelma Hill and Ruth Taylor. Eddie Cline is handling the megaphone for the new Alice Day comedy in which the comedienne is assisted by Eddie Quillan, Danny O'Shea, Max Davidson and Marion McDonald.

Eulalie Jenson has been selected to play the role of "Mrs. Stanton" in the picturization of the Gene Stratton-Porter story, "Laddie." It was previously announced by F. B. O. that Mary Alden would play this character.

In "The Man In the Saddle," two Wampas Baby Stars of 1926, Fay Wray and Sally Long, support Hoot Gibson in his latest production for Universal, which went under way last week at Universal City. Cliff Smith is directing from an original story by Charles A. Logue. Included in the cast are Charles Hill Mailes, Clarke Comstock, Emmett King, Lloyd Whitlock, Duke R. Lee, Sable Johnson, Yorke Sherwood and William Dyer.

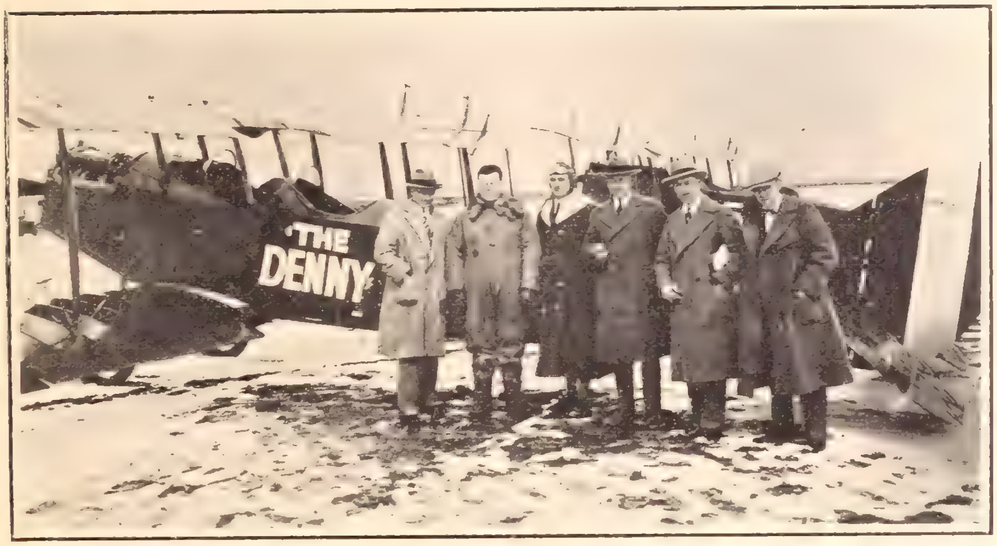
Richard Dix's next starring Paramount picture will be directed by William Beaudine. This tale of college football is now being prepared by William O. McGeehan, sports editor of the New York Herald Tribune. Production will begin early in June at the Long Island plant of Paramount.

Josephine Lovett, woman writer, has signed a contract with the Metro-Goldwyn-Mayer Company whereby she will write stories, adaptations and continuities for the production programs of the coming season.

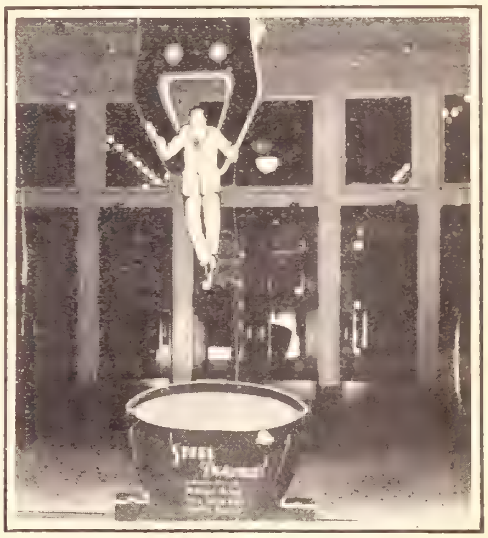
Several additions have been made to the casts of Warner pictures. Gardner James has been signed to play the part of Willard Louis' younger brother in "The Passionate Quest" which is being directed by J. Stuart Blackton with May McAvoy in the feminine lead. Myrna Loy has been added to the cast of "Revillon" which Ernest Lubitsch is directing with Monte Blue and Patsy Ruth Miller featured. The latest addition to the Syd Chaplin cast in "The Better Ole" is Kewpie Morgan.

The fact that Jeanette Stratton has been added to the cast of "Laddie," the F. B. O. Gold Bond picture now in production at the Hoollywood studios, means that she is the fourth of the late writer's relatives to have a part in the making of the picture. Jeanette Porter Meehan, daughter of the novelist, made the adaptation and Leo Meehan, her husband, is directing. Another granddaughter, little Gene Stratton, is also playing a featured role, that of "Little Sister," in the picture.

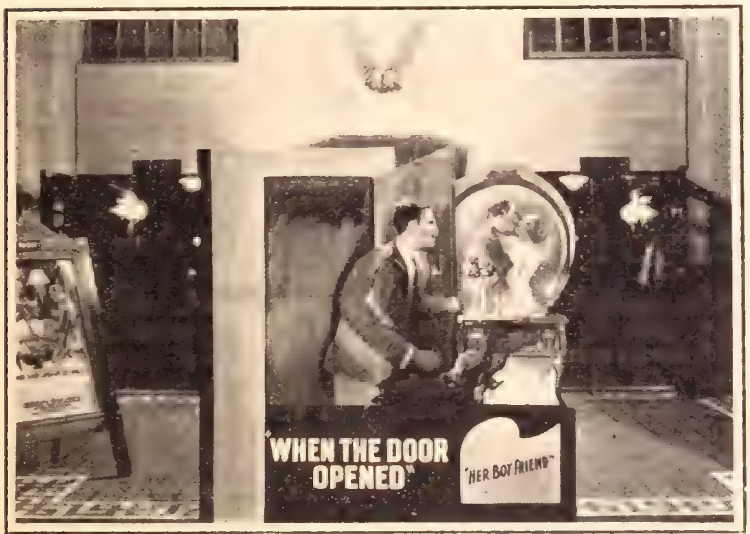
Exhibitors Service Bureau



One of the two planes which "bombed" Denver with cards admitting the holders to the American Theatre free of charge during the showing of Universal's "Skinner's Dress Suit"



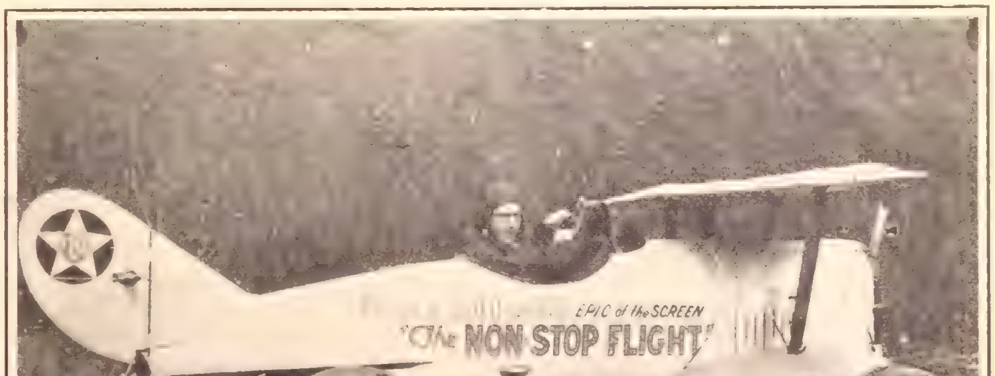
Frontal display for "Steel Preferred" (Producers Distributing Corporation), at the Rialto, Chattanooga, suggested by scene in the play



A realistic portrayal of the title of "When the Door Opened" (Fox) was produced in a cutout display used to exploit the picture at the Rialto, Augusta, Ga.

Display in the Gas and Electric Shop, Pittsburgh, of prizes offered in the "Masked Players Contest," sponsored by Metro-Goldwyn-Mayer and being featured by the Loew's Aldine Theatre, Pittsburgh

Window display of the W. B. Davis Company, Cleveland, to exploit the showing of First National's "Irene," at the Stillman Theatre in that city



F.B. O.'s "The Non-Stop Flight" was exploited in in New York by the aeroplane automobile shown above. The ballyhoo, built on a Ford chassis, attracted notice in New York streets for the showing of the picture at Loew's State Theatre

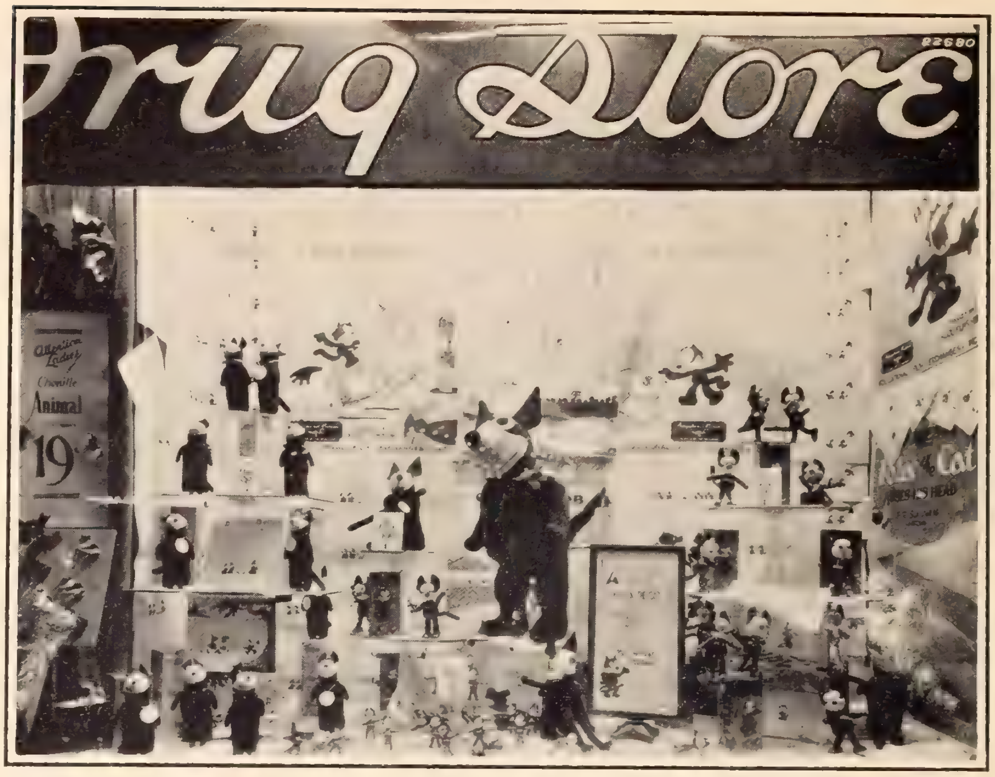
Drive Sponsored by Doll Manufacturer Opens in New York

A NATIONAL window display campaign aimed to promote the mutual interests of exhibitors of "Felix the Cat" cartoons and dealers distributing the "Felix the Cat Dolls," was launched under exceptionally auspicious circumstances in New York City, where the Felix comedies and the dolls were jointly exploited in a window display by the Liggett's Drug Store, Forty-second Street side of Grand Central Terminal—a window space regarded as one of the most valuable in the world.

The display was the opening shot of a big national exploitation barrage arranged between Educational Film Exchanges, Inc., and George Borgfeldt & Co., New York City, who hold the exclusive manufacturing privileges of the well-known "Felix the Cat" dolls.

Every exhibitor of the Pat Sullivan Animated Cartoon series will be privileged to participate in this new publicity campaign. Borgfeldt, who have more than 300,000 retail outlets for their merchandise, will supply dealers with prompt service on the shipment of dolls for these displays and whenever exhibitors desire toys for their own lobby display or give-away purposes they will grant reasonable prices on all their Felix novelties. In addition to the familiar jointed Felix dolls, in large and small sizes, there may also be had a number of inexpensive items, representative of which are the Felix candy containers.

Mr. Murray Frommer, manager of the Liggett Toy Department, Grand Central Station store, states that the window not only resulted in an increase of seventy-five per cent. in Felix doll sales, but also, sold for them many hundred dollars worth of Felix novelties.



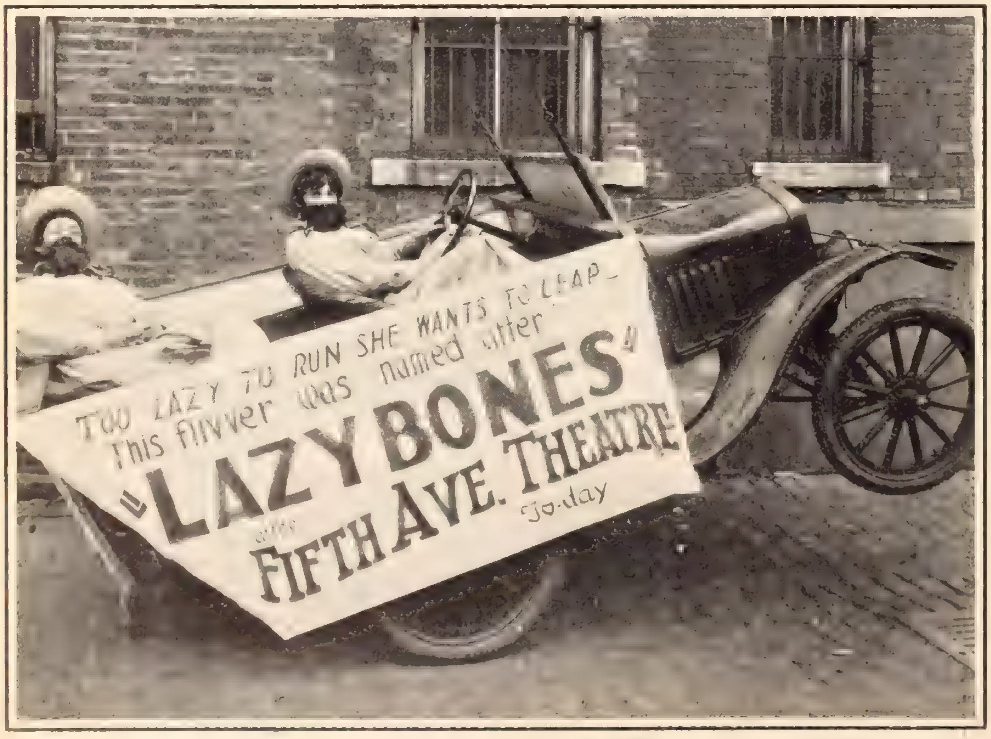
The Liggett Drug Store, Grand Central Terminal, New York City, devoted liberal space to a new Felix, the Cat, tie-up which may be participated in by all exhibitors of the Pat Sullivan Animated Cartoons, released through Educational

Novel Ideas Developed in Cleveland Campaign for "Stella Dallas"

SEVERAL new ideas were employed in the extensive campaign made by the Stillman Theatre, Cleveland, for its extended run of "Stella Dellas." An advance campaign of advertisements was modeled on the heart interest text used in New York, but modified to suit local conditions. On top of this a number of contests were conducted, one of which had the public competing with criticisms of the costume of Stella Dallas from the episode in which her daughter's society friends make fun of her. The picture of her in this striped costume was run daily in the Cleveland Press, and the readers sent in their estimates of the things that were decidedly wrong with her costume.

Another device was the mailing of McAlpin Hotel postcards from New York to a special list of Cleveland people asking them to see the picture in Cleveland. These postcards were signed by the first name of someone who might easily be among their list of acquaintances in New York.

A wide tie-up of book stores was obtained in connection with "Stella Dallas"—the novel and the picture.


TOO LAZY TO RUN SHE WANTS TO LEAP -
This flivver was named after
"LAZY BONES"
FIFTH AVE. THEATRE
To-day

A novel stunt which attracted attention in Nashville during the showing of "Lazybones" (Fox), at the Fifth Avenue Theatre, managed by G. P. Bannizq. The auto was counter-balanced that it could be made to buck at the driver's will

Cut Rate for Students at Liberty, Seattle

Announcement was made by Manager Leroy V. Johnson of the Liberty Theatre, Seattle, last week to the effect that half-price rates will henceforth be granted by his house to students between the ages of twelve and sixteen. Admission prices for children under twelve will remain at ten cents, as formerly, but the cut price for older boys and girls reduces their admission charge from the regular fifty cent price to twenty-five cents.

Short Subjects and Serials

Universal Plans Fifty-Two Comedies

A COMEDY schedule which includes fifty-two one-reel pictures for the next twelve months has been adopted by Universal.

Arthur Lake will make thirteen "Sweet Sixteen" comedies under the direction of George Summerville. An additional thirteen two-reelers will be done by Charles Puffy under the direction of Dick Smith. Neely Edwards will also do thirteen with no director chosen for him as yet. "Slim" Summerville and "Fanny," the mule, are also on the list for a series of thirteen novelty comedies.

Four comedy constructors have been engaged by Scott Darling, head of the comedy units, to write and assist in the production of the stories. They are Eugene De Rue, Mac Marcel Perez, Frederick Spencer and Charles Diltz.

Red Seal Regional Meet in Cleveland

The first of a series of regional conventions, at which were present sales representatives of the Red Seal exchanges in Chicago, Cincinnati, Pittsburgh, Detroit and Cleveland, was held in Cleveland on Tuesday last, May 11th, with Harry Bernstein, general sales manager of Red Seal Pictures, presiding.

Bernstein outlined the selling features of the Fleischer product and the program for the coming season which Red Seal is now preparing.

Sterns Engage Feminine Lead for Comedies

In the ''What Happened to Jane'' series, which Stern Bros. are producing, Thelma Dell Daniels has been recruited for the title role. Miss Daniels has been on the stage since she was six years old and is the winner of several beauty contests on the Pacific Coast.

Earl McCarthy will play the juvenile lead under the direction of Charles Lamont. The series will be based on stories by Roy Evans and will consist of thirteen for Universal release next season.

New Director on O. Henry Series

Jess Robins has been added to the Fox Films directorial staff. He has started work on his first assignment, an O. Henry story which has been titled ''Babes In the Jungle.''

Hallam Cooley and Jean Benee have been chosen for the leading roles.

Kerr Directing O. Henry Comedy for Fox

The latest O. Henry comedy, ''The Complete Life,'' is now being directed by Robert Kerr for Fox Films. In the leading roles will be seen Ethel Sykes and Frank Butler with Otto Freis, Grace Goodall, Lawrence Steers, Philip Dunham and Henry Murdock completing the line-up.

Dramatic highlights of "Watch Your Wife" a Universal production.

Roach Special Pathe Leader

Small Number of Releases on Schedule for May 23; Stuart Holmes in Comedy

TOPPING the list of Pathe release for the week of May twenty-third is a new Hal Roach two-reeler titled ''Don Key'' in which Stuart Holmes, Jimmy Finlayson and Vivien Oakland are featured.

In addition to this comedy the schedule includes ''The Golf Bug,'' a single reel issue with Paul Parrott, made by Hal Roach, chapter five of the Patheserial ''The Bar-C Mystery,'' ''Liquid Dynamite,'' one of the Aesop's Fables, ''Topics of the Day'' No. 21 and two issues of Pathe News.

In addition to the featured players of ''Don Key'' the cast includes Max Davidson, Tyler Brooke, ''Spec'' O'Donnell, Jackie Haines, Jerry Mandi and Frank Butler. Grover Jones and Hal Yates directed. It is a story of behind the scenes at a motion picture studio.

''Thundering Hoofs'' is the title of the fifth chapter of the Patheserial ''The Bar-C Mystery'' starring Dorothy Phillips. In this chapter Nevada and Jane are in the path of a thundering herd of cattle urged on by their enemies. Nevada makes a brave effort to rescue Jane but his horse stumbles and leaves them at the peril of the oncoming cattle. C. W. Patton produced this new serial for Pathe.

''The Golf Bug'' is a Hal Roach single-reeler with Paul Parrott, which burlesques the famous business men's favorite game.

Pathe Review No. 21, offers: ''Feathered Fishermen,'' how the Chinese Izaak Waltons use cormorants to pull their quarry from the water; ''The Man the Desert Got,'' a pictorial presentation of the famous poem, in Pathecolor; ''The Lost Empire of Africa,'' second instalment of the Pathe Review's exclusive camera record of excavations in ancient Carthage by Count Byron Khun de Prorok's expedition.

''Liquid Dynamite'' is a typical Paul Terry creation of the Aesop's Film Fables series. Topics of the Day No. 21 presents the latest jokes from the press of the world. Two issues of Pathe News complete the May 23d Pathe short feature schedule.

Albert Austin Directing Van Bibber Comedy

''The Swimming Instructor,'' with Earle Fox and Florence Gilbert in the leads, is the latest Van Bibber and the first comedy which Albert Austin is directing for Fox Films. Frank Beal, Lynn Cowan, Bardson Bard, Hazel Howell and Jack Donovan are included in the cast. This will be the seventeenth Van Bibber to be screened.

Resume of Current News Weeklies

FOX NEWS, VOL. 7, NO. 63: Hammonton, N.J.—Harry Hartz beats big field in 300-mile auto race; Washington, D. C.—Boy Scout delegation is received at White House by President Coolidge; Rheims, France—American hotel men see program of work on war-torn cathedral; Santa Cruz, Cal.—Here's a whole family of golf players; New York City—Pacific Coast's golf champion sails for England; San Antonio, Tex.—Gay cavaliers joust in novel tournament; San Antonio, Tex.—New air mail link with rest of country starts with christening of ship "San Antonio"; Washington, D. C.—Democrats in Congress score great victory over Republicans; Portland, Ore.—Enforcing prohibition in the Northwest; Chestertown, Md.—Two teams of society women meet at polo; Buffalo, N. Y.—Opening of navigation in Lake Erie tardiest in twenty years; Hendersonville, N. C.—Jack Dempsey begins training for title fight.

FOX NEWS, VOL. 7, NO. 64: Fort Benning, Ga.—Army Infantry School holds war maneuver; New York City—Picture paragraphs in the Day's News; On the Atlantic—Group of youngsters are deep-sea bell boys on big liner; Dallas, Texas—Candidates for Hella Temple Shrine are put through public initiation parade; Baton Rouge, La.—New state university and war memorial tower formally dedicated; Winchester, Va.—40,000 residents of the Shenandoah Valley join in apple blossom festival; New York City—America's most beautiful girl; Hendersonville, N. C.—Jack Dempsey settles down to hard work; New York City—Great curiosity is herd of sheep that roams Central Park; Every American City—How Charleston craze has swept country; West Coast—Fighting forest fires.

INTERNATIONAL NEWS NO. 38: Liverpool, England—Film sidelights on Britain's great strike; Peking, China—Pig markets re-open as peace dawns in China; New York City—Mr. and Mrs. J. A. Stillman return from "second honeymoon;" Stockholm, Sweden—Crown Prince of Sweden reviews crack troops in their first spring parade; Cambridge, Mass.—When Freshman meets Senior look for a battle royal; Versailles, France—Versailles gardens aglow for American hotel men; Los Angeles, Cal.—Yesterday salutes to-day in unique seas spectacle; Winchester, Va.—Dixie belles dance in apple blossom festival; Colo. Springs, Col.—College girls find goat farm profitable; Phila., Pa.—Thousands of youths in monster celebration; N. Orleans, La.—Scores of entries in first yacht races of season; Atlanta, Ga.—Atlanta youth no buddy of John Barleycorn; Minneapolis, Minn.—Fleet of canal barges prove river navigable; Kona, Island of Hawaii—Mauno Loa volcano in mighty eruption buries Hawaiian village under flaming river of lava; New York City—Wire walker trains on roof of Manhattan; Westwood, Cal.—Fire train helps conquer great forest fire.

INTERNATIONAL NEWS NO. 39: Around the North Pole—Commander Byrd flies over the North Pole; Milwaukee, Wis.—Balmy weather opens cages for monkey man; Nice, France—Europe's crack horsemen in championship meet; New York City—Rotor ship makes 40-day trip across Atlantic; Waltham, Mass.—Girl Scout leaders of world visit Hub; Frederick, Md.—College girls frolic in colorful Maytime fete; Philadelphia, Pa.—Boys' Week marble contest develops new champs; Charleston, S. C.—Brilliant scenes mark dedication and opening of Ashley River Memorial Bridge; Hammond, Ind.—Jazz kings of future have tuneful assembly; San Francisco, Cal.—Golden Gate yachtsmen heed call of spring; Grants Pass, Ore.—Modern cavemen in ancient dress hold weird ceremony; New York City—Big city's mutts have a day of glory; Colorado Springs, Colo.—Clearing the way to Pikes Peak; Danville, Ill.—90-candle cake for "Uncle Joe" Cannon; Derby, Conn.—Yale triumphs in first big rowing contest; Pimlico Race Track, Md.—10 to 1 shot wins $50,000 Preakness race; Langley Field, Va.—Giant air bombers in thrilling war tests; London, England—Pictures of Britain's greatest industrial strike.

KINOGRAMS NO. 5185: San Pedro, Cal.—"Old Ironsides" off to sea again; New York City—Stillmans back from second honeymoon; New York City—Owen D. Young, reparations expert, comes home; New York City—Finds "Loveliest" Girl in America; Cambridge, Mass.—A thousand students held up at Harvard; Savannah, Ga.—Dances of long ago on estate of Henry Ford; New York City—Classical dancers venture into open spaces to rehearse latest steps; Philadelphia, Pa.—Rush sesquicentennial buildings for opening; Danville, Ill.—"Uncle Joe" Cannon has 90th birthday; At Sea—Hold memorial service over Titanic's grave.

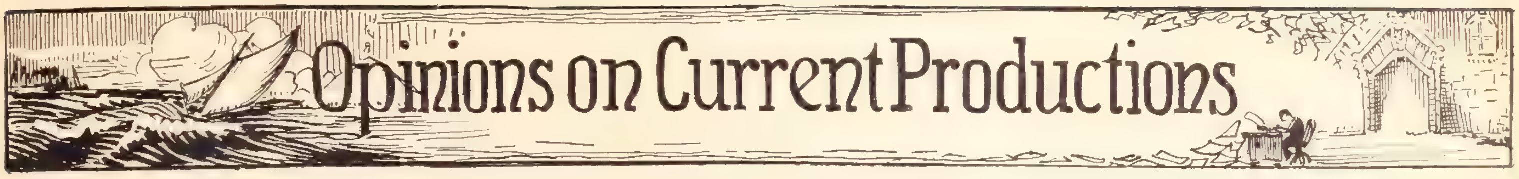
Some of the serio-tragic moments in "Gimme Strength," in which Jimmy Adams is starred. Released through Educational

KINOGRAMS NO. 5186: Arlington, Va.—Homage to mothers at national shrine; New York City—The 71st Regiment observes Mothers' Day in procession at St. Bartholomew's; Block Island—Navy again attempts to lift sunken S-51; Derby, Conn.—Yale crew's sprint wins varsity race; Boston, Mass.—True poetry of motion shown by girls; New York City—Rotor ship here; sailed 6,000 miles; New York City—Yaller dawg has his day at last; San Francisco, Cal.—150 craft dot waters in yachtsmen's holiday; Near the North Pole—Lieutenant-Commander makes successful flight o'er "top o' the world."

PATHE NEWS NO. 38: Washington, D. C.—Democrats stage ball filibuster and slip one over on G. O. P.; Washington, D. C.—Reach French debt agreement; New York City—"Keep healthy" is slogan of great city's children; Rome, Italy—Celebrates 2,679th anniversary of Rome's birthday; Little Rock, Ark.—Race for America's chief balloon honor; London, England—Great Britain rent by gigantic labor struggle; Hammonton, N. J.—Harry Hartz sets new world's record in 300-mile auto race; Abilene, Tex.—State Attorney General Dan Moody weds Miss Mildred Paxton; Bryn Mawr, Pa.—College girls dance in annual May Day festival; New York City—Military unit leaves for friendly invasion of France; San Antonio, Tex.—All neighborhood is digging for oil; New York City—Stenroos captures modified Marathon; Washington, D. C.—Boy Scouts visit President Coolidge.

PATHE NEWS NO. 39: London, England—Bolton Wanderers win British soccer championship; Danville, Ill.—"Uncle Joe" Cannon celebrates 90th birthday; San Pedro, Cal.—Replica of U. S. S. Constitution enacts scenes of "early youth;" Moscow, Russia—Complete great Tokio-Moscow flight; New York City—Foreign Girl Scouts arrive for international conference; Detroit—Pan-American journalists visit big motor plant; Berlin, Germany—Champion German swimmers receive warm welcome on return from U. S.; Jersey City, N. J.—Freckles at $10 a faceful; Indianapolis, Ind.—Makes army safe for the horse barbers; Buffalo, Minn.—Does he like jazz?; Winchester, Va.—Apple blossoms season greeted by gorgeous festival; Taourirt, Morocco—France and Spain parley with emissaries of Abd-el-Krim to end war in Riff; Ehrwald, Austria—Span towering Alpine peaks with funicular railway; Frazier, W. Va.—Blow up limestone cliff; Newport News, Va.—Richmond Blues sail for tour of European battlefields; Oxford, Mich.—Drive motorcycles up steep bumpy hill; Pimlico, Md.—Sarazen wins Dixie Handicap; Mansfield, Ohio—"Keep healthy" is slogan of these happy children; Newark, N. J.—Boys rule city for a day; Baton Rouge, La.—Dedicate great State University club; Scranton, Pa.—Latzo trains for title match with Mickey Walker; Winter Park, Fla.—Orlando High School mermaids win state championship.

PATHE NEWS NO. 40: Pimlico, Md.—19 to 1 shot captures rich Preakness stakes; New York City—First rotor ship visits America after 6,000-mile voyage; New York City—Destroy $1,000,000 worth of seized liquor; Buffalo, N. Y.—Merchant fleet bucks barricade of ice; New York City—The mutts have their day; Derby, Conn.—Yale's driving finish brings victory in triangular regatta; Near the North Pole—American fliers are first to conquer the Pole by air; Groesbeck, Tex.—Revue of bathing beauties marks opening of public swimming pool; Minneapolis, Minn.—Test trip proves navigability of upper Mississippi; St. Joseph, Mo.—Gay festival celebrates blooming of apple orchards; Winchester, Va.—Gov. Byrd reviews Staunton Military Academy cadets; New Orleans, La.—"Bold pirates" hold high carnival in Newcomb University festival.



Opinions on Current Productions

"The Lightning Slider"

(No. 7 "Fighting Hearts"—F. B. O. Two Reels)

(Revied by M. T. Andrews)

NOW that the spring is here Alberta Vaughn, the bright little star of this series, takes to playing ball. And what a mean bat she wields. . . . There is an annual baseball game between Oceanville and Hilldale for which Harry is selected to pitch. In the meantime a heavy makes a thousand dollars bet with Sally's father that Hilldale will win. To insure his bet he orders his gang to tie up Harry at the office and bribes Tod to pitch and lose the game for Oceanville. Seeing that their boss doesn't show up for the game, Jerry and Tom do some rescue work in their usual amusing style, and Harry joins his team at the last minute. He knocks a homer with bases filled, Sally hits another, so the thousand dollars are transferred to her father, and everybody is happy. Directed by Ralph Ceder.

THE CAST

Sally Tracy	Alberta Vaughn
Harry Grayson	Larry Kent
Tod Raleigh	Grant Withers
Tom O'Rourke	Kit Guard
Jerry Hawkins	Albert Cooke

Summary—The ball game with the critical eighth inning when the hero returns and helps to win, will appeal to all young folks. Good average comedy as the series go.

"Playing the Swell"

(Universal-Century—Two Reels)

(Revied by M. T. Andrews)

IT would be difficult to assert that this is Wanda Wiley's best vehicle to date, however, it is unquestionably one of her very best. "Playing the Swell" seems to have everything that goes towards making a good comedy-action, ingenious gags, original situations, and an excellent tone throughout. Wanda is broke so she pulls some clever tricks in order to pay for her sandwich at the lunch wagon. Later when she meets a shiek, she pretends to own his roadster parking in front of a bank, takes him for a ride and when they arrive in front of his home she is determined to own that likewise. When asked to a party Wanda yanks off the draperies to dress up in a swell fashion and there is no end of funny stuff when she is loosing the improvised pieces hastily pinned together. In the end her lofty ambition pays the penalty for playing the swell, but not before she goes through some shrieking experiences.

Summary—This comedy ought to bolster your bank account, unless pneumonia's in town.

"A Social Triangle"

(Fox—Two Reels)

(Reviewed by M. T. Andrews)

A WEALTHY bachelor playing a poor young man in order to find a wife who will love him for what he is and not for his money, and an aspiring social climber determined to marry a poor man, are the central ideas in this comedy, which is one of the O. Henry series. Bob Van Dyke is mistaken for his valet's valet by Marian, who, in order to shake off her hateful fiance, is determined to marry the first poor man she meets. Bob lets her believe he's only a commoner to test her love and right here the funny stuff begins. There are some slapstick gags to be sure, but they are extremely funny, action rapid all the way through, subtitles snappy and humorous, all capped by a corking climax, in which Bob substitutes a maid to marry the villain, and reveals himself to Marian just before the minister pronounces them man and wife.

THE CAST

Bob Van Dyke	Hallam Cooley
Marian Wakely	Olive Hasbrouck
Lane Winstrom	David Mir
Percy Fairweather	J. Clifford Rice
The Maid	Marjorie O'Neill
Mrs. Wakely	Clarissa Selwynne

Summary—A good, lively O. Henry number.

"Dinky Doodle In Egypt"

(F. B. O.-Bray—One Reel)

WALTER LANTZ again displays his ingenuity in the adroit combination of his cartoon work with straight photography. Dinky's master goes to the masquerade bidding Dinky and his mutt to retire. They rebelliously obey orders and dream of Egypt and the comely princess who much prefers Dinky to the delapidated mummy whom her father, Tut Tut, wants her to marry. Mummy challenges Dinky to a chariot race the winner to marry the princess. Dinky's horse is handicapped by a wooden leg, but they manage to win, and Dinky is about to embrace his lady fair, when his master awakens him rudely. A very amusing cartoon. Directed by Walter Lantz.—M. T. ANDREWS.

"What'll You Have"

(Universal-Stern—Two Reels)

(Reviewed by M. T. Andrews)

ANOTHER of the new series of Excuse Makers featuring Charles King as the fourflushing youth. In this comedy Charlie is clerking in a soda establishment patronized by college girls. Here he meets a pretty heiress and insists on accompanying her home, and plays Sir Walter Raleigh at a muddy crossing so that she can mount the taxi. Quite a stir of funny action takes place at the store when Charlie is trying to disguise himself in order not to be recognized by the heiress. Comedy winds up in a riot of fun when he takes the girl home and there beats up a couple of burglars in a Van Bibber style, is acclaimed hero and receives a fat check from the girl's father. Of course Charlie claims the girl also, so he gets both. Full of breezy action rich in comedy value. Direction and photography first grade.

Summary—Excellent acting and spontaneous situations in this two-reeler should make it go strong in any house.

"Liquid Dynamite"

(Pathe-Fable—One Reel)

THIS cartoon is very timely on the subject of prohibition, as it has a moral which can be easily applied to this troublesome problem of the day: Four out of five have it, the rest know where to get it. The cats are having a great time coasting down the hill, and Farmer Al, feeling rather frisky himself, decides to join them. Right here he gets in trouble with the prankish cats, so he betakes himself to Fording down the hill. Ford is filled with wood alcohol, and when it turns somersault, Al gets his share of it. The drink takes Al into the land of dreams, to the faraway Egypt where he runs into many weird and amusing experiences with mummies.

"Farm Hands"

(Pathe-Fable—One Reel)

PAUL TERRY invokes fast action instead of subtle ideas to appeal to humor in his latest cartoon. Old farmer Al never had experienced quite as many troubles with Ignatz Mouse and the rest of his farm hands as he does in this animated creation. The menial hirelings play foul tricks on the old man, even the dumb mule applies his hind quarters against him. In the end, however, they share his bed with all the sly innocence of the Katzenjammer kids. The cartoon is not up to Terry's best.—M. T. ANDREWS.

"The Vision"

(Educational-Romance—Two Reels)

(Reviewed by Edw. G. Johnston)

WE predict that Eugene H. Roth's "Vision"—a Technicolor production in two reels—will take its place in the sun as one of the finest—if not the outstanding production of its kind—for this year; and further, that when the exhibitor returns are in, approval will not only be expressed from those audiences who highly appreciate a beautifully artistic piece of work, but as well will reflect the approval of the masses.

As to honors due a well selected cast, the lion's share must go to Julanne Johnston and John Roche, the featured players. A greater part of the action centres about these two. Miss Johnston is charming and attractive to the Nth degree and her costumes are most becoming. John Roche has an excellent opportunity to display his ability as an actor of the highest quality—and Esther Rhodes also registers well in her role.

The story, credited to Arthur Maude, and suggested to him by Sir John Millais' painting, "Speak! Speak!" lends itself particularly well to the remarkable color effects produced by the Technicolor process. As to the story itself, it concerns a vision which appears to Edgar Graythorpe, sick and confined to his home at Roxton Castle; and alone with the exception of one servant. Graythorpe's queer actions—his conversations with someone unseen—have led the other servants to leave. Millais visits him and while there, the "Vision" again appears to Graythorpe. And then—the story unfolds—telling of a thwarted romance between Lucy Cludde and Charles de Lacey, and de Lacey's subsequent assassination at the hands of another suitor favored by Lucy's father. Pursued by the rival suitor, Lucy takes her life by leaping over a high cliff. Her spirit is the vision which appears to Graythorpe at intervals—and will continue to appear—until Graythorpe, who along with Roxton Castle has inherited the spirit of de Lacey—joins her. This is all revealed to Graythorpe by an old diary. Graythorpe dies and the two spirits meet.

Summary—Will undoubtedly be rated as one of the outstanding productions of its kind for the year. Done in Technicolor, it is an exquisite piece of work and the story is such that it carries a universal appeal. Admirably acted and produced.

NOW BOOKING

4—SINGLE REEL LESSONS IN THE

BALLROOM

CHARLESTON

Featuring

NED WAYBURN

And

THE FOLLIES GIRLS

Cranfield & Clarke, Inc.

729 Seventh Avenue, N. Y. C.

"Frame Up"

(Universal-Mustang—Two Reels)

(Reviewed by M. T. Andrews)

THE opening sequence lags in interest, but the minute Fred Humes takes to riding and battling the villainous malefactors, his furious action injects not only suspense but a heart interest as well. Fred impersonates Bill Wayworth, foreman of the Norwich Ranch, who is in love with Joan, his boss's daughter. Joan's father had promised her to Steve Bryan, whom Joan dislikes because he had refused to help Bill when the latter was attacked by a bunch of rustlers. To square the matters off Steve hires Domino Dan to frame kidnapping Joan, so that he can pose as hero by rescuing her, but Dan double-crosses Steve and kidnaps the girl. Joan sends police dog to notify Bill, who shortly comes to her assistance, and by so doing wins her father's favor, who does not object to him as son-in-law. Good photography. Directed by William Crinley.

Summary—Average fare for fans of short Westerns.

"The Mother"

(Cranfield & Clarke—Two Reels)

THIS is another of the series of Dramas De Luxe, based on famous paintings, being released by this company. In this instance, the painting which has inspired the story is "The Mother." The plot is one of mother love and sacrifice. The mother is shown first when the son is a small child, and through her lenience he is already ill-tempered and headstrong. As he grows up she continues to pamper him, against the advice of everyone, and he gambles and dissipates away their entire fortune. A married woman with whom he has been associating is shot and killed. The mother, thinking her son has committed the murder, takes the blame and goes to jail. The son visits her and tells her he is innocent. Then the warden appears and informs them that the murdered woman's husband has confessed to the act, because he could not bear to see a mother suffer. The story is hardly as sympathetic and convincing as a story of mother love might have been made.—L. C. MOEN.

"Pathe Review No. 21"

(Pathe—One Reel)

UNUSUALLY interesting are the shots showing trained cormorants, a species of water birds, in the employ of Chinese fishermen. These cormorants are used by the fishermen in huge flocks, the more prosperous the fisherman the larger his flock of cormorants. Each bird is tied to the boat of its owner by a long string, and also around his neck so that he will not eat up his catch. A pictorial interpretation of "The Man the Desert Got," a poem by Arthur Chapman, done in color, in a series of magnificent desert shots, and dissolves, constitutes the second part of the Review. This part is absolutely unsurpassed in pictorial beauty. Further camera record of the American excavation of Carthage under the direction of Count de Prorok, concludes the current Review. The last part cannot be too highly recommended for its interesting subject and the human angle with which it is presented.

KOKO
OKOK
READ IT
HORIZONTAL OR VERTICAL
IT MEANS
THE BEST
THE MAX FLEISCHER "OUT OF THE INKWELL" CARTOON CREATIONS WHICH AMUSE MILLIONS
ANY WHERE
RED SEAL PICTURES CORP.
EVERY WHERE

"A Haunted Heiress"

(Universal-Century—Two Reels)

(Reviewed by M. T. Andrews)

EDNA MARIAN is a natural comedienne and no matter how hackneyed the story, she seldom fails to extract a laugh or two. In this two-reeler Edna falls an heiress to her grandfather's dilapidated property, which the crooked lawyer advises to sell. He arouses her suspicion with his over eagerness; she refuses to sell and goes to live in the old house instead. The lawyer then hires his gang to haunt the house in order to scare Edna away. With the help of a friendly clerk she outwits the gang and keeps the house. Although the situations here are of the familiar type and there's a lot of slapstick, the scenes in the haunted house will bring in their quota of laughs. Photography O. K. Directed by Francis Corby.

Summary—Good acting and spook stunts, enough to please the average fan.

"The Ostrich's Plumes"

(F. B. O.-Bray—One Reel)

FROM this Unnatural History cartoon we learn how the ostrich got his plumes. A dunce who thinks that Babe Ruth discovered America, is kept after school, but later he is dismissed by the teacher for telling the following story of the ostrich. A lady ostrich is broken-hearted because her boy friend had deserted her for the more beautiful peacock. Mourning her loss, she meets a monkey and asks his advice on her marital problem. Monkey takes her to the beauty parlor and after some comical gags applies marcel apparatus and behold the lovely plumes. Proud lady ostrich now struts out where her boy friend is flirting with the peacock who promptly deserts the latter to join his rightful mate. The cartoon is interestingly combined with straight photography. Directed by Walter Lantz.—M. T. ANDREWS.

"Pathe Review No. 20"

(Pathe—One Reel)

A HALF a dozen stunning hat styles, an advanced spring offering from Paris, comprise the first part of this Review. Women folks will eat it up. Then comes a Pathecolor study of the picturesque city of Auvergne, Provincial France, with its charming rustic background, the peasants, their colorful costumes, and their bagpipe music. "On Thin Ice," a novelty, produced by the process-camera invented by Alvin Knechtel, is a most beautiful camera study of ice skaters. Miss Margot and Bert Clark, famous skaters are photographed against a magnificent ice mirage produced by the process camera. It is simply amazing to watch the figures arrested in motion, reversing it, multiplying, with the combination of regular and slow motion photography. Excellent titles enhance the beauty of this novelty—M. T. ANDREWS.

"The Crown Prince"

(Universal-Bull's Eye—One Reel)

THIS is a very funny slapstick featuring Neely Edwards with half American and half Russian background. Neely works in a pressing establishment in the slum district and on several occasions displays crack aptitude in the manipulation of shears when he cuts the coats in two on a pair of customers, and a pair of trousers on another. He is about to be fired when foreign emissaries mistake him for a runaway Russian Prince and carry him off to the country of "vitch" where Neely is ordered to marry a beautiful Princess. The terrorists threaten his royal life, but what's a bomb or two between a pair of lovers. Neely looks good in his Russian outfit and goes about his work at fast clip all through the picture.—M. T. ANDREWS.

"The Optimist"

(Universal-Blue Bird—One Reel)

OF all the avoirdupois comedians Charles Puffy comes nearest to the place once occupied by Fatty Arbuckle, it is a pleasure therefore, to see him in a vehicle befitting his make-up. In "The Optimist" the smiling-faced comedian impersonates an absent-minded groom who has formed a habit of being late for his wedding. His bride makes up her mind to marry the best man if Puffy doesn't show up at the appointed hour. The best man does everything in his power to keep him away from the church, but tricky fate interferes and hauls the groom to the minister's house in time to substitute himself for the villain. Puffy goes through a series of glum-defying incidents before he finally nods "yes" to the bespectacled minister. A commendable one reeler.—M. T. ANDREWS.

"The Lion Charge"

(Cranfield & Clarke—One Reel)

THE most jaded picture patron should find thrills aplenty in this stirring record of a lion hunt. All of the preliminaries are shown, including the trip to the hunting grounds, the natives beating the bush, the first appearance of the lion, and the rest. This, however, is merely incidental to the real punch of the picture, which comes when the lion charges directly at one of the hunters, who barely escapes. A shot brings the lion down, and the remainder of the film shows the transporation of the lion back to a native village. It closes with an interesting native dance celebrating the killing of their ancient enemy. The photography is all that could be expected in a subject taken under such conditions. General entertainment value is excellent.—L. C. MOEN.

"Wild America"

(Fox Variety—One Reel)

THIS one-reel novelty should have been named Beautiful America, for it presents an assortment of scenic beauty that is unexcelled in its pictorial appeal. From the wild domain of Alaska to Yellowstone Park and the rugged beauty of the Arizona desert, the natural wonders rivaling in grandeur the most famous foreign places of interest are contained in this film. Scenes from Alaska, Yellowstone Park, The Grand Canyon, The Rainbow natural bridge, and the Monument Valley in Utah follow in order shown. The last-named subject is a series of magnificent shots of rock monuments rearing against the skies, a mighty work of nature's hand. This reel deserves a place on any program.—M. T. ANDREWS.

"India Tea"

(Pathe—One Reel)

THIS is an industrial film made by Coleman Goodman for Pathe. The subject is the tea and an attempt is made to cover the complete cycle of its life, from seed planting to the consumer's table. The locale is in the heart of Assam, British India, where this picture has been taken. There is a variety of interesting scenes taken as the natives are shown at work first planting the seed, then caring for the plant, picking the flower, and finally in the process of preparing the plant for the market. The subject is quite well done and interesting.—M. T. ANDREWS.

A Correction

IN our review of "The Angelus," which appeared in the issue of April 24th, on page 1944, the direction of this picture was credited to David Horsley. This is an error. Arthur Maude has written and directed the picture and all pictures of the De Luxe Photoplays inspired by World Famous Paintings.

The Isle of Retribution

Impressive Melodrama With Beautiful Background

(Reviewed by Maurice T. Andrews)

HAD the incidents in this story been less imposing upon human gullibility, and the titling more deftly done, it would have been one of the great pictures of its kind. Even as it now stands, the picture is an uncommon addition to the long list of pictures with Alaskan background. It is regrettable that the editing shears have been applied too indiscriminately, or else the story poorly visualized, the unhappy result of which is that the picture lacks the unity of sequence, continuity is at times jerky and unrelated.

Against these minor demerits we have magnificent backgrounds, realistic atmosphere, and human conflict amid the frigid Alaskan expanse, lashing blizzards and numbing temperature. Victor McLaglen contributes a striking characterization as the smiling villain (with apologies to George Bancroft), and should be in great demand by big concerns for big roles; he deserves it. Lillian Rich and Robert Frazer create a likeable heroine and hero respectively, David Torrence and the remaining cast furnish good support. However illogical they may be, the picture abounds in melo punches that are quite stirring and will hold the audience in suspense. Great photography.

The Cast: Victor M'Laglen, Lillian Rich, Robert Frazer, David Torrence, Mildred Harris, Kathleen Kirkham, Inez Gomez. Author, Edeson Marshall. Director, James Hogan.

THEME: Melodrama. Dissipating son of a millionaire goes to Alaska and there is held captive by a brute giant. Through imposed hardships he is spurred on by the girl he loves, regenerates, whips the villain, gains the girl's love and returns to America, a real man.

PRODUCTION HIGHLIGHTS: M'Laglen's sterling character study as the brutal giant. The beautiful Alaskan background, the court scene, the whipping sequence, the avalanche, the cooling atmosphere of the picture.

EXPLOITATION ANGLES: Bill as hardy melodrama with colorful Alaskan locale. Advertise as snow picture for hot weather. Boost M'Laglen and the supporting cast. Use the title.

DRAWING POWER: The beautiful photography will lure them in, acting of Victor M'Laglen and the cooling effect will hold them in. Should please majority.

Length 6,388 feet. Released May, 1926.
Produced and distributed by F. B. O.

Comedy highlights of the First National feature comedy release "The Wilderness Woman"

Scenes from the Fox release, "A Man Four Square," in which Buck Jones is starred

Money Talks

Farce Comedy Doesn't Keep Its Pace

(Reviewed by Laurence Reid)

ANY picture which carries out a farce-comedy idea must be kept spontaneous all the way. If it slackens in pace the least bit or if it loses some of its sparkle the result is more or less disastrous. This piece started out with the best intentions in the world but the expectations are not fulfilled. In other words it becomes vague and wandering in its plot and incident.

The farcical twists evaporate and what develops is a series of slapstick gags as Owen Moore, like Syd Chaplin, dons dresses and a wig and proceeds to cut up some fairly amusing didoes. Owen appears as a flashy youth in the advertising business. He always manages to put up a good front chiefly through his ability to bluff his way. Eventually his wife tires of his unfulfilled promises and goes back to her mother. But the author, not neglecting the happy ending, sees to it that the youth stumbles upon prosperity. And all ends merrily and peaceful.

The characterization is the best feature of the picture, Moore's interpretation being breezy and to the point while Bert Roach and Claire Windsor handle their roles to extract all the humor and charm from them. The others are competent.

The Cast: Claire Windsor, Owen Moore, Bert Roach, Ned Sparks, Phillips Smalley, Dot Farley, Kathleen Key, George Kuwa. Director, Archie Mayo.

THEME: Farce-comedy revolving around young go-getter who gets into business and matrimonial complications.

PRODUCTION HIGHLIGHTS: Owen Moore's portrayal—and his masquerade in feminine clothes. The early scenes as hero tries to put over his personality. The incident involving the quarrelsome couple. The scenes aboard the yacht.

EXPLOITATION ANGLES: The title has a certain pulling quality about it—which can be used for advertising purposes. Bill comedy as a "second cousin" to "The Show Off." Feature Owen Moore in feminine attire and exploit the hero's go-getting ability.

DRAWING POWER: Title should attract as well as names of cast. Suitable for all types of houses, large and small. Needs strong support in big first run theatres.

Produced and distributed by Metro-Goldwyn-Mayer.
Length, six reels. Released May, 1926.

A Man Four Square

A Lively Western Melo With Goodly Parcel of Human Interest

(Reviewed by Maurice T. Andrews)

THEY have given Buck Jones another genuine vehicle, which though not as entertaining as "The Fighting Buckaroo," closely follows the trail of the former in every respect. Buck certainly gives evidence of consistent showmanship in this picture by selecting a story that will capture the interest, putting over the melo thrills snappily, and shaping a modicum of comedy element. The thrills are supplied via the rough-and-ready style when Buck is forced to battle not only his enemies but also his own pal for the possession of the girl they both love. In spots the picture is marred with sheer melo stunts, but they are of the class that will keep the audience in their seats, especially when Buck achieves a rescue of his disabled pal and the girl from the cabin surrounded by a burning underbrush. The scenario is developed as consistently as it is possible in a western to do, and there is not a slack moment in the entire film.

The Cast: Buck Jones, Marion Harlan, Harry Wood, William Lawrence, Jay Hunt, Sidney Bracey, Florence Gilbert, Frank Beal. Author, William McLeod Raine. Director, William R. Neill.

THEME: Western. A man in an effort to clear his pal of cattle rustling, is himself implicated and pursued by a sheriff's posse. The former turns against him for alienating love of the girl they both love. But by a heroic rescue of his pal and the girl, he gains the love of one and forgiveness of the other.

PRODUCTION HIGHLIGHTS: Buck Jones' lightning performance. The scene where he rescues his pal and the girl from fire, the realistic fights, stirring situations, consistent interest and suspense. Fine background and good photography.

EXPLOITATION ANGLES: If you get this picture after "The Fighting Buckaroo," there is no further need of exploitation. If before, you can promise them safely finest western, with human interest, in many months. The catchy title.

DRAWIN POWER: A crack western. Should please even the most meticulous followers of Buck Jones.

Produced and distributed by Fox.
Length, 4,744 feet. Released May, 1926.

Scenes from the Metro-Goldwyn-Mayer feature comedy "Money Talks"

Humorous and tragic highlights in "The Isle of Retribution," an F. B. O. release

The Wilderness Woman

Nothing New Here But It Amuses

(Reviewed by Laurence Reid)

THE idea contained here is not so new. Film audiences have grown accustomed to seeing a girl's reactions to city life after she has left a primitive home environment, and if a story carrying such a personality is worked out deftly it invariably succeeds in getting over. The twist here is in presenting the heroine's starting point as Alaska.

The director has resorted to some first class "business" in keeping you interested. Indeed, the visit of the girl and her crude father takes on the form of a sight-seeing tour—accompanied with little tricks of deportment and etiquette. All of this spells quite a bit of amusement—especially since the role of the parent is played by Chester Conklin. Those who enjoyed his work in a recent picture of Pola Negri's will appreciate his presence here—for he certainly enlivens the fun with his keen sense of burlesque.

If the picture serves no other purpose it manages to bring one a definite relaxation from worries and annoyances. Perhaps it is a trifle far-fetched for the sophisticated spectators, but even these cannot deny that it is refreshing. One point in its favor is the fact that it is consistent. It doesn't pretend to be anything but what it represents itself here. Conklin, of course, walks away with the acting honors with his sketch of the Alaskan prospector.

The Cast: Aileen Pringle, Chester Conklin, Lowell Sherman, Robert Cain, Henry Vibart, Harriet Sterling, Burr McIntosh. Director, Howard Higgin.

THEME: Comedy-drama built around girl's transition from primitive environment to the glare of Broadway.

PRODUCTION HIGHLIGHTS: Chester Conklin's amusing comedy as he takes in the ways of the city. The ride in the taxi. The scenes of Broadway night life, etc. The comedy gags involving the principals. The atmosphere and acting.

EXPLOITATION ANGLES: Play up contrast in action of plot. Feature the Alaskan visitors. Tie up with stores catering to feminine modes using idea of how primitive girl is fashioned over into a city model.

DRAWING POWER: O. K. for all houses, large and small. Should prove especially suitable for small towns.

Produced and distributed by First National.
Length, six reels. Released May, 1926.

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents.

Wanted

FIRST CLASS Chicago organist desires western position account of health, beginning September or October. Good organ and good money imperative. Prefer solo job but will consider any good opening. What have you to offer? Correspondence invited. Reply R. S., Motion Picture News, 845 S. Wabash Ave., Chicago.

MALE PIANIST, first class baritone soloist; one year present theatre as picture player. Union. Walter Schwartz, Liberty Theatre, Muncie, Indiana.

AT LIBERTY: theatre manager, nine years experience, have just sold theatre; reference, box office statements and bank deposits; can operate any make of projector, also experienced electrician. Will go anywhere. Box 690, Motion Picture News, New York City.

PIANIST desires engagement to play alone evenings only, in picture theatre within commuting distance from New York City. Box 680, Motion Picture News, New York City.

WANTED.—Used posters, photos, slides, banners and accessories of all kinds. Must be in good condition. Will allow liberal credit. Theatre Poster Supply Company and Sign Exchange, 327 E. Sixth Street, Cincinnati, Ohio.

CAMERAMAN. — Open soon for local news reel, special stunts, screen prologues, exploitation, amateur photoplays, contests, etc.; want permanent place; salary basis; reliable theatre only; own camera. Address Rowe, 6855 Vinewood, Detroit, Mich.

PROJECTIONIST.—7 years' experience. Best reference. Wants position. James Convey, 33 West 65th Street, New York City.

WANTED. — Exploitation man wants change. A-1 ad man. Prefers New York State. R. T. H., General Delivery, Uhrichsville, Ohio.

FOR SALE

Universal Camera 400ft. complete, tripod, twin arc, carrying trunks, perfect condition. *Write*

Carolina Film Co., Box 476
Asheboro, N. C.

For Sale

MOST BEAUTIFUL theatre in state for size of town —2,700 population; no competition; big brick building, 500 seats; big stage; pipe organ; modern, up-to-date; price $12,900.00. Ten-year lease, $40.00 month rent; forty miles from Indianapolis, Ind. Box 710, Motion Picture News, New York City.

FOR SALE.—Used theatre chairs of all descriptions. Immediate shipments. Largest stock of chairs in west. The Theatre Seating Co., 845 So. State St., Chicago, Ill.

CLOTH BANNERS. — $1.40, 3 x 10 feet, 3 colors, any copy up to 15 words; one day service; sent anywhere; also Bargain Paper Banners. Associated Advertisers, 111 W. 18th Street, Kansas City, Mo.

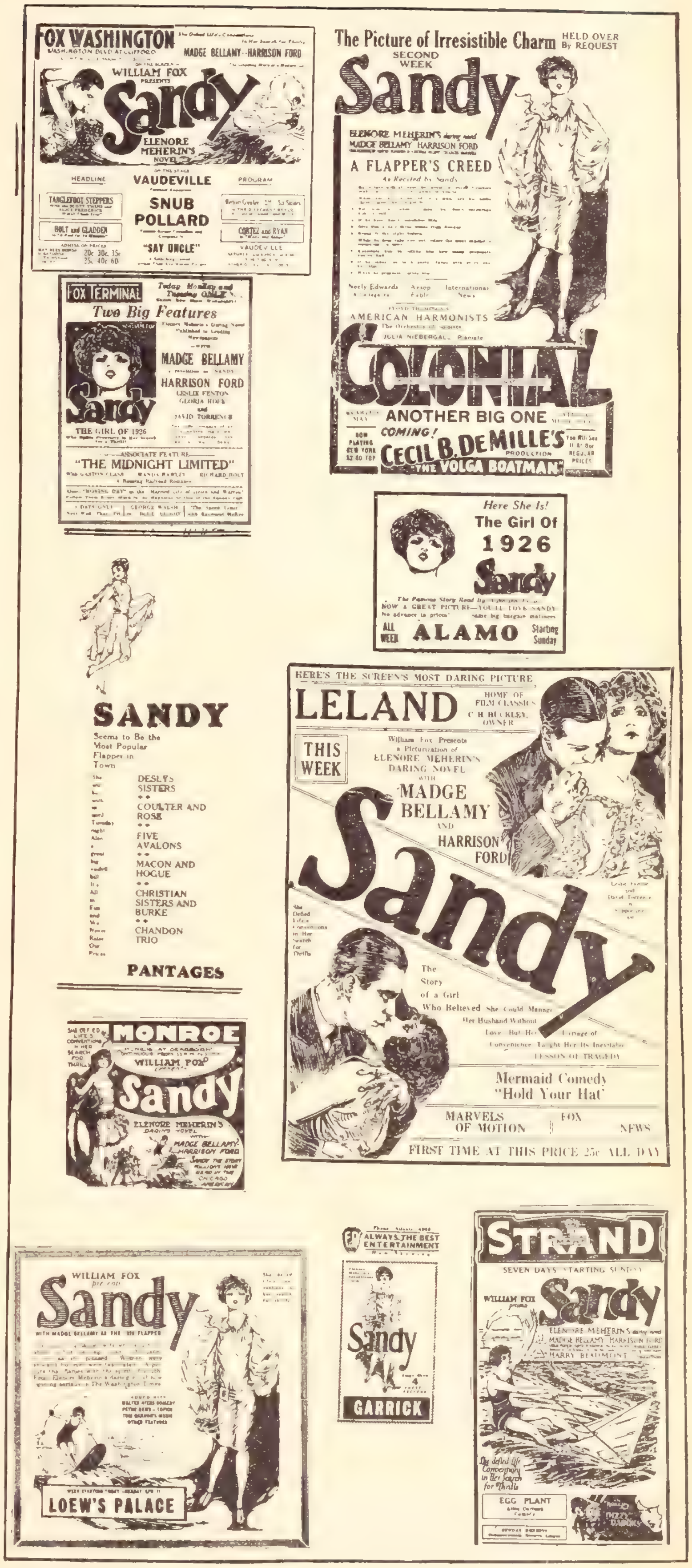
THEATRE — 575 seats. Population 5,000. 7-room flat and store in building. Cash required $35,000. T. Wardle, Amityville, L. I.

COMPLETE MOVIE THEATRE OUTFIT.—Used only one month. Consisting projection outfit of better type. Spot lights, signs, rugs, etc. Bargain. Tweel, 4624 - 6th Ave., Brooklyn.

THEATRE FOR SALE.—New combination theatre and commercial building consisting of 800 seat theatre, five stores and sixteen apartments in manufacturing city of 15,000, sixteen miles South of Chicago loop, in Calumet District. Address A. B., Motion Picture News, 845 S. Wabash Ave., Chicago.

SEVERAL used pipe and pit organs of standard makes, completely overhauled, traded on new Page organs; priced to sell. The Page Organ Co., Lima, Ohio.

THEATRE for long lease or sale. Fully equipped pictures or road shows. Seating capacity 900. Charels Bellinger, Findlay, Ohio.


FOX WASHINGTON
WILLIAM FOX PRESENTS
Sandy
ELENORE MEHERIN'S NOVEL
MADGE BELLAMY HARRISON FORD
VAUDEVILLE
SNUB POLLARD
"SAY UNCLE"
The Picture of Irresistible Charm
HELD OVER By REQUEST
SECOND WEEK
A FLAPPER'S CREED
AMERICAN HARMONISTS
COLONIAL
ANOTHER BIG ONE
COMING!
CECIL B. DE MILLE'S
THE VOLGA BOATMAN
FOX TERMINAL
Two Big Features
THE GIRL OF 1926
"THE MIDNIGHT LIMITED"
Here She Is! The Girl Of 1926
ALAMO
SANDY
Seems to Be the Most Popular Flapper in Town
DESLYS SISTERS
COULTER AND ROSE
FIVE AVALONS
MACON AND HOGUE
CHRISTIAN SISTERS AND BURKE
CHANDON TRIO
PANTAGES
HERE'S THE SCREEN'S MOST DARING PICTURE
LELAND
THIS WEEK
MADGE BELLAMY AND HARRISON FORD
Mermaid Comedy "Hold Your Hat"
MARVELS OF MOTION
FOX NEWS
FIRST TIME AT THIS PRICE 25c ALL DAY
MONROE
WILLIAM FOX
ALWAYS THE BEST ENTERTAINMENT
GARRICK
LOEW'S PALACE
STRAND
SEVEN DAYS STARTING SUNDAY
EGG PLANT

The value of good stock material for newspaper advertising is reflected in displays which first run houses used for the Fox production, "Sandy," a representative collection of which are shown in the group above. The ads were used by Fox Washington, St. Louis; Loew's Palace, Washington, D. C.; Monroe, Chicago; Alamo, Louisville; Mark Strand, Worcester; Fox Terminal, Newark; Colonial, Indianapolis; Leland, Albany; Garrick, Minneapolis, and Pantages, Salt Lake

Regional News from Correspondents

Buffalo

HARRY SIGMOND, general manager of the Tax Free Music Bureau of New York, returned to Buffalo on Tuesday, May 4, to again address the members of Buffalo Zone, Motion Picture Theatre Owners of New York, on the music tax question. There was a fine turn out of exhibitors who were greatly interested in Mr. Sigmond's speech and promised him every aid in his campaign to eliminate the tax on music for use in theatres, radio stations, etc. Arthur L. Skinner, manager of the Victoria, presided.

J. H. Michael, chairman of Buffalo Zone, M. P. T. O. of N. Y., William Dillon of Ithaca, president, and A. C. Hayman, Niagara Falls, member of the board of directors, went to New York the other day to confer with Will Hays on arbitration problems and to further discuss the affiliation of the exhibitors' organization with the Hays body.

Vincent R. McFaul, manager of Shea's Buffalo, was in New York several days last week conferring with Publix officials and arranging bookings for the summer months. With its modern refrigerating plant the big Buffalo house expects to continue excellent business in spite of the warm weather. Some of the biggest attractions obtainable will be offered during the next few months.

The Paramount Pep Club, composed of the entire personnel of the Buffalo branch of Famous Players-Lasky Corporation, held its annual banquet and dance, Saturday evening, May 8, in the Hotel Statler. Marvin W. Kempner, branch manager, was master of ceremonies. The affair was the most successful ever staged by the organization.

New York and New Jersey

LAST Thursday marked the opening of Fabian's Oritania Theatre, Hackensack, N. J. Miss Gladys Rice, formerly of the Roxy gang, sang the Star Spangled Banner. Vincent Lopez, Wolfe Gilbert and Rita Owin, also contributed to the evening's entertainment. The seating capacity of the house is 2,200. Among those present were: Abe Blumstein, of Commonwealth; Sam Rifkin, of United Artists; Sam Epstein, of Elvin; Irving Grishman, of Universal Press; Irving Wernick, of Aywon; Jeff Dolan, of Howell's; Charles Stombaugh, of Pathe; L. L. Baren, of Cranfield & Clarke; Louis Kitinsky, of the Big U; Joe Vergesslich and Arthur Kershwin, of First National; Elemer Hollander, of C. & C.; Louis Sobrosky, of Stanley Co. of America; Joe Stern and Louis Stern, Messrs. Bratter and Pollack, S. H. Fabian, Abe Fabian, Jacob Fabian, Harold Blumenthal, Sid Steron, M. Cohn, of Capital; Fally Marks, Messrs. Libman & Spanjer, M. Enelsen, of World Ticket Supply; Jules Sarzin, of Fox, and Chet Vanderbilt, of Red Seal.

Refreshments were served at the Oritania Club House after the show.

The house is one of the most beautiful in state and is reported to have cost $1,200,000. The policy will be strictly Motion Pictures.

An informal luncheon was given last Wednesday in the Hollywood Pictures Exchange in 729 Seventh Avenue, to celebrate the opening of the newest local distributing organization

Jack Bellman, President of the organization, was host to a continued stream of well-known motion picture exhibitors throughout the day.

Hollywood Pictures staff, acting as aides to Bellman, who was master of ceremonies, consisted of: Adolph Pollack, chief aid and vice-president; Nat Beier, Jersey manager; Fred Meyers, Brooklyn manager, and one of his able assistants, Richard Perry; Manne Rosenblum; secretary to the president, Miss Ida Marshon; Long Young, publicist of Gotham Productions, nad David J. Lustig, publicity man for Hollywood Pictures Corporation.

Congratulations in the form of thirty-two large floral success pieces and over a hundred telegrams wishing Hollywood Pictures success were received.

Definite opening of Jos. Stern's new Ritz Theatre, Newark, N. J., will occur Monday, May 17, according to A. J. Sabo, who has been chosen to manage Mr. Stern's latest enterprise. Manager Sabo comes direct from the Millburn Theatre, Millburn, N. J., another house belonging to the Stern circuit, and this new appointment is a testimonial to his ability as a successful theatre manager.

The Ritz, reported to be the finest house in the Stern circuit, seats 2,500 on one floor and Spanish type architecture strikes a predominant note. One of the features adding to the beauty of the house, is a large marble fountain in the centre of the foyer.

Another change of management among Jos. Stern's theatres has to do with Sam Broskie, brother of Maurice Broskie, who is soon to open a house at Nutley, N. J. Sam Broskie will succeed A. J. Sabo at Stern's Millburn Theatre. Sam was the former manager of Lou Gold's Cameo, Newark. The Millburn is a 1,200 seat stadium type theatre.

Jake Bascombe, night driver for Prudential Film Delivery in the Heights section of New York City, was one of the passengers aboard the train in a recent Lexington Avenue subway mishap, according to report. He received a rude awakening and was badly shaken up.

Several announcements of new theatre projects in this zone and change of ownership have been recently announced: A banking syndicate headed by Iran Bolognino, has purchased property at the corner of Third Street and First Avenue, New York City, where construction of a theatre and store building will soon start. This same syndicate has built a number of theatres on the lower East Side.

On the right a group of local exhibitors who dropped in to wish Jack Bellman success with his newly opened Hollywood Pictures Exchange. On the left, Bellman is seated in centre, and standing in the background are Fred Meyers, Dick Perry, Adolph Pollack and Nat Beier. Dave Lustig and Lon Perry are crouched in the foreground

Leo Brecher and associates have taken a twenty-one-year lease on the Olympic Theatre and store building at Broadway and 107th St., N. Y. C. Mr. Brecher has operated this house for the past two years. The lease is said to involve $1,500,000.

A report is also out that James Lyons is active of late in the way of acquiring and building theatres in the vicinity of Washington and Butler, N. J.

Another project, though a small one, is a 500-seat house to be built at 596 Lenox Avenue, N. Y. C. It will cater to colored patronage.

Julius Leventhal has recently taken a lease on the Opera House at Bayonne, N. J. Leventhal also operates Stock houses in Union City and Hoboken.

Another change of ownership reported concerns the Colonel Theatre, Willis Avenue, Bronx. Paul T. Werner is said to be the new owner.

The Roslyn Theatre, Roselle, N. J., is also reported to have been taken over by Herman Gordon.

Brooklyn is to have another in the Fort Hamilton Parkway section, according to a recent announcement. It is a 2000-seat house to be erected by Henry Kornblum, on the corner of the Parkway and 67th Street.

Harry T. Nayor, of Yonkers, N. Y., reports that his Terrace Theatre will be ready to open Decoration Day. It will have about 700 seats and will be a second run house. Mr. Nayor is head of the Nayor Amusement Corp., at 256 Ashburton Avenue, Yonkers.

Fred Mertens will close his Majestic Theatre, Jersey City, for the summer months, during which time it will undergo alterations and redecorating in order to be in tip-top shape for a fall opening.

Kaiserstein's Strand, at Bayonne, N. J., will also close for the summer on or about June 1.

A summer opening reported is that of the Castle at Long Beach. It is scheduled for Decoration Day.

Sol Raives has returned from a week end spent at Atlantic City.

Manager Leff, of the Star Theatre, Southern Boulevard, N. Y. C., plans to sail for Europe during June.

Detroit

MAX BALABAN of the Balaban-Katz organization was here last week to visit Detroit's downtown theatres, and at the same time look over the progress of the 5,000-seat Michigan theatre.

John Sanders has been engaged as a member of the W. D. Ward Productions on the sales staff. Sanders is a veteran and has covered most all the territories in the state of Michigan.

H. Krueger, formerly assistant manager of the Alhambra theatre, has been promoted to manager of the Strand. Both these houses belong to the Kunsky circuit.

Lloyd Hendrich has taken Ben Wachnancy's position as chief accountant at the local Paramount office.

Ed. Traver formerly operating the Dix theatre in Detroit, has opened the Holden theatre which has been closed for the past year.

Fred Bartow has been assigned to the Detroit Paramount office as exploiteer taking the place of Ed Wall who has been transferred to the Chicago office.

F. J. Shepard, formerly branch manager of Associated Exhibitors' office in New Haven, Conn., stopped off for a week's stay in Detroit visiting the Associated office here.

M. Kaliski, owner of the Farnum and Park Theatres in Detroit, has goin to Europe taking with him his automobile. He intends to tour the entire continent.

John Frederick Morgan, city salesman for Pathe, on his second visit out this season shot a 78 over the Hawthorne Valley Golf Club east course last Sunday morning.

Norman Lane, formerly of Louisville, Kentucky, after wintering in Detroit is now summering at the Associated Exhibitors office as booker.

Ed. Beatty, Col. Butterfield, Mike Scheenherr and Geo. Trendle were among those who attended the National Vaudeville Association of America convention in New York City last week.

Henry Koppin has taken over the Harmony Theatre in Detroit.

Fred Howard, who has been selling pictures for Favorite Films, has joined P. D. C. sales force covering the east side of Detroit.

Harry Ross, Paramount district manager, spent last week-end in Detroit. Harry and his family are still making their home in Chicago.

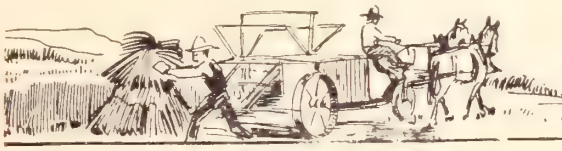
Jimmie Carrier, who has been manager of the Broadway Strand for sometime, is now special representative in this division for Universal as Theatre Exploiteer.

Joe Portell, of the Delray and Greenwood Theatres, is leaving for Europe to visit several southern countries and also part of northern Africa. He expects to return to Detroit about the first of September.

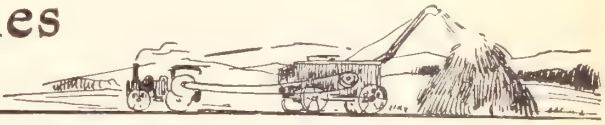
A. C. Schweigart has taken over the entire management of the Doric Theatre in Detroit, from Mr. Donlin, his former partner.

The local office of Metro-Goldwyn-Mayer will attend the regional convention on Monday, May 10th, in Buffalo.

Charles Carlisle, of the Mecca Palace Theatre, Saginaw, denies the rumor going around that he has either leased or sold his theatre or that he contemplates any such action.



Des Moines



THOSE who attended the First National convention in Chicago the last of April were E. J. Tilton, manager; Art Johnson, booker; Lew Ellman, W. Hackman, C. A. Pratt and Bill Sinter, salesmen. They all came back safe, sound and sober.

M. J. Weisfeldt, division manager for F. B. O., has been visiting the Des Moines office.

W. R. Liebman, manager of the office of Pathe, attended the sales convention in Chicago.

W. E. Banford, manager of the Metro-Goldwyn office, drove back from the national convention in New York and had a splendid trip.

Attending the regional convention of Metro-Goldwyn-Mayer in Chicago on May 12 are Harry Gottleib, Carl Reese and Jack Kennedy, salesmen; Park Agnew, booker, and W. E. Ba ford, manager.

Roy Jones, of the Gem Theatre, Des Moines, has bought the Blizzard cooling plan for his theatre.

Allison and Stephens, booker and shipper for Universal, drove all night to get back to work on Monday after a pleasure jaunt to Kansas City.

Manager Toensen, of the Parrot Film Company, Des Moines, made a business trip to Davenport. Visitors are now being received at the new offices of Parrot Films.

Visitors in Movie Row were M. L. Dixon of Mt. Pleasant, M. A. Brown of the Forest Theatre at Forest City, Wes Booth of the Strand at Belle Plain, and Art Reading of the Princess at Harvey. Also Charles Carpenter of the Majestic at East Moline. Mr. and Mrs. C. M. Booth of the Majestic Theatre at Wellman, last week made their very first visit to the film exchanges.

New cars which have appeared in Film Row are the new Buick owned by P. W. Robbins, salesman for Famous Players; a Nash owned by C. H. McClintick, booker for Famous Players; the Cadillac belonging to Manny Gottlieb, manager of the Universal branch; a Chrysler purchased by Joe Jacobson, Universal salesman; the Ford sport model, owned by Donald West, shipping clerk for Metro-Goldwyn. Miss Benjamin, secretary and treasurer of the Film Board of Trade, expresses a Packard as her preference.

Jake Cohen, owner of the Strand Theatre at Ottumwa, has also purchased the Circle and Empire at that city. Mr. Cohen recently sold the Lincoln Theatre of Des Moines.

Les Phillips, who has taken the managership of the office of Producers Distributors, is now attending the convention in Los Angeles. Mr. Phillips was head salesman for the Exhibitors Supply Company from their Des Moines Office E. J. Lipson, who was formerly representing Producers Distributors, is now travelling for the Arctic Fan Company of Chicago.

The business men of Granger, Ia., have purchased a machine and complete equipment for a new outdoor theatre which they will operate for the first time in Granger this summer. Equipment was bought from the Exhibitors Supply Company.

J. A. Lane, who is opening a new theatre at Iowa City, the Majestic, has set his opening date as May 15. The decision upon the opening date has been delayed by the failure of the Fire Chief to put his O. K. upon the building's construction.

Complete Mazda equipment was bought by the Rialto Theatre at Bedford, owned by H. Stanley and G. Cecil.

The Community Theatre at Elliott, Ia., was sold by L. H. Ireland to the Commercial Club.

A. M. Leitch has bought the Royal Theatre at Spirit Lake from Howard Varing.

The business men of Hastings, Ia., will have charge of the theatre there. The theatre was sold by K. P. Hull. .

F. A. Burquist has bought the Lincoln Theatre at Stanhope from H. Gottlieb.

The Lyceum Theatre at Slater was sold by the American Legion to Ed Winsett.

S. R. Nelson sold the Our Theatre at Brayton, Ia., to Lawrence Lehr.

The Des Moines Film Exchanges Ball Team is a team which has never met defeat. Now the demons of the diamond are anxious to take on the world to further establish their championship. They are especially anxious to vanquish Omaha and challenge especially to the ballplayers of that city is hereby issued. Answer to the challenge may be sent to Park Agnew, assistant manager of the Metro-Goldwyn office, who is one of the managers of the local team.

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New York City
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Los Angeles, Cal.
1922 So. Vermont Ave.

Butte

MEMBERS of the Montana Board of Trade met in executive session last week. J. W. Heineman, president of the board, presided, while Secretary Harry Meyer, who is also General Counsel for the film men, was in attendance. Matters of importance were discussed and the members adjourned to meet later in the week.

Albert Nadeau, exhibitor and owner of the Bluebird Theatre in Anaconda, was in Butte the past week doing some film shopping.

Johnnie Havan, manager of the Liberty in Butte and the Liberty in Helena, has just reported the theft of several thousand rubles in Russian money. He left the money in his room at Butte and while he was in Helena the money was taken.

Plans are being made to enlarge the stage at the American Theatre so that it will be large enough to take care of the elaborate musical programs being planned for the American when North Coast takes charge.

W. J. Sullivan, manager for the Rialto and American Theatres, has just added an exploitation man to his staff in the person of M. H. Burke. Mr. Burke was at one time connected with the Silver Bow Amusement Company so that his return to his old place is decidedly welcome.

E. T. White of Livingston, exhibitor for the Strand Theatre, has been visiting the local film mart for a few days.

Marius Anderson, who for the past several years has been the owner of the Liberty and Orpheum Theatres at Kalispell, has sold his interests to his son, Carl Anderson, and R. D. McDaniel. The new owners have been in the oil business and recently made a "clean up" so have decided to devote all of their time to the theatre interests hereafter.

Carl Anderson has sold a half interest in his Columbia Theatre at Columbia Falls to Mr. McDaniel.

The Liberty Theatre at Kalispell is one of the most modern and beautiful theatres of the Northwest territory.

Frank Murphy, booker-manager for Famous Players, is just leaving his office here to make an extended trip over the state.

Miss Florence Gordon, film inspector for Famous Players, has been very ill the past week and is in a local hospital expecting to undergo an operation.

Miss Bertha Crowl, stenographer for Famous Players, is at her desk again after a serious attack of pneumonia.

C. R. Wade, local manager for Producers Distributing Corporation, has just started for Los Angeles, where he will meet his fellow workers in a big convention. He will be gone for at least two weeks. Mrs. Wade has been in the sunny southland for some months and has just returned home.

J. R. Vickers, exhibitor for the Liberty Theatre at Hardin, Montana, is quite enthusiastic over his comedy programs.

E. C. Shaffer, local manager for Greater Features, has been in Butte most of the week. Last week he spent in eastern Montana and spent some time with exhibitors in Billings.

Wm. Hughardt, manager of the local Pathe exchange, has returned from New York, where he attended the convention for the Pathe representatives.

Baltimore

A SETBACK has been given the plans of the Stanley Crandall Company of Washington, D. C., to build an up-to-date million-dollar playhouse on the site of the present Academy of Music, recently purchased by that company from the Shubert Interests.

The present building was to have been razed and the new playhouse built and in operation by December, 1926. As it is necessary to have foundations 12 feet deep instead of 5 feet as at present, this has delayed the work.

The Academy of Music is one of the oldest theatres in the United States and it was sold for about $650,000 recently to the Stanley Crandall Company.

Joseph Robins, father of Samuel and Fred Robins, directors of the Century Roof and Garden Roof orchestras respectively here, is busily getting his concessions at Virginia Beach ready for the summer season. Fred will join his father later in the season. Sam has taken his orchestra on a tour over a vaudeville circuit.

Several representatives of the Marcus Loew Interests, including Lionel Keene and M. Stewart, came to Baltimore on Saturday, May 1, to look over the Century and Parkway Theatres, recently acquired by Mr. Loew. Mr. Stewart has remained in Baltimore.

Joe La Rose has resigned as manager of the Embassy Theatre here, operated by the Independent Theatres Corporation, Philadelphia, of which Samuel Berman is president. Mr. La Rose was connected with the Fox Theatre, Philadelphia, before succeeding J. V. Carney as manager of the Embassy. W. J. Hagerty is now managing the Embassy temporarily.

E. A. Lake, manager of Keith's Hippodrome theatre here, and Mrs. Lake went to Brooklyn, N. Y., Saturday. Edgar Allen Lake, their two-months-old son, died and he was buried in Brooklyn.

George F. Lenehan, Washington, D. C., division manager of Producers Distributing Corporation, has recovered from an operation for appendicitis performed on him while he was in Atlanta, Ga., recently.

Evans Brothers, Inc., Lonaconing, Md., have bought the Rink Theatre, Barton, Md. The playhouse is open every night now.

Indianapolis

THE Palace Theatre at Rensselaer, Indiana, has been taken over by Frank Kresler. The former owner of this theatre was A. M. Robertson.

The Hollys Theatre at Newport, Indiana, has been taken over by R. A. Warren.

The Ft. Branch Theatre at Ft. Branch, Indiana, has been taken over by Hollis.

The Riley Theatre at Ft. Wayne, Indiana, has been taken over by Wolbrock.

Wm. Ratz, local manager for Producers Dist. Corp., is attending the Producers Dist. Corp. convention in Los Angeles, Calif.

The Rex Theatre at Montezuma, Indiana, which has been closed since the first of the year is reopened under the management of Ralph Young who formerly operated a theatre at Polo, Illinois.

Pat Boyle, of Fowler, Indiana, was in the city this week making arrangements with the Circle Theatre management to book the popular Radio entertainers, Ford and Glenn. This team will show at the Circle Theatre the week of May 30th.

Chicago

BUSINESS Manager Jack Miller of the Exhibitors' Association of Chicago, and H. M. Richey of the Motion Picture Theatre Owners of Michigan, went to Minneapolis this week to attend the convention of the Motion Picture Theatre Owners of the Northwest, of which Al Steffes is president.

Western Sales Director Don B. Ledderman of Associated Exhibitors, has resigned and is no longer connected with that company. It is Mr. Ledderman's intention to take a few days' vacation, most of which will be spent in New York City, and then handle the sales of a large number of theatre properties which he has lined up.

Vice-President Sol Rogers, of Fox Film Corporation, stopped in Chicago this week for a conference with local executives of his company and then proceeded to New York City.

Julius Goodman, owner of the Douglas, Parkway, Marshall Square and Illington Theatres, is enjoying a brief vacation at French Lick Springs.

Clyde Eckhardt, on his return from Fox's convention in Los A-geles, called a regional sales conference at Fox's local exchange. Managers, assistant managers, salesmen, bookers from four exchanges, headed by Manager Sid Abel of Minneapolis, John Nolan of Milwaukee and "Peck" Gummersall of Indianapolis, attended. The meetings were held at the Drake Hotel and following the business sessions a dinner and theatre party brought the meeting to a close.

EMPIRE LABORATORIES INC.
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DEVELOPING AND PRINTING MOTION PICTURE FILM

Kansas City

ANYHOW, he tried it. Roland Thompson, booker for the Mid-west Film Distributors, Kansas City, sought to fly to the rescue of M. G. Kirkman, owner of the Strand theatre, Hays, Kans., Saturday, and deliver some film in an airplane that couldn't have been delivered otherwise. He printed several hundred handbills to throw away at Hays and the good patrons of the theatre waited and waited. Thompson never arrived. A 60-mile gale forced him to land in a wheat field near Topeka, Kans.

C. M. Pattee, one of the pioneer exhibitors in America, who operates the Pattee theatre, Lawrence, Kans., will close his house next month for some novel improvements. He will carry out the old English idea, installing the more choice seats in the balcony. Box seats, an orchestra and added facilities in the projection room are among the improvements planned. The admission will be increased slightly.

Simplex projectors, a General Electric motor generator, a Payen Halftone screen and Superlite lenses have been contracted for by the Miller Enterprises of Wichita, Kans., for their Klock theatre, Pittsburg, Kans., which is undergoing extensive remodeling.

Among the out-of-town exhibitors in the Kansas City territory this week were: E. V. Turner, Panama and Garden theatres, Burlingame, Kans.; Ben Hill, City Hall theatre, Belton, Mo.; J. G. Allison, Eureka theatre, Weston, Mo.; W. H. Hardman, Regent and Royal theatres, Blue Rapids and Frankfort, Kans.; Ed Peskay, Tivoli, St. Joseph, Mo.; H. Kirby, Dearborn, Mo.; H. Kallmeyer, Glasgow, Mo.; Walter Wallace, Orpheum, Leavenworth, Kans.; J. A. Housey, Calhoun, Kans.; R. Davis, Holden, Mo.; Glenn Dickinson Enterprises, Lawrence, Kans.; 'Doc" Miller, Miller Enterprises, Wichita, Kans.; A. H. Kloepper, Byers, Excelsior Springs, Mo.; C. W. Trickett, Bird City theatre, Bird City, Kans.; E. E. Frazier, Grand, Pittsburg, Kans.

The New Centre, Waldo, and the Baltis theatres, Kansas City, have installed Arctic Nu Air systems and completed other interior improvements in preparation for spring business.

"What do I want most? A shave and haircut."

That was the spontaneous retort from Adolph Eisner, former president of the M. P. T. O., Kansas City, upon his return from Chicago and New York, where he had been on a "big deal," the details of which he could not reveal. Having sold his Circle theatre recently, almost anything can be expected from him now.

Kansas City's movie row worked overtime this week.

R. S. Ballantyne, assistant southern division sales manager for Pathe, held a sales meeting for the Kansas City staff at the Hotel Muehlebach. Ed Lowery, formerly with Midwest, has joined the Warner Bros. Vitagraph sales force.

Leon Abreham, formerly assistant Pathe branch booker, now is a full-fledged salesman for that company. He was succeeded in the booking department by Howard Hancock.

L. F. Durland, assistant manager of Independent Film Exchange, was confined to his home because of illness.

C. L. Hickman and A. M. Levy, formerly with Fox, have joined the sales staff of United Artists.

A quick trip through the Kansas City territory was made by C. A. Jones, Educational branch manager.

G. S. White, publicity director, and J. R. Wilson, sales manager, both of Educational, were Kansas City visitors.

During the absence of Tom Byerle, branch manager of First National, A. H. Chaffee, cashier, is in charge of the office.

Guy F. Navarre, United Artists branch manager, is in Wichita, Kans., on business, while M. A. Levy, Fox branch manager, departed for a swing around the key centres. Fox officials of Omaha, Oklahoma City, attended a two-day meeting in Kansas City at the Hotel President.

A motor transportation system between Kansas City and St. Joseph, Mo., has been established by the Exhibitors' Film Delivery and Service Company.

The following changes in ownership and new theatres in the Kansas City territory have been announced: Opera House, LaCrosse, Kans., sold by M. M. Wilson to J. E. Andrews; Lucille theatre, Elmo, Mo., purchased by Z. T. Van Sickle from C. L. Abbott; Township Hall, Placo, Kans., purchased by James Coddington; Riggs theatre, Weatherby, Mo., purchased by O. P. Caster, who will change the name of the house to the Star theatre; Princess theatre, North Topeka, Kans., purchased by Eli Urlamperl from E. S. Meyers; Garden theatre, Burlingame, Kans., taken over by E. V. Turner; Bird City theatre, Bird City, Kans., is completed, having been constructed by C. E. Trickett; McLough theatre, McLough, Kans., purchased by George Casebear from E. C. Whitly; Leeton theatre, Leeton, Mo., has been taken over by J. A. Houseley; Community theatre, Oneida, Kans.; Munden theatre, Munden, Kans.; Gem theatre, Severns, Kans.; Opera House, Newton, Kans., and Parple thatre, Wichita, have been closed temporarily for improvements.

Canada

THERE were two big parties in Toronto on the occasion of the 15th Birthday of the Famous Players-Lasky Corporation. One was the official observance of Paramount's progress while the other was a farewell by many associates and friends in the moving picture business to Jack Arthur, director of presentations for Famous Players Canadian Corp., who was leaving for the British Isles for a complete rest and visit with relatives.

Phil Reisman, Mel Schuberg and others of New York attended both parties and M. A. Mulligan, Canadian general manager for parties and M. A. Milligan, Famous Lasky Film Service; H. L. Nathanson, Arthur Cohen of Regal Films, and others brought greetings. J. M. Franklin, manager of B. F. Keith's Theatre, Ottawa, spoke in behalf of the Keith-Albee interests.

H. M. Thomas, of Winnipeg, Manitoba, has been making a business trip to Eastern cities for the purpose of arranging details for picture bookings for the next three or four months. Mr. Thomas is general supervisor of theatres in Western Canada for Famous Players Canadian Corp., Toronto, and is the manager of the Capitol Theatre, Winnipeg.

The Princess Theatre, owned by the Zakoor Brothers, at Chatham, Ontario, has been re-opened after being dark for several months to enable the structure to be rebuilt after a destructive fire, the opening ceremony being carried out by Mayor Thompson of Chatham. The Princess is operated under the auspices of Famous Players Canadian Corp., and the manager is A. P. Drohan who is also in charge of the Griffin Theatre, Chatham. Screen setting, scenery and electrical fixtures were installed by William Dineen of Toronto, a specialist with Famous Players.

The death is recorded at Toronto, Ontario, of Mrs. Minnie Griesman from pneumonia after a short illness at the age of 42 years. Mrs. Griesman was the owner and manager of the College Theatre, one of the older of the neighborhood theatres in Toronto. Her husband, who died a number of years ago, was one of the first local exhibitors, being the proprietor of the Moss Park Theatre in the early days. Mrs. Griesman, who was a sister-in-law of Mr. Gebertig, owner of the Bluebell Theatre, Toronto, is survived by a son and daughter.

Kenneth Leach, proprietor of several theatres in Calgary, Alberta, has remodelled the Strand Theatre there, which he acquired recently, and has closed the Regent Theatre for the summer months to concentrate his attention on the Strand. He operated the Regent Theatre for years.

Manager Phillips of Luna Park, Hull, Quebec, announced on May 8, that a feature of the summer season at the amusment park, which is to open shortly, will be a moving picture theatre, with popular prices prevailing.

Put old man gloom back into the Mothballs

Here Comes ~

GENE TUNNEY

A real money star in a Pathéserial

Albany

THE past week was characterized by a number of shifts among the salesmen along Albany's Film Row. Leon Herman, who has been connected with the Universal exchange, and Dick Melvin, who has been with Fox, swung over during the week to the Metro-Goldwyn-Mayer exchange. Mr. Herman will cover the southern tier and Mr. Melvin will work north. Harry Bosset, of Boston, arrived in town and will cover northern New York for Fox.

Two new theatres are scheduled to open in Utica this month. John Augello's house will open about May 15, according to present plans, and W. H. Linton will open his Olympic Theatre about May 18, although decorators are still busy.

M. J. Hardy has closed his theatre in Clayville for the summer. The Casino in Victory Mills, run by S. J. Cummings, has also closed and will not reopen until September 26.

Moe Streamer, of New York City, manager of United Artists, and Jules Levy, sales manager for the same company, were in Gloversville during the past week, spending several hours with the Schine brothers.

Among the visitors along Film Row last week were Bill Smalley, of Cooperstown, and Tom Thornton, who has the Orpheum in Saugerties .

The sympathy of Film Row is extended through these columns to Edward Lewin, local representative for United Artists, who was called to New York City last week, through the death of his sister.

Fred Mausert, owner of the State Theatre in Glens Falls, has provided a large space for the parking of cars, and charges fifteen cents for parking privilege, the same price as admission to his theatre.

Jerry Sullivan, manager of the Rialto in Glens Falls, tried out a road show last week, with such success that other shows may be booked from time to time.

Jerry LaRock, of Warrensburg, is now running three nights a week. His house is being redecorated and new fans are being installed throughout.

The first direct information in regard to the condition of Jake Golden, manager of the Griswold Theatre in Troy, was brought to town last week by E. M. Hart, of New York, who journeyed over to Boston and called on Mr. Golden, who has been confined to a hospital there for several months. According to Mr. Hart, there is a chance that Mr. Golden will recover, although he weighs little more than ninety pounds at present.

Walter Roberts, manager of the Troy Theatre, has rented a camp for the summer at Burden Lake. Mrs. Roberts, who has been ill for several months, is on the road to recovery and the couple will probably be able to take possession of the camp for part of June.

Barney Lumberg, Rae Candee and Nate Robbins, all of Utica, made up a fishing party last week that spent several days in the Adirondacks, but returned without bringing any of the speckled beauties with them.

Harry Lux, of the Alhambra in Utica, reports business as being up to snuff these days, and declared last week that there would be no change in the policy of the house during the summer.

No definite decision has yet been reached in Ogdensburg in regard to the erection of a new theatre in that city. The former house was burned to the ground several months ago.

Few motion picture theatres in New York State ever opened under more auspicious conditions than the Opera House in Lowville, which reopened last week. The village band turned out for the occasion and the affair was really a community event. The merchants staged a spring sale for the occasion and many from the country districts remained over for the opening of the theatre.

Fred A. Perry, manager of the Liberty Theatre in Watertown, earned the thanks of the owner of a business block in that city through quick action that probably prevented what might otherwise have been a serious fire.

A. T. Mallory, of Corinth, is building a big parking space for automobiles, adjoining his theatre, and plans to make a drive for automobile patronage during the summer months.

E. J. Hayes, the new manager for Pathe, spent a portion of last week in Utica, calling on exhibitors in that city.

The exhibitors in Utica are not worrying over the effects of daylight saving for the city is operating on Standard time, and it is understood, will continue to do so throughout the summer.

A. J. Pincus has been added to the local Pathe force as a salesman. H. C. Bissell, local manager for Universal, was in New York during the week.

The young ladies employed at the Paramount exchange in Albany blossomed forth last week in smocks, and created quite a sensation along Film Row.

The Rosewind Theatrical Company has moved its offices in Rensselaer and an undertaking establishment is now occupying the building which was formerly the headquarters of the company.

The Palace Theatre in Watertown is being remodeled at the present time and a new ventilating system is being installed. John S. McCormick has just been made assistant manager of the theatre.

Blanche Stock, assistant pianist at the American in Troy, is back on the job, following an illness of several weeks.

When George Ames left here the other day to assume the management of the Pathe exchange in New Haven, he carried a brand new traveling bag which was the gift of employees in the local office. The presentation speech was made by R. J. Meigs, who officiated as toastmaster at the dinner.

Cleveland

MORE than fifty exhibitors came from all parts of northern Ohio to attend Paramount's fifteenth birthday party which was held recently in Cleveland at the Winton Hotel. Harry Dodge, division manager; E. H. Brauer, branch manager, Duke Clark, district field manager, and Lou Edelman of the home office, were hosts. A buffet luncheon was served, after which the meeting continued. In the evening the guests assembled for a banquet.

LOOK AHEAD
KEEP AHEAD
WITH
COLUMBIA PICTURES
"COLUMBIA" EXCHANGES EVERYWHERE

Thieves broke into Harry Horwitz' Olympia Theatre, Broadway and East 55th St., early one morning last week, and got away with $1,000.00. The safe was broken open and the money taken, but nothing else in the office was disturbed. No trace of the thieves has been found.

Nathan Cohen and M. L. Hainy are the new owners of the Alvin Theatre, Ontario Ave., Cleveland. They recently purchased the house from Messrs. Lefkowitz and Polster, leading circuit owners.

The Castle Theatre, 7305 Wade Park Ave., Cleveland, has a new proprietress. She is Mrs. K. E. Bradley, who purchased the house last week from Albert Horowitz.

Edward Vanderhof, popularly known as "Van" during his four years tenure of the office of booker for the local Goldwyn exchange, is now head booker for the Cleveland Warner office. Van has been out of the picture business for the past year and a half.

Norman Moray, Cleveland Warner Bros. exchange manager, has just returned from a swing around the southern part of Ohio.

Earl Kramer, eastern Universal sales director, who was seized with an attack of appendicitis while visiting the Cleveland exchange, has been discharged from the hospital and is now convalescing in Atlantic City accompanied by his mother and Joe Friedman, Universal sales executive.

Cleve Adams, central division manager for F. B. O., marched down the aisle to the tune of Lohengrin's Wedding March recently with Miss Ruth Schnitzer on his arm. Miss Schnitzer is a sister to J. I. Schnizter, vice-president of F B. O. Cleveland offers felicitations to the happy couple.

Stanley Kartucek has installed a new organ in his New Washington Park Theatre, and is very much pleased with it.

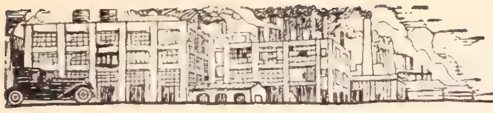
Allen Simmons, of the Allen and Dome Theatres, Akron, and G. Gulia, of the National Theatre, Akron, aren't a bit worried about summer business. They have just purchased Riverview Park, a large outdoor amusement park, and if it's too hot for folks to spend their money for admission to the theatres, Simmons and Gulia will be just as well satisfied to see them at Riverview.

O. L. Braley, of the Princess Paramount Theatre, Toledo, has just returned from wintering in Florida. Braley has dabbled successfully in Florida real estate, but now he's ready to concentrate on motion picture exhibition.

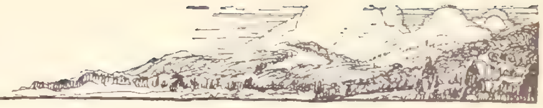
A Fox regional sales conference was held in Cleveland at the Statler Hotel last week-end. E. C. Granger presided at the meeting which was attended by the branch managers, assistant managers, bookers and salesmen of Cleveland, Cincinnati, Detroit and Buffalo. About forty were present, at which time sales policies for the year were outlined and an interchange of sales ideas given and taken.

The Park Theatre, Youngstown, presided over by the famous Schagrin twins, Max and Joe, closed its doors on May 15th for several weeks during which time the theatre will undergo a major operation, including new decorations, cleaning and painting both inside and out.

Announcement has been made of the sale of the Main Theatre, East 25th St. and Scoville Ave., Cleveland, by the W. and I. Company to J. V. Wolcott. Wolcott also has the Princess and Standard Theatres, both downtown movie houses. The Main Theatre has 1,100 seats. Sale price is reported to be $25,000.



Cincinnati



MAX MARGOLIS, formerly with Universal as salesman in W. Virginia, is now doing the city for F. B. O. The reason for Max's change is obviously a very pretty girl who is soon to become Mrs. Margolis. The ring and everything has been settled upon.

Chas. Lowenburg, Universal exploiteer, has just returned from a trip up state, putting over several pictures with George Fenburg of the Auditorium Theatre, Newark, O. He reports that George is still the same pleasant showman as of yore and that he still will go the limit on exploitation.

Cecil Topton, general manager of The Hyman theatrical interests in W. Va., has given up the idea of becoming a pocket billiard champion and is going in for golf this summer.

Joseph Stern of The Marlowe Theatre, Ironton, O., spent several days in the city last week.

Former Mayor John Oster, Sr., of Washington C. H., O., and now manager of several theatres in this city, graced Film Row with his presence last week end.

Ralph Kinsler, well known film salesman recently with First National, has severed his connections with that firm and is now carrying the portfolio for Metro-Goldwyn-Mayer.

Don. Schierrella of the Virginia Theatre, Charleston, W. Va., is contemplating many new features for the summer months

T. O. Tuttle is the new branch manager for Universal in Charleston, W. Va., succeeding Jack Daily resigned.

Chillicothe, O., must have been deserted last week as far as theatre managers were concerned, for the Meyer Bros., owning several houses, and John Kaiser, managing several others, were in the city at the same time.

When it come to versatility in the show game no one has it on August Crist, of the Opera House in Williamsburg, O. Gus, besides managing the house, sells tickets, plays the organ and accompanies himself on the trumpet whenever necessary. So fond is he of his trumpet that he brings it with him whenever he comes to the city to visit the film exchanges. He is now practicing on the Dulcimer.

Lawrence and Joe Burns of the Champion Theatre, Columbus, O., spent several days in the city last week.

Homer Guy of the Appolo and Ideal Theatres, Columbus, O., visited the various film exchanges last week.

James Pappas is the new owner of the Columbia and Majestic Theatres in Middletown, O., having purchased same from George Terlukes.

Ed. Keene of the Oxford Theatre, Oxford, O., booked several college pictures while here last week.

Chick Weinberg, has been placed in charge of the Producers Dist. Corp. office during the absence of Manager J. Beck who is on the west coast attending the firm's convention.

Nat Lefkowitz, manager for Standard in this city, and his sales force attended the firm's convention in Cleveland last week.

Bill Bugie, former manager of the Palace Theatre at Beckley, W. Va., is back in the selling field, carrying contracts for Metro-Goldwyn-Mayer.

Salesmen from this city of the Metro-Goldwyn-Mayer force attended the convention at Buffalo recently.

Harry Pangburn and D. A. McAuliff have joined the local Standard sales force.

Charles Palmer, salesman for Standard, as well as Bob Burns, another salesman for this office, have joined the sales force of Producers in this city.

Goldie Steinberg, of the Standard office force, is fast recovering from an operation on her tonsils.

Salt Lake City

THE Film Board of Trade recently posed for a picture in front of the new film building which is fast nearing completion.

Pathe and Associated Exhibitors are the first to become settled in their new quarters. Branch Manager J. A. Epperson is back from the convention and is holding a sales conference this week to discuss the new season's product.

R. D. Boomer, Associated Exhibitors local manager, is in Southern Utah for a week's trip.

Louis Marcus, district manager for Famous Players-Lasky Corporation, left April 30th for St. Louis to commence the Paramount annual sales drive which he is captaining.

Tom Kilfoil, home office representative for Famous Players-Lasky, is here supervising the moving of the local exchange into the new quarters. Kilfoil announces that they will be moved into the new building by the end of May.

This being "Boys' Week," the Paramount Empress Theatre under the management of Geo. E. Carpenter, is entertaining two hundred boys.

The Kinema Theatre, under the management of Ed. C. Mix, is being redecorated and the lighting system changed to fully merit the name of "Theatre Beautiful" given the house by Manager Mix.

Ray Hendry, assistant manager at the Victory Theatre here, has left for a vacation in Los Angeles.

W. H. Stevens, owner of the Gem Theatre at Montpelier, Idaho, is visiting this city.

Branch Manager Al O'Keefe of the local Producers Distributing Corporation exchange, Dave Barnholtz, booker here, and all of the sales representatives, are expected to return from the convention in Los Angeles soon.

H. Bradley Fish, manager of the local Fox exchange, is making a short trip into Idaho.

Matthew Aparton, local manager for Universal, and James Beale, sales representative, are still working the Idaho territory. Tony Hartford is covering Southern Utah. Merle Stubbs, assistant booker at this exchange, is leaving on the 15th for a two weeks' vacation in Los Angeles.

Commissioner Harmon Peery and Lou Peery, owners of the Egyptian Theatre at Ogden, Utah, were inthis city to attend the opening of the base ball season, and they also booked a few pictures.

L. A. Davis, local manager for F. B. O., has returned from a very successful trip through Idaho and Utah. Davis is holding a sales-meeting this week with sales representatives, W. T. Withers and Joe K. Soloman. Withers ond Davis will leave for a trip north and will cover all of Idaho and Montana selling next year's product. Soloman will make a trip south.

A. A. Schmidt, general western representative, will arrive in this city May 11th and will spend a week here.

E. M. Gibson, assistant office manager here for F. B. O., will return to his desk May 10th after spending two weeks vacation at the studios in California.

W. F. Gordon, branch manager here for Associated First National, has returned to the office from the convention in Chicago with Clyde Marcroft, booker, and salesmen Vete Stewart and Claude Hawkes.

John Harrington, Montana sales representative, visited this city for a few days on his way back to Butte.

Branch Manager W. H. Rankin and all of the Warner Brothers salesmen out of the local exchange have returned from their regional convention at Los Angeles. Rankin is heading for Great Falls and Butte, Montana.

Sam E. Morris, general manager for Warner Brothers, stopped off in this city between trains on his way east.

F. H. Knott, former exhibitor at Park City, Utah, has been visiting his old friends here this week.

Frank White, owner of the Real Art Theatre at American Fork, Utah, has also been visiting film row.

Earl Smith, manager of the Utah Theatre Supply Company, has just purchased a new Buick four-door sedan it is reported.

"We are receiving your publication regularly and find it very helpful in many ways."
(Signed)
M. R. CRABILL,
BROWNIE THEATRE,
GALAX, VA.

GENE TUNNEY

has lost only one fight out of sixty. He'll be a champion box office draw in a

Pathéserial

Southwest

THE Griffith Brothers, who have a chain of theatres throughout the state have recently made some purchases that bring their total number of theatres up to thirty-three.

Four of these newly acquired theatres are in Enid, The Melba and Mecca, formerly owned by Jack Johnson, and the Rialto and Royal, owned by Mrs. McQuilkin. This gives them all of the Enid houses but one, the Criterion, owned by Publix Theatres.

Jack Johnson will be general manager of these four theatres with Bob Browning, of Clinton, as assistant.

They have added the Criterion Theatre at Tonkawa, to their list, which gives them three theatres—all there are—in that town.

The Abbott Theatre, at Stillwater, is another purchase of these brothers. And they announce the planning of another theatre for Stillwater, The Aggie. This will be a fine theatre of 850 seats. Stillwater is the seat of the A. & M. College.

They have just completed a theatre in the six-week-old town of Burger, Texas, and are building another one in Panhandle, Texas, both towns being in the new oil district.

V. H. Bridges, the new manager for Liberty Film Corp., that is opening an exchange here in Oklahoma City, arrived from New Orleans last week. The Liberty will have its office in the new film exchange building at 523 South Robinson, being housed with the Metro-Goldwyn-Mayer Exchange. M-G-M will do the physical distributing of Liberty's product. The new manager was with the Liberty Exchange at New Orleans in a selling capacity. Carl Burton, former assistant booker at Universal, will be the booker at Liberty.

R. S. Ballantyne, southern district manager for Pathe, was in town this week-end to attend a Pathe sales meeting.

Wallace Walthall, who has been manager of the Enterprise Distributing Corp. office for seven years, has just learned that he has been made president of the newly formed Enterprise Film Corp. of Oklahoma. Besides the prestige and authority that is invested in this position, Mr. Walthall also received a large number of shares in the new company.

R. B. Williams, sales director for Universal was in town for a few days' visit with the local exchange. Universal expects to get into her new quarters at 519 West Main next week.

G. A. Peterson, who has the Cozy and Folly theatres at Hollis, opened up a new theatre at Cordell recently. A number of film people went over to the opening and reported a large attendance that night. Motion pictures were taken of the theatre inside and out, and preceding the opening, Mr. Peterson had a camera man come to Cordell and make a one-reel dramatic western in the streets of Cordell. The picture taken had as its plot a bank robbing. The players were local people, the leading ones being high-school pupils. This stunt secured the interest not only of Cordell, but the surrounding territory, and acted as splend'd advertising for the new theatre.

A. C. Bromberg, president of Progress Pictures, was in town last week accompanied by Mrs. Bromberg. A. B. Cheatham, district manager for Progress, was also in town at this time.

St. Louis

THE Grand Theatre, Shawneetown, Ill., has been taken over by Ed. Regan. George Pankey formerly had the house.

Exhibitors of Central Illinois will meet at the Abraham Lincoln Hotel, Springfield, Ill., on Wednesday, May 12, to discuss film bookings, playdates and other problems of interest to exhibitors of those parts.

Airdomes of St. Louis, Mo., are prepared to launch their season. In a few instances they have already gotten under way. With no daylight closing it is anticipated that the out-door shows will have a big season.

W. W. Watts, well known Springfield, Ill., exhibitor, has announced that he will raise feathered chickens on his farm on the outskirts of Springfield.

The Echo-Pauline Theatre on Claxton Avenue, St. Louis, opened its airdome on May 1.

The sales staff of the local Fox staff have returned from Kansas City, Mo., where they attended a sales conference in conjunction with the Kansas City, Mo., and Omaha, Nebr., offices.

C. E. Lilly of the Irma and Kaiman Brothers of the O'Fallon Theatres have equipped their airdomes with amplifiers.

In the St. Louis party were G. E. McKeen, manager; Joe Feld, assistant manager; Miss Florence Patke, Bob Werth, George Wear, Walter Light and Lou Stephens.

Walter Light has taken over the Southern Illinois territory for Fox, succeeding Gerald A. Wagner, who has entered the exhibition end of the business. With Tommy Tobin, Wagner is operating theatres in Mounds, Mound City and Cairo, Ill.

L. W. Brown, formerly St. Louis City salesman for Producers Distributing Corporation, has joined Sam Werner's United Film Exchange sales organization.

Callers of the past week included A. C. Mercer, Electric Theatre, Perryville, Mo.; Bob Clarke, Effingham, Ill., and Jim Reilly, Alton, Ill.

Minneapolis

B. R. PARSONS, youngest theatre owner in the Northwest, is planning to erect a new building for his Grand theatre at Springfield, Minn. It is expected to be ready by the time he is 21.

HENNEGAN—
Program Covers

Write for Samples and Prices.
THE HENNEGAN COMPANY
CINCINNATI, OHIO

The Opera House at Fremont, Wis., was destroyed in a fire which threatened the business district of the town recently.

B. F. Schimke of the Opera House at Phillip, S. D., expects to go into Midland, S. D., with a theatre soon.

H. N. Davies of the Fraser and Solon theatres, Spencer, Ia., and Kenneth Ferguson, have purchased the Royal at Spirit Lake, Ia., from Howard Varing.

The Scenic at Rolfe, Ia., has been redecorated, reorganized, and reopened.

The New Palace theatre at Waverly, Ia., will open May 23.

Fish Brothers are planning a new house at Jeffers, Minn.

A building is being fitted up for motion pictures at Clarinda, Ia., by M. J. Pennington.

With the purchase of the Sioux Falls, S. D., Royal, A. K. Pay of the Colonial theatre, there has inaugurated a new chain to be called the Pay Enterprises, Inc., with theatres or affiliations in several South Dakota and Minnesota towns.

H. E. Rehfield, who sold the Sioux Falls Royal to Pay, has purchased a dance hall in Sioux City.

The Stuart Theatre, Wausau, Wis., is being remodeled and redecorated by Saxe Amusement Enterprises, the new owners.

Crockett Brown of Nashwauk, Minn., has gone back on a seven-day schedule after keeping his Grand dark on Mondays for two years.

Braus Brothers will present motion pictures at Munich, N. D.

John C. Snyder, Grand theatre, Williston, N. D., has taken over the Orpheum there recently damaged by fire and will reopen it after repairs. Robert Stico was the former owner.

Frank Woollen, former Minneapolis publicity director of Finkelstein & Ruben, has joined the publicity staff of Famous Players Lasky's Publix Theatres.

Lloyd Willis, district manager, is in charge of Warner Brothers' Minneapolis exchange pending appointment of a successor to T. A. Burke, now First National man here.

William Bohler and Fred Haas have reopened the old Rialto theatre at Bismarck, N. D., as the Rex. It was dark four years.

Ed Buckley, Topic theatre, Fairfax, Minn, is planning a new house.

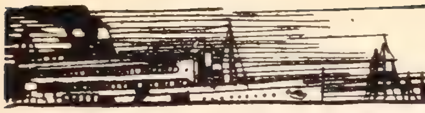
Carl Michel has returned to the sales force of First National in the Minneapolis territory.

Dan Lederman, who recently resigned as western sales director for Associated Exhibitors, formerly operated the Minneapolis and Des Moines exchanges of Universal.

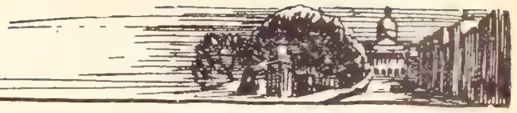
West Liberty, Ia., has voted down Sunday shows. Mansen and Ames, Ia., are agitating for the open Sunday and the question is still active in Spring Valley, Minn., which recently went liberal.

A. H. Fischer, Minneapolis manager for Metro-Goldwyn-Mayer, has returned from an extended trip to New York.

Mayor George E. Leach paid a big tribute to Minneapolis theatre men when he declared that he had always reposed confidence in them and had never been disappointed. He spoke at the convention banquet in the Nicollet hotel.



New England



TED O'LEARY, formerly of Worcester, Mass., has been appointed branch manager of Film Booking Office in Boston succeeding I. L. Wallenstein, who has resigned.

W. A. Scully, who has been located in St. Louis as manager of the Metro-Goldwyn-Mayer office, has returned to New England and has been appointed manager of the Metro-Goldwyn office at New Haven, Conn.

Edward Hayes, old time manager and distributor, who has covered all of the New England territory at various times, has been appointed manager of the Pathe exchange at Albany.

"Pop" Westfall, who has been selling for Pathe out of New Haven and who has a wide circle of friends in the motion picture industry, has resigned to enter the bond business, with offices in New Haven.

The Row is casting envious eyes towards the street in front of the Pathe exchange, Boston, where four new cars were lined up this week, including a new Buick coach for Charles Wilson, who covers Western Massachusetts; a new Cleveland coupe for William Snyder to cover the New Hampshire and Vermont territory and new Dodge sedans for Frank Ross, city salesman, and D. W. Grover, cashier. Messrs. Ross and Snyder had their old cars stolen within a week from the same spot while Mr. Grover's car was also stolen a couple of weeks earlier.

George Ames, who was formerly branch manager for Pathe at Albany, has been transferred to branch manager at New Haven for the same company.

Milton Hill, son of Moxie Hill, one of the best known men in the motion picture industry in New England, has been appointed booker at Producers Distributing Corp., Boston. Milton was formerly booker for Metro at New Haven. His father is division manager for United Artists.

Producers Distributing Corp. Boston party on the West Coast includes Division Manager L. J. Hacking, district representative C. W. Sawin and branch manager Harry Kirchgessner. Accompanying the Boston men is Harry Goldman, branch manager at New Haven.

Branch Manager R. C. Cropper of Pathe, Boston, has returned from the convention of district and branch managers held at New York City.

Pathe held a two-days sales convention at the Copley-Plaza Hotel, Boston, during the week and the new Divisional Sales Manager, Pat Campbell, was the chief speaker, coming over from New York City. The convention was also attended by all of the Pathe salesmen in New England.

Frank Grady has joined the forces of Warner Brothers and will cover Boston and vicinity as city salesman.

There are persistent rumors that one of the oldest first-run houses in Boston is soon to change its policy and play second run pictures.

Ben Bebcheck, popular shipper for Warner Brothers, is the happy daddy of a daughter who arrived last week.

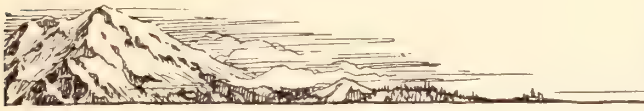
A. E. Kurson, who for years was a partner in the Kurzon & Epstein in circuit in Maine, will continue the circuit. His partner, Mr. Epstein, recently passed away at Bangor, Me., as chronicled a few weeks ago.

W. G. Ankatell, formerly with Associated Exhibitors and at one time with Independent Films, Inc., has rejoined the staff of Independent Films, Inc., and will cover the Maine territory.

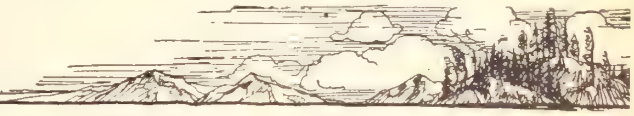
Al Jeffery, formerly with Pathe, has become associated with Independent Films, Inc., of Boston, and will cover the New Hampshire and Vermont territory.

The Scollay Square Olympia theatre, Boston, is to erect a new electric front sign costing about $4,000.

Miss Marjorie Lauder, daughter of Manager Alfred W. Lauder, of the Keith-Albee Boston Theatre, is winning much prominence as a poet and some of her recent compositions are being widely published.



Seattle



JACK SULLIVAN, for the last several seasons manager of the Fox Film branch in this city, and president of the Northwest Film Board of Trade of Seattle, left this week for Los Angeles, where he was scheduled to take over the management of the Fox office in that city. He is being succeeded here by George M. Ballentine, manager of the Fox exchange in Vancouver.

E. J. Ferney, sales representative of the Enterprise Optical Manufacturing Company, manufacturers of Motiograph Projectors, spent several days with the supply houses in this territory last week.

J. A. Gage, manager of the local Educational Exchange, returned to his office last week after a trip to the divisional manager's convention held recently in Denver.

E. C. Shaffer, formerly associated with Manager Jack Lannon's local Greater Features office, left last week for Butte, where he was scheduled to take over the management of the Greater Features exchange. He succeeds Walt K. Millar in that territory, Mr. Millar now being associated with Universal.

The Liberty Theatre in Ketchikan, Alaska, formerly owned by C. M. Hoover, was recently purchased by A. A. McDonald, who spent the last several days in this city arranging bookings and dates for his new venture.

Al Rosenberg, president of the De Luxe Feature Film exchange, returned to his office last week after an illness of severa days with the grippe.

The Anzier Theatre, one of the popular neighborhood theatres in this city, last week was renamed the Gala Theatre. It still continues under the management of F. S. Barkus.

Frank H. Randolph, new salesman for Manager Jim Reilly's local Universal exchange, returned to this territory last week with the rest of the Seattle delegation from the convention, and is now hard at work covering his territory for the first time.

Win Flint, well-known theatre operator of Tacoma, and Mrs. Flint narrowly escaped serious injury last week when the car in which they were driving to this city turned over in a ditch and was almost demolished. Mr. and Mrs. Flint both escaped with slight injuries.

The new Lincoln Theatre at Mount Vernon, Wash., was opened last week with appropriate ceremonies, staged by city officials The house is headed by Ed Halberg, well known among the exhibitors of the Northwest.

The Pacific Theatres Company, an organization of neighborhood and downtown exhibitors of this city, last week announced the acquisition of the Queen Anne Theatre from Mr. Steele. The house will be operated by L. R. Stradley, at present head of the Cheerio Theatre. Mr. Steele retains his financial interests in the company, and it is expected that he will soon be manager of the other theatres in the district for Pacific.

Carl Stearn, manager of the Warner Brothers exchange, returned this week from Los Angeles, where he attended a general sales conference of his organization.

Fred G. Sliter, manager of the First National exchange, and Harry Lenhart, executive of the Orpheum Theatre circuit, returned last week from an enjoyable but very unsuccessful fishing trip, and are now planning how to alibi themselves with the theatre men and film salesmen of the territory.

Tie-ups with Radio KJR have recently brought in much extra newspaper publicity for Walton McKinney, Blue Mouse Theatre vocalist, during the last few weeks.

"Just a line to assure you that I think the MOTION PICTURE NEWS, Inc., is a splendid publication and of wonderful help and inspiration to me as manager of this little theatre.

"With all due appreciation,"

(Signed)

M. TICHENOR (Mrs.)
SILVER STRAND THEATRE,
CORONADO, CALIF.

Eighteen Outstanding Attractions released nationally through the Foremost Independent Exchanges

STERLING PRODUCTIONS

BANNER PRODUCTIONS

GINSBERG-KANN DISTRIBUTING CORP.
1650 Broadway, New York City

An independent distributing organization linked with the most capable of independent producers. A most thorough world-wide distributing service founded upon ability, integrity and sound business principles.

Milwaukee

WHILE no definite action has apparently been taken as yet, it remains a certainty in the minds of most local film men that Saxe will soon acquire the Garden Theatre, the last downtown picture house to remain under the active management of the Uihlein interests. A misleading headline in another trade paper reported that Saxe is dickering for the Alhambra. This is incorrect as the Alhambra is under a ten-years lease to Universal and as far as could be learned no overtures of any kind have been made by Saxe in regard to this house. If the Garden is taken over Saxe has complete control of the first run situation with the exception of the Alhambra, which during the past year played Universal, Fox Specials, Warner Brothers and United Artists pictures.

Stanley Brown manager of the Strand Theatre, has been confined to his home for several days past with a sever attack of illness resulting from overwork at the Strand, where he has gained the enviable reputation of being Milwaukee's hardest working managing director. He also supervises the Modjeska and Merrill theatres.

Harry Hatfield, managing director of the three Saxe houses in Green Bay, Wis., the Strand, Colonial and Grand has left for a month's visit to the East, after which he will return to re-assume his duties in the northern city.

Johnnie De Lorenzo, well-known former film salesman in the Wisconsin territory and now affiliated with a theatrical sign concern, has left the hospital where he was confined by illness for some time past and is now convalescing at home.

The Paris Theatre, a Milwaukee neighborhood house, has been sold by Frank Grabhorn to Ed. Wolf. Lucas Kuglich, who has heretofore operated the house under a lease, plans to go abroad for a vacation in the very near future.

Leo Behring, live wire manager of the Pastime Theater, located on North Avenue, plans to sail late this week for Europe. He will return late in summer to resume active charge of the Pastime, which under his management developed from a "bad news" proposition into one of the liveliest of the smaller neighborhood houses in the city.

Philadelphia

GENE and Harry Marcus, of the Twentieth Century Exchange, are receiving the condolences of the Philadelphia film fraternity on the death of their mother, Mrs. Diana Marcus, aged 82. Only a short time before her death, Mr. and Mrs. Marcus celebrated their golden wedding anniversary.

The Stanley Company's Edgemont Theatre in Chester and the Orpheum in Philadelphia have been closed and will be thoroughly renovated during the summer. Approximately $50,000 will be spent on each house. This outlay will include the installation of a new organ.

Joe Pierce, Philadelphia city salesman for Pathe, has been transferred to the up-state territory and has been succeeded in this city by Alfred Buck.

The Victoria Theatre, Elmer, N. J., operated by S. W. Oser under a lease, was recently destroyed by fire. The loss approximating $15,000, is not covered by insurance. The theatre had a seating capacity of 300.

A. C. Melvin, who has been a member of the Fox and Metro-Goldwyn exchanges in Washington, D. C., has been secured by Joseph Hebrew, district manager for Warner Bros. Vitagraph, to cover part of the Eastern Pennsylvania territory.

Charles Powell, who has been connected with the Philadelphia exchange of Associated Exhibitors, Inc., for several years, in a sales capacity, has joined the staff of Columbia Pictures.

Miss Ethel Hortner, assistant to Jack Greenburg, Secretary of the Film Board of Trade, has returned to her duties after undergoing an operation for appendicitis in the Jefferson Hospital.

George J. Shaffer, district manager for New England, Lew Adelson, assistant general advertising sales manager, and Ed Cochrane, special exploiteer of the Paramount forces, were in the city for a short time recently. They were the guests of W. E. Smith, district manager, and P. A. Bloch, manager of the Philadelphia exchange.

John Bethel has resigned from the sales force of Associated Exhibitors.

Texas

BENNETT R. FINN, who has been playing the double role of manager and producer at the Palace Theatre, will not return East this summer, according to an announcement made several days ago. Mr. Finn has signed with the Interstate Amusement Co., owners of the Palace and other Texas theatres, to work as vacation manager throughout the circuit. Mr. Finn will act as manager of the Majestic Theatre, Houston, the first two weeks in June while Manager Eddie Bremer is away on his vacation.

Abe Silverberg and Herman Shaw, local theatre managers, are in Dallas attending the M. P. T. O. Spring convention.

Will Horwitz, Jr., and wife will attend the Metro-Goldwyn-Mayer Southern convention in Chicago, according to Mr. Horwitz. Mr. Horwitz plays their program at his Texan and Iris theatres.

Wm. O'Donnal, road manager for Interstate Amusement Co., is in town for a short business session. Mr. O'Donnal will go to San Antonio from here.

Stephen Roberts, Educational comedy director, arrived in town for a ten-day vacation trip. Mr. Roberts and his wife, who is a Houston girl, made the trip by boat from New York. They will return to Los Angeles in time for Mr. Roberts to start production on June 1st, the opening date for Educational productions.

Florida

SAFETY Harbor is to have a theatre. According to reports, F. E. Washburn is building a house there which will be called the Safety Harbor.

Wm. H. Wassman, representing the Producers Distributing Corp., and Bill Sharp, representing the United Artists, were visitors in Tampa this week. Both these good fellows are mighty popular here.

G. L. Dickinson is building a new neighborhood theatre in St. Petersburg which will be called the Euclid, it being located on Euclid Avenue. Construction is well under way, equipment ordered, and it is reported the house will be ready sometime in May.

"I am opening a new Theatre, and I want the NEWS for one year. I have managed The Indiana Theatre for a number of years, and find the NEWS the best for news."

(Signed)
MISS NELLIE RIKER,
FAWN THEATRE,
ANDERSON, IND.

"Enclosed please find $2.00, for which please enter my subscription for MOTION PICTURE NEWS, beginning with the issue of March 6, 1926.

"The NEWS has become invaluable to me in my college work. Your department of PROJECTION is of great value to one who is constantly using visual methods in teaching. And your advance reviews of feature films are an indispensable guide to a clergyman who, like myself, is being constantly asked about films and film people, of whom I know a great many.

"Then it is always a pleasure to read a magazine so splendidly edited.

"With best wishes for your continued success, I am,"

(Signed)
REV. M. J. AHERN, S.J.,
ST. JOSEPH'S COLLEGE,
18TH & THOMPSON STS.,
PHILADELPHIA, PA.

"I have kept myself well posted through your wonderful NEWS, which I have always found fair with an honest opinion. Also a great boon to us small theatres."

(Signed)
JOHN W. SCHATT,
MGR.,
PICTURE THEATRE,
GOWANDA, N. Y.

THEATRE MANAGEMENT
EQUIPMENT CONSTRUCTION OPERATION

Colors That Cool Your Theatre in Summer

House Decorations and Lighting as a Weapon for Combating Hot Weather Slump

By JACK SAVAGE

Presentation Artist Universal Pictures Corporation.

COLOR as a means of expressing or communicating one's feelings or thoughts, with its known and unknown psychological tendencies, plays an important part upon the human emotions. In itself as pure and exquisite a pleasure as music, color, with its power to attract attention, to stimulate emotion, to cheer and animate, or quiet and subdue, can be made to create and build up a suitable atmosphere for any situation.

The theatre must be beautiful as well as entertaining. It must be inviting, restful and cool. By making it the most suitable place to be in during the hot summer day, you are immediately insured against the usual summer slump.

A mere outlay of expense is not sufficient. Well chosen colors and decorations in structural harmony with the lines of the theatre, lighting which is soft, cool and void of any discordant and irritating color combinations, will create the desired atmosphere. There are certain laws passed on to us which govern the various symbols, combinations and relationships of color.

For those who may not have a working knowledge of color the following brief outline of the fundamental principles applied to the theory of color may convey this thought more clearly.

There are three primary colors—yellow, red and blue, which are the basis for all other color tones that can be produced by mixture. There are three secondary colors, orange, green and violet, which are produced by mixing equal parts of any two of the primaries as follows: yellow and red produce orange; yellow and blue produce green; red and blue produce violet.

Complementary colors are those that by their union will theoretically produce white or neutral gray. Thus, the secondary colors become the complimentaries of the primaries, inasmuch as by mixing any secondary with its opposite primary we have, to a certain extent, the elements that go to make up all the colors of the spectrum. For instance, as red and yellow make orange, red and blue make violet, yellow and blue make green, etc., we have by a combination of red, yellow and blue all these six colors. Therefore, the complementary of any one of the primary colors will be the secondary color that contains the other two primaries. Green becomes the complementary of red; violet of yellow, and orange of blue. Complementary colors are in the strongest possible contrast to each other. Yet they have a peculiar power to enrich each other, when placed together. As in the mixture of equal parts of a complementary pair neutral gray is produced so in variated mixtures of complementary pairs all the other hues are produced.

Warm and cold colors: Examples of warm colors are yellow, orange, yellow-red, orange-red, etc. A cold color is one in which the blue predominates. Examples of cold colors are blue violet, blue-green, etc. Warm and cold colors produce in one, the mental sensations of warmth and coldness respectively.

Blue, because it is cold, modest and retiring, and because of its quietness and restraint should be the dominating factor in our summer color schemes.

Yellow, a warm color, should be used sparingly. A small amount of intense yellow, orange or red for relief, such as a bowl of flowers, panel decorations, etc., should be controlled and balanced by large areas of subdued color tones.

Green, the combination of yellow and blue, shows the psychological tendencies of both components. It is lighter and more cheerful than blue in effect, and has more dignity and repose than yellow. Green being restful to the eyes and nerves is a relief from the heat of the summer sun and should be used extensively. The lighter tones in drapes, seat covers, ceiling decorations, etc., and the darker ones should be limited to shrubs, flowers, and the floor. Violet denotes seriousness and solemnity. It is not used much in interior decorations. Red the warmest of colors, as a dominating factor in a color scheme should be avoided entirely. It is symbolical of warmth and has a strong stimulating, attractive and exciting power. The use of it would prove disastrous on a hot day.

With the free use of the lighter tones of coloring which are cheering end enlivening, colors that express coolness, in fixtures lighting, drapes, etc.. and above all, keeping the theatre itself as cool as possible, we, therefore, create or effect a quiet, restful and serene atmosphere in contrast with the heat of the summer days.

Equipment

3,200 Per Second

By P. M. ABBOTT

3,200 pictures a second. 12,000 feet of film per minute. 200 times normal speed. This is the almost unbelievable performance of a motion picture camera that has been invented and perfected by a member of the Society of Motion Picture Engineers, C. Francis Jenkins.

Science, engineering and mechanical ingenuity—these are constantly at work toward the broadening and betterment of motion pictures.

Usually, there is nothing spectacular about technical inventions and improvements. A new method is tried out here and there—and, as a result, a better practice may be established. But it is seldom that an invention stirs the imagination of those uninitiated into the technical phases of motion pictures. It is only through such sensational inventions as this super-speed camera that the industry in general becomes aware of the consistent progress the technical end of this business is making.

The remarkable strides that have been made in adopting miniatures and models to picture production has saved millions of dollars for producers. Efficient projection apparatus has effected even greater economies for exhibitors.

Modern show places of today are made possible through the improved practices learned by engineers through years of specializing. Stage and general lighting effects that add their charm and atmosphere are all worked out from basic engineering data. And so it goes on down the line.

Just what technical research and invention hold forth for the future of motion pictures is beyond conception. That which appears as only the dream of a fanatic today may well be actual realization tomorrow.

Here, at least, is one phase of motion pictures that gives no indications of stagnating.

School Orchestra Popular Attraction

Local Organization and Average Picture Pack Reading Theatre

FOLLOWING closely on the heels of the popular local appeal of fiddlers' contests and Charleston dance exhibitions, the presentation at picture theatres of the leading high school orchestra of the town threatens to become one of the outstanding attractions for cinema houses.

One of the most successful presentations of a high school orchestra as a theatre attraction recently reported was staged at the State in Reading, Pa., by Manager F. K. M. Plessner. The school band was featured with a program headed by a photoplay of only average appeal and the State recorded a capacity week.

The orchestra of 40 pieces under the direction of a 22-year-old musical genius, is credited with attracting the bulk of the patronage drawn to the State during the week, and on the experience gained in this experiment, Plessner heartily endorsed the stunt as one that will prove a winner for other theatres throughout the country. Relatives and friends made up a large portion of the crowds attending the theatre during the week the high school orchestra was featured. The musicians appeared on the stage in a setting which featured the school colors and pennants. The staging had the advantage of novel lighting effects.

Drop Amateurs for Summer at Harmanus-Bleecker

After the hot weather sets in, Joseph Saperstein will do away with amateur nights at Harmanus-Bleecker Hall in Albany. They will probably be resumed in the fall. In connection with his picture program this week, Saperstein staged a pretentious program including the "Vanities of Albany," in which about thirty young ladies took part.

J. S. Smart Stages Revue with Local Talent

J. S. Smart, manager of the Royal Theatre, Port Hope, a veteran exhibitor of Canada, turned producer for the first time in his life when he staged "The Capitol Follies" at his theatre during the week of April 26. This was a miniature musical revue which he organized with home town talent as an added feature for the picture programme.

Des Moines Suburban House Staging Fiddler's Contest

The Gem Theatre, Des Moines, owned and managed by Mr. and Mrs. Roy Jones, is putting on a fiddlers' contest with the feature film this week.

The Gem is a new suburban theatre and something of a new venture in Des Moines, where the outlying theatres have not proved such a paying proposition.

Amateur performances on Saturday night have proved helpful in building up business at the Gem, says Mrs. Jones. The fiddlers' contest has already occasioned considerable interest. Five or six performers will appear on Tuesday night and six on Wednesday, prizes of three dollars and two being awarded to the first and second winners each night. On Saturday the winners of the two nights will contest for ten dollars' worth of prizes.

The
MANAGER'S OFFICE

MANAGER FOUCHE of McVickar's Theatre, Chicago, has been transferred to the Oriental, the new Balaban and Katz house in which Paul Ash with his old popular tricks and new copyrighted title "Rajah of Jazz" will officiate as chief presentation attraction.

HAROLD BISHOP, formerly manager of the Metropolitan in Winnipeg, Man., has been appointed manager of the Empress Theatre, Edmonton, Alberta.

WALTER F. DAVIS succeeds Bishop as manager of the Winnipeg Metropolitan.

ROSS GARVER, managing director of the Indiana Theatre, Terre Haute, will have active charge of the Hippodrome in that city when it reopens in August with first run pictures and elaborate presentations after extensive remodeling and reconstruction work, which is now going on.

JOE JORDAN, formerly resident manager of the Virginia, Stanley house in Atlantic City, has succeeded Ed. Scott, recently resigned, as manager of the Stanley Theatre there.

FRED E. JOHNSON, for the past two and a half years manager of the Weller Theatre at Zanesville, is now manager of the Colonial and Strand Theatres, Cambridge, O., houses operated by the C. & M. Amusement Co.

To Continue Vaudeville All Summer at American

The American Theatre in Spokane has announced that the policy of showing vaudeville two days a week, recently experimented with there, will be continued through the summer months.

Vaudeville is an added attraction with pictures at the American on Mondays and Thursdays of each week, with straight pictures other days.

Orchestra Sunday Night Feature

The Olympic Theatre in Watertown, N. Y., will feature an augmented orchestra each Sunday night from now on with a special concert program. It is expected that this feature will attract trade during the summer months.

Barcli Now Second Run Theatre

The Barcli, in Schenectady, is now operating as a second run house with Frank Breymaier at the helm. Other second run houses say that they feel the effects of the Barcli's policy.

Reduce Admissions for All Shows at Montreal House

Herbert Allen, lessee of the Amherst Theatre, St. Catherine and Amherst Streets, Montreal, has found it necessary to reduce the admission prices, starting Sunday, May 2. Matinees are now 15 and 20 cents and all seats at night are 30 cents, prices including tax. This is for a picture programme and five acts of vaudeville, changed twice weekly. E. Levy is the manager of the Amherst which was opened late last fall.

Charleston Contest Scores at Tampa Theatre

The Victory Theatre, Tampa, last week played to big houses as the result of a Charleston contest staged with the assistance of the Evening Globe. The event was widely advertised by the paper and in a campaign in which one of the features was a street ballyhoo consisting of a truck equipped with a piano, and several girl dancers, who performed Charleston steps on street corners.

Peggy Joyce Appears With "The Skyrocket"

Peggy Hopkins Joyce, appearing in conjunction with "The Skyrocket" was the chief stage attraction last week at the Capitol in Detroit. The engagement was billed as the only personal appearance of Miss Joyce in connection with the picture, and proved a popular bid for the patronage of the Capitol.

In addition to the star and her picture, the Capitol offered John Murray Anderson's "Melodies Eternal," the Publix presentation. Miss Joyce appeared at four performances daily.

Smith and Durrell at Des Moines

The Des Moines Theatre, Des Moines, last week presented Smith and Durrell, a harmony team, in their act, "Bits and Hits from Songland," as the leading stage number of the bill surrounding "Mlle. Modiste." Selections from the Victor Herbert score were played as an overture and an organ solo, "Tamiani Trial," played by Vergne Ford, completed the musical portion of the program.

Vaudeville at Broadway, Butte

Merle Davis, lessee of the Broadway, Ansonia and Orpheum Theatres, Butte, Mont., is now combining vaudeville with his picture programs the last of the week at his Broadway house, using the other days for the legitimate stage plays. The other two houses are kept strictly for motion picture programs.

Palace in Troy Cuts Admissions

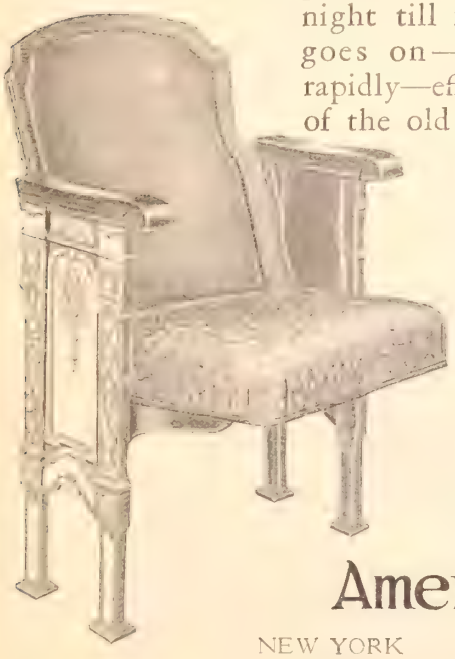
George Marcoux, manager of the Palace in Troy, announced this week that on May 16, admission prices would drop to ten cents and that this price would continue until Labor Day. There will be no more amateur nights at the theatre until early fall.

COSTUMES FOR HIRE PRODUCTIONS EXPLOITATIONS PRESENTATIONS BROOKS 1437 Broadway Tel. 5580 Pen.

The Midnight Matinee

Watch your Theatre grow young again between Midnight and Morning —

How long will the house be closed for reseating? A natural question! Not a day if you want to keep it open. Reseating and performances are continuous. They follow each other without interference. When the curtain comes down and the house empties at night, installation mechanics "ring up" on the night's program of putting in new seats. From midnight till morning the work goes on—methodically—rapidly—efficiently. A section of the old chairs comes out. The electric drills begin to hum. A section of new seats goes in. The work is timed—perfectly—to allow for the house being put in perfect order for the next regular performance. Between midnight and morning the old theatre gradually takes on the appearance of a new playhouse. Comfort and beauty grow like a flower from within, spreading from pit to gallery with each night's work and in the end *—new seating throughout—not a night lost or a single patron turned away.*



The Roll Call

Riviera Theatre, Chicago

Temple Theatre, Kane, Pa.

American Seating Company

NEW YORK
113 W. 40th Street

CHICAGO
10 E. Jackson Blvd

BOSTON
77-D Canal Street

PHILADELPHIA
1211-I Chestnut Street

Lopez Signs for Picture Theatre Tour

Starts With 4 Weeks' Engagement at Shea's Hippodrome, Buffalo

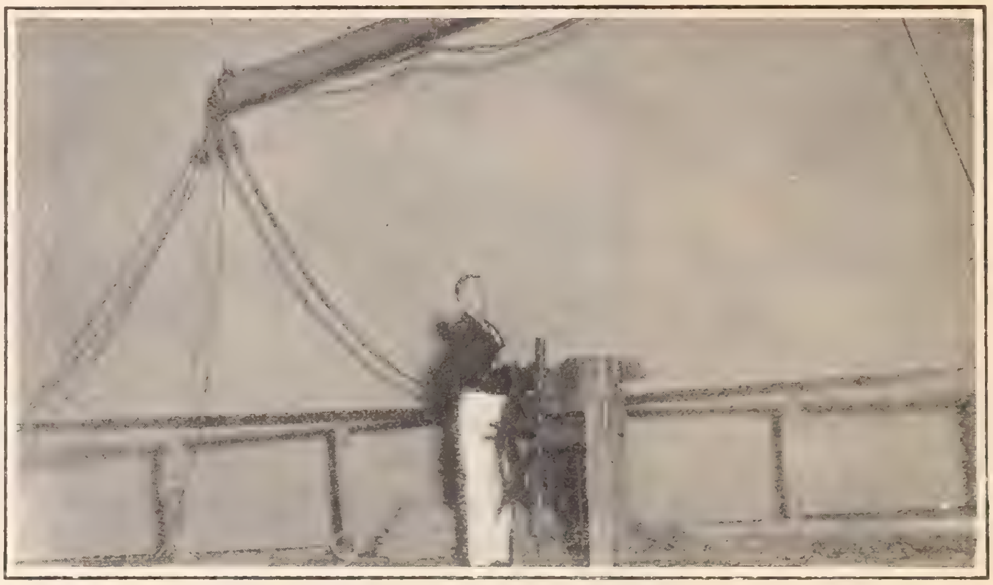
VINCENT LOPEZ has been booked for about four months' time in picture theatres in the East and Middle West through the William Morris Agency. The orchestra leader and his musical organization will open the booking with a four weeks' engagement at Shea's Hippodrome, Buffalo.

The Buffalo booking will be followed by appearances at Loew's State in St. Louis, with Loew's Allen in Cleveland following that. He will complete the contract as presently laid out about the middle of September.

With the extension of presentation circuits, the picture houses are going in largely for "names." The Loew theatres where pictures and presentations are offered, now numbering eight, have such well known stage names as Olga Petrova, Grace La Rue, Enda Leedom and Dave Stamper, in addition to Lopez and His Orchestra to offer at these houses.

With the increase of time in picture theatres, the sources of supply for presentation acts naturally is on the increase. It was recently announced in New York that Gus Edwards will form the Edwards Presentation Co., to produce prologues and presentations at the picture theatres after completion of his present contract to stage a group of presentations for Publix. In New York, also, Arthur Klein, former Keith-Albee artists' representative, announced the organization of a general booking agency specializing in presentations for picture theatres. Associated with Klein in this organization are Jack Haskell, Allen K. Foster and John Wenger.

V. E. B. Fuller is reported to be organizing a presentations chain of 10 theatres on Long Island, for which he will supply the acts. Among the artists he is booking is Masail Speranski, baritone of the Moscow Art Theatre Musical Studio now presenting "Carmencita and the Soldier" at the Cosmopolitan Theatre, New York.



PROLOGUE FOR "THE SEA BEAST"

Novel lighting effects, simulating a lightning storm at sea, was a startling feature of the prologue for the Warner Brothers production at the Brooklyn Mark Strand. The number featured sea chanties sung by a baritone.

Colletta Jazz Revue Plays Rialto, Omaha

Colletta and her Jazz Revue in which she is assisted by Maxine Hamilton, Don Lee and Gerald Griffith held the stage at the Rialto, Omaha, last week as an added feature to the showing of Harry Langdon's comedy, "Tramp, Tramp, Tramp." Brader's orchestra featured the "Music Master" film "Felix Mendelssohn." "Marionettes," a Felix Comedy and Pathe News made up the balance of the screen offerings.

The Strand had "Mlle. Modiste" as the screen attraction with the 3 Abbey Sisters in "Musical Moments" as the stage offering.

Ruth Glanville at Wisconsin

The Wisconsin Theatre, Milwaukee, last week offered Ruth Glanville, saxophonist, and Rome & Dunn, the harmony duet, as the featured artists of the stage presentation accompanying the showing of Norma Talmadge in "Kiki."

Edna Leedom Heads Bill at St. Louis State

Edna Leedom and Dave Stamper headed the stage attractions at Loew's State, St. Louis, last week, when one of the most elaborate programs ever presented at the house was offered to heavy patronage. The program included "Brown of Harvard" as the screen feature, Don Albert's collegiate orchestra, Leedom and Stamper, and the film "A Lesson in the Charleston" as an added screen feature.

Syncopation Week was celebrated at the Missouri, with "A Social Celebrity" as the main attraction and "Rhapsody in Jazz," the Publix unit show produced by John Murray Anderson as the leading numbers, and Ida May Chadwick, dancer, and Mary Raines and Mildred Cady, popular radio performers as supporting features.

At the Grand Central, Gene Rodemich and his orchestra had Ruth Etting and Harry Barris as featured performers in the main attraction in support of "Mlle. Modiste," the screen feature.

Atlanta Met. Presents Its Biggest Show To Date

Last week's show at the Metropolitan, Atlanta, was the most pretentious so far offered at that house and evidenced a decisive thrust to offset the appeals for popular support being made by the Publix house, the Howard, now in the circuit of theatres offering the Publix unit shows.

The Metropolitan bill was headed by the First National feature, "The Far Cry," and included two stage numbers, Ned Wayburn's Dancing Venuses, a dressy dancing act with Virginia Bacon, Olive Brady and Mary Horan, and Britt Wood, "The Boob" and his Harmonica, who frequently appeared as a headliner in Atlanta at the Forsyth, the Keith house.

The orchestra featured an accompaniment to the Marion Talley record "Comin' Thro' the Rye," played on a Victor Orthophonic Electrola. Feature space in the billing also was accorded the one-reel picture, "Learn to do the Charleston."

The Howard bill had Douglas MacLean in "That's My Baby" and the John Murray Anderson production "The Bughouse Cabaret" as the leading numbers of a program advertised as a Fun Week Festival, while the Rialto repeated Harold Lloyd's "The Freshman," with the Georgia Tech's orchestra, quartette and dancing comedian as a supplementary feature.

Van and Schenck Appear at Shea's Buffalo

The stage program at Shea's Buffalo, Buffalo, last week featured Van and Schenck. The screen feature was Corinne Griffith in "Infatuation." The Publix presentation "A Bird Fantasy," produced by Frank Cambria, was included in the numbers offered from the stage.

Sissle and Blake In Stage Presentation At State

Sissle and Blake, negro stars of "Shuffle Along," "Chocolate Dandies" and other shows, made their appearance at the head of the stage program offered last week at the State Theatre, Minneapolis. The screen offering was "The First Year."

Fritzi Scheff Star at Rialto

The Rialto Theatre, Washington, D. C., last week presented Fritzi Scheff as the star of the stage portion of the program. "The Gilded Butterfly" was the screen attraction. Added divertissements included Scott McKee, banjoist. The orchestra featured selections from "Mlle. Modiste."

Star With Herb Straub Bunch

The State Theatre, Detroit, last week offered an elaborate stage show in which Fred Stritt and Herb and the State Bunch were assisted by Mack and Long, eccentric dancers, Mary Jane, a musical comedy player, and Rinalda, the wandering violinist.

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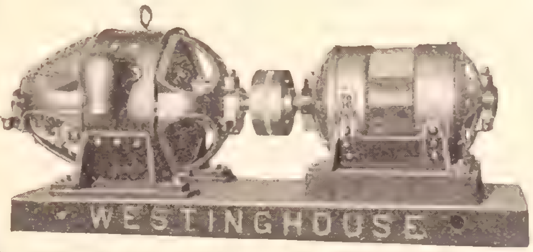

Westinghouse

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S. M. P. E. Celebrates 10th Anniversary

Attendance Large and Program Interesting at Washington Convention; Photographed with Pres. Coolidge

THE convention of the Society of Motion Picture Engineers, which ended May 6th, closed the tenth anniversary meeting of that society. The original meeting, which was held in the spring of 1916, was called by C. Francis Jenkins, the founder of the S. M. P. E., at Washington, and it was fitting that the tenth anniversary should be celebrated by the convention being held in that same city.

The programme was elaborately arranged and the attendance large, which was in direct contrast to the original meeting, at which a mere handful of far-sighted engineers in this industry met to found this organization to promote the technical development of the motion picture industry.

The meeting was opened Monday morning, May 3rd, with an address by Col. J. Franklin Bell, Engineer Commissioner of the District of Columbia, whose talk was followed by an address by the Society's president, Willard B. Cook.

At noon of the following day, the members and guests of the convention were received by President Coolidge at the White House, and later had the unusual honor of being photographed in a group with the President.

On Monday afternoon a sight-seeing tour was taken by the wives of the members and other ladies attending the convention.

A programme of papers was presented on Monday afternoon also, and that evening a session was held in the auditorium of the Motion Picture Division of the Department of Agriculture.

During the evening session, C. Francis Jenkins demonstrated his new chronoteine camera. This camera takes between 3,200 and 4,000 pictures per second—an almost unbelievable performance. During this performance, Mr. Jenkins allowed the film to fly out in the open room after passing the aperture, rather than having it remain in the camera. The terrific speed at which this film was thrown from the camera shot it straight up in the air until it hit the ceiling. This speed can readily be understood when it is realized that 3,200 pictures per second means that the film traveled at the rate of 200 feet per second.

The rest of that evening's session was devoted to a demonstration of stereoscopic motion pictures by J. F. Leventhal, and the early history and growth of the motion pictrue industry (a film demonstration) by Otto Nelson.

Tuesday morning, the second day of the convention, was devoted to the presentation of papers, as was all day Wednesday and Thursday morning.

Tuesday afternoon a sight-seeing trip was taken by the members, which included all the important places of interest in Washington.

Tuesday evening, the Society was entertained by Henry W. Crandall, at a special show at his Metropolitan Theatre, after which the M. P. M. O. Local 224 tendered a dinner and special entertainment to the members at the Lee House.

Wednesday night a banquet was held, at which Henry D. Hubbard, Secretary of the Bureau of Standards, was the guest and principal speaker. The dinner was broadcast from Station WCAP.

The members and guests attending the convention are as follows:

Abbott, P. M., MOTION PICTURE NEWS, New York City; Brown, Douglas, 121 East 40th Street, New York City; Capstaff, John G., Eastman Kodak Company, Rochester, N. Y.; Chanier, G. L., 1 Congress Street, Jersey City, N. J.; Cifre, J. S., 26 Piedmont Street, Boston; Cook, Willard B., 35 West 42nd Street, New York City; Cozzens, Louis S., Du Pont De Nemours Co., Parlin, N. J.; Crabtree, John I., Eastman Kodak Company, Rochester, N. Y.; Davidson, L .E., Spencer Lens Company, Buffalo, N. Y.; Denison, Earl J., 485 Fifth Avenue, New York City; Faulkner, Trevor, 485 Fifth Avenue, New York City; Flynn, Kirtland, 290 Ferry Street, Newark, N. J.; Fritts, Edwin C., Eastman Kodak Company, Rochester, N. Y.; Gage, Henry P., Corning Glass Works, Corning, N. Y.; Gray, Arthur H., Lancaster Theatre, Boston; Green, Walter E., Nicholas Power Company, New York City; Gregory, Carl Louis, 76 Echo Avenue, New Rochelle, N. Y.; Griffin, Herbert, 90 Gold Street, New York City; Hertner, J. R., 1905 West 114th Street, Cleveland; Hickman, Kenneth, Kodak Park, Rochester, N. Y.; Hill, Roger M., 458 State War and Navy Bldg., Washington, D. C.; Holman, Arthur J., 56 Cummings Road, Brookline, Mass.; Hubbard, Wm. C., 111 West 5th Street, Plainfield, N. J.; Ives, F. E., 1808 N. Park Avenue, Philadelphia; Jenkins, C. Francis, 5502 16th Street, Washington, D. C.; Jones, John G., Eastman Kodak Company, Rochester, N. Y.; Jones, L. A., Eastman Kodak Company, Rochester, N. Y.; Kroesen, J. C., Edison Lamp Works, Harrison, N. J.; Kunzmann, Wm. C., Suite 2, 2992 West 14th Street, Cleveland; Leventhal, J. F., 1540 Broadway, New York City; Little, W. F., 80th Street and East End Avenue, New York City; McAuley, J. E., 552 West Adams Street, Chicago; Manheimer, J. R., 155 East 44th Street, New York City; Nelson, Otto, National Cash Register Co., Dayton, Ohio; Norling, J. A., 130 West 46th Street, New York City; Norrish, B. E., 12 Mayor Street, Montreal, Canada; Palmer, M. W., 6th and Pierce Avenues, Long Island City, N. Y.; Peck, Raymond S., Dept. of Trade and Commerce, Motion Picture Bureau, Ottawa, Canada; Porter, L. C., Edison Lamp Works, Harrison, N. J.; Powrie, John H., Warner Research Laboratory, New York City; Richardson, Frank H., 516 Fifth Avenue, New York City; Ruben, Max, 2105 John R. Street, Detroit; Summers, John A., Edison Lamp Works, Harrison, N. J.; Townsend, Lewis M., Eastman Theatre, Rochester, N. Y.; Urban, Charles M., Irvington-on-Hudson, N. Y.; Bach, B. J., Trenton, Ontario, Canada; Joy, J. M., Fox Film Corp., New York City; McGuire, P. A., International Projector Corp., New York City; Patton, G. E., Toronto, Ontario, Canada; Sheppard, S. E., Eastman Kodak Company, Rochester, N. Y.; Wall, E. J., 38 Bromfield Street, Wollaston, Mass.; Edwards, G. E., American Projectionist, New York City; Stark, W. E., Stark Studios, New York City; Isaacs, L. B., Washington, D. C.; Hubbard, Roscoe C., 203 West 146th Street, New York City.

The papers presented and their authors are as follows:

"The Public and Motion Pictures," by William A. Johnston, Editor, MOTION PICTURE NEWS.

"Some New Developments in the Production of Animated Drawings," by J. A. Norling, Bray Studios, New York City, and J. F. Leventhal.

"Subtractive Color Motion Pictures on Single Coated Film," by F. E. Ives, Philadelphia.

"The Handling of Motion Picture Film Under Various Climatic Conditions," by R. J. Flaherty, Cinematographer, New York City.

"The Hypersensitizing of Panchromatic Motion Picture Film," by J. I. Crabtree, Research Laboratory, Eastman Kodak Company.

"The New Chronoteine Camera" (demonstration), by C. Francis Jenkins, Founder S. M. P. E.

"First Production of Stereoscopic Pictures in Motion Picture Theatres" (film demonstration), by J. F. Leventhal.

"Early History and Growth of the Motion Picture Industry" (film demonstration), by Otto Nelson, National Cash Register Company, Dayton, Ohio.

"The National Bureau of Standards and Its Possible Technical Relations to the Motion Picture Industry," by Dr. George K. Burgess, Director, Bureau of Standards.

"Report of Progress in the Motion Picture Industry," by Carl E. Egeler, National Lamp Works, Cleveland, Ohio.

"Internal Developments in the Motion Picture Industry," by Carl E. Milliken, Secretary, Motion Picture Producers and Distributors of America, Inc.

"The Organization and Procedure of the Public Theatre Managers' Training School," by John F. Barry, Director of the School.

"A Twelve-Year Trial of Educational Films," by F. W. Perkins, Director, Motion Picture Division, U. S. Department of Agriculture.

"Scoring a Motion Picture," by Victor Wagner, Musical Director, Eastman Theatre, Rochester, N. Y.

"The Recovery of Silver from Exhausted Fixing Baths," by J. I. Crabtree and J. F. Ross.

"Staining Properties of Motion Picture Developers," by J. I. Crabtree and M. L. Dundon.

"Syphons and Measuring Devices for Photographic Solutions," by K. C. D. Hickman, Research Laboratory, Eastman Kodak Company.

"Display Enlargements from Single Frame Motion Pictures," by K. C. D. Hickman.

"The Use of Motion Pictures for Governmental Purposes," by Raymond S. Peck, Department of Trade and Commerce, Motion Picture Bureau, Ottawa, Canada.

(*Continued on page 2494*)

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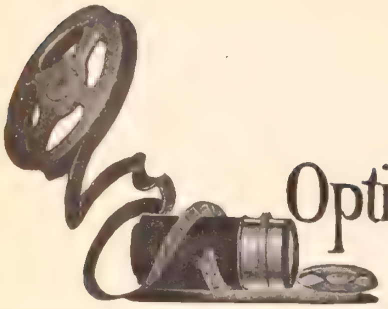

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New Light on an Old Subject

Part V

Effect of Distance and Position on Glare

THE candlepower, or for that matter, brightness of a source, does not alone determine the glare for any set conditions. Two other important factors are *distance* and *position* of the glaring light.

While glare, as determined by Brunon A. Nowakowski, varied directly as the candlepower (and brightness) of the source of glare light a rather odd relation was found to exist between glare and distance.

It was found that glare varied *inversely* as the distance instead of inversely as the square of the distance (of the glare light) as would be supposed from a casual analysis of the situation.

The variation of glare with distance is shown by the curve in Fig. 3 in explanation of which the investigator has the following to say: "The equation fitting these curves was found to be:

$$\text{glare} + a = \frac{B}{\text{distance}}$$

or glare is proportional to

$$\frac{1}{\text{distance}} - \frac{1}{\text{constant}}$$

It is obvious, therefore, that the constant is the distance at which glare becomes equal to zero. We may express our distance law by saying that glare is proportional to

$$\frac{1}{d} - \frac{1}{d'}$$

It was expected that glare would be inversely proportional to the square of the distance, since the inverse law gives the rate of the decrease of illumination at the eye. The fact that it was found to be inversely proportional to the distance rather than to the square of the distance can be explained in the following way.

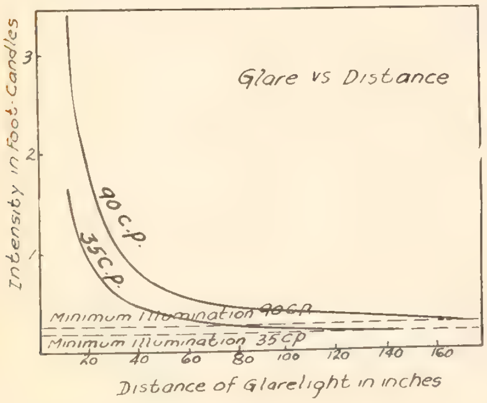

Fig. 3

In the tests the eye was accommodated to the distance of the illuminated test object, but not to the distance of the glaring light and under such conditions, instead of a sharp picture of the lamp (test object) on the retina a more diffuse illumination was had over a larger area.

Inverse Square Law

It was expected, however, that the inverse square law would hold when the eye was accommodated to the distance of the glare light. In order to verify this some additional experiments were carried out with the test object placed at the distance of the large light.

Under these conditions the inverse square law holds. It is evident then, that the accommodation of the eye plays an important part in determining the degree of glare. *Glare drops faster with the eye accommodated to the distance of the glaring light than with the eye focussed at a near distance.*

Very interesting, too, is the fact that, by increasing the distance of the glare light, we reach a point at which glare becomes zero. This distance of zero glare varies at any given angle with the candlepower of the lamp, the higher the candlepower the greater the distance of zero glare.

Glare and Angular Position

The angle at which light enters the eye has an important bearing on the degree of glare. Fig. 4 shows the variation of glare with the horizontal angle (which the light makes with the axis of the eye) for two distances of the glare light from the eye.

Plotted in another way, the results of this test show that glare decreases as the distance of the glare spot on the retina from the fovea (center of the eye) increases. In other words, the greater the angle which the light beam makes with the axis of the eye, the less will be the glare.

For any angles up to 30 degrees the retina is approximately perpendicular to the light beam, but for larger angles this is not the case, and the angle (a) in Fig. 5 represents the angle between the retina and the perpendicular to the beam of light.

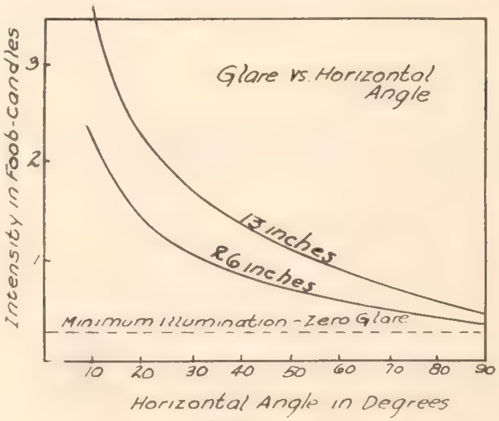

Fig. 4

It is therefore necessary to multiply by cosine (a), as is usual in illumination calculation, when the surface illuminated makes an angle with the normal to the beam of light.

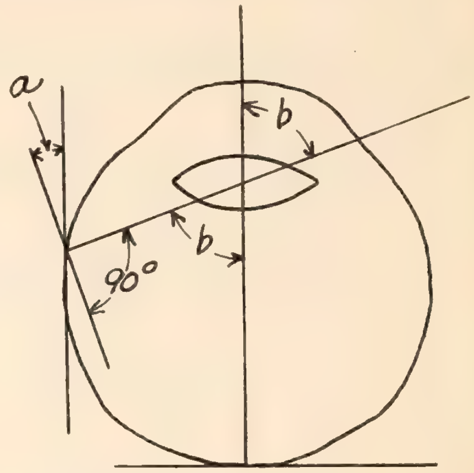

Diagram of Eye Showing Angles of Glare light

Fig. 5

The values of angle (a) corresponding to different values of angle (b) are given below. This table will be found useful when the glare formula is explained later on.

Angle B	Value of Angle A Angle A
30	0
40	14
50	30
60	44
70	58
80	73
90	88

The relation of glare to vertical angle is the same as that for the horizontal with the exception that at 60-70 degrees we get zero glare due to the protection which the upper eyelid affords; whereas, at a horizontal angle of 90 degrees there is still some glare left due to the lens action of the eye in bending the light beam to make it strike the retina.

(To be continued)

Ascher Bros. Secure Lease on Chicago House

Fitzpatrick & McElroy are completing their third large theatre, apartment and office building in Chicago. It is the Highland, located at 79th and Ashland Avenue and contains a twenty-five hundred seat theatre, seventeen stores, twenty-three apartments, a restaurant and a number of offices. Following their policy of not operating theatres in Chicago, the Highland Theatre has been leased to Ascher Brothers Circuit which expects to open the new theatre about the middle of May.

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Theatre Plans Active in Northwest According to Recent Survey

THEATRE planning and construction in Seattle, Washington, and the Pacific Northwest continues to progress with rapid strides, according to a survey made last week. The following new deals and plans are included:

W. P. Armour is well under way with his new 650-seat first-run house at Montesano, and expects to have it ready for opening the latter part of the coming summer season.

R. A. Kelsey, owner and manager of the Ruby Theatre at Chelan, is planning the construction of a new house in that town, to occupy a lot 105 by 120, which he has just acquired. Plans call for a 750-seat first-run house to open in July.

George Purvis, former exhibitor of Longview, Washington, is back in the theatre construction business and is at present planning a 1,000-seat theatre at Fairbanks, Alaska, for A. E. Lathrop. This house is scheduled for opening early next fall.

On Queen Anne Hill, a fine residential section of Seattle, William Steele plans the erection of a 750-seat theatre to be called the Nile Theatre. A feature of this house will be a large Kimball organ. Mr. Steele now owns and operates the Queen Anne Theatre in that district.

H. C. Hartung announces that he will soon be ready to open his new Clarkson Theatre at Clarkson, Washington, one of the smaller towns in the territory.

The Garden Court Theatre will be the name of the new house being erected at Third Avenue and Union Street for Joe Danz, veteran Seattle exhibitor. It will have more than 750 seats, and will be one of Seattle's foremost second-run houses, according to advance information.

Leavenworth House Holds Successful Opening

The Abdallah, a Leavenworth, Kansas, motion picture theatre, held a most successful first night when it opened during the early part of April. Frederick Hayter and lessee Helvering expressed themselves as being particularly well pleased with the attendance at the premiere performance. More than two thousand people took advantage of the opportunity to view the new playhouse.

According to Manager Hayter, the new theatre will present two shows each night, with matinees Saturday and Sunday only.

Minnesota Project Held Up

I. H. Ruben, of Finkelstein & Ruben, to-day reported that high prices asked for sites in Rochester, Minn., are holding up the erection of the new $300,000 theatre planned for that city by the company.

Suzore Announces Plans for Memphis House

Alfred J. Suzore, of Memphis, Tenn., recently announced the completion of plans for a new Motion Picture theatre to cost in the neighborhood of $100,000. Construction will start early in May and the plans call for a two-story brick, steel and stone building with latest equipment. The seating capacity will be about 2,000. The site is located at 271 Main Street and is 119 x 149 feet.

Suzore operates several theatres at the present and will close the house at Main and Market Streets at once.

Oldknow Leases House in Atlanta Suburb

Oscar Oldknow and associates have secured a five-year lease on a new theatre to be erected in the East Point section of Atlanta, Ga. Plans call for a two-story brick building which will house a 500 seat auditorium. Two stores will front on Main Street and five offices will be located on the second floor. Citizens of East Point, College Park and Hapeville are co-operating in the erection of the building. According to an announcement by the stockholders, construction will soon start.

Saxe's Tower, Milwaukee, Holds Opening

The Tower Theatre, Saxe's new Milwaukee theatre, will be the first $1,000,000 theatre in Milwaukee or Wisconsin to be operated outside of the principal business district. The formal opening was Saturday, May 1. The house is of elaborate design, has a seating capacity of close to 2,000 and embodies the most modern features of theatre building and equipment. It is located twenty-five blocks from the center of the business district.

Break Ground on Loew's Midland

Actual construction of Loew's Midland Theatre, Kansas City, to be the third largest in the United States, will start within sixty days, it was announced by M. B. Shanberg, who will be managing director. Additional plans of the structure, which will seat 4,000 persons, call for a 15-story office on the Main Street side of the building, which will be on Thirteenth Street between Main and Baltimore Avenue.

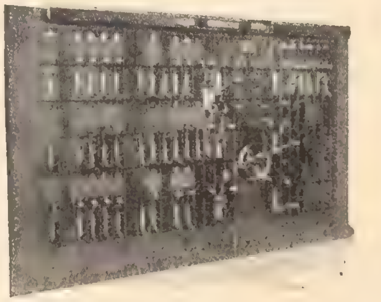
Push Work on Los Angeles House

Work is being pushed along at a rapid rate on the new Westlake Theatre building at 622 South Alvarado Street, Los Angeles. It is said that the investment will run in the neighborhood of $500,000 and that the house will seat about 2,000.

The structure is 115 x 180 feet in size and 60 feet high and of Class A construction. The Westlake Theatre Building Company is the owner.

Buckley Leases Los Angeles Site

Construction will soon start on a proposed $300,000 theatre and office building at corner of Pruess Road and Wilshire Boulevard, the active West End area of Los Angeles, Cal., according to F. J. Buckley, who has secured a 99 year lease on the property. Plans for the building are being rushed to completion.



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Dorothy Phillips

in

"The Bar C Mystery"

with Wallace MacDonald, Philo McCullough
and Ethel Clayton

A RANCH in the mountains, left by will to a girl in a big city, with no Western experience, no knowledge of the conditions she faced or of the people to trust.

Cattle rustlers running off her cattle; persons who pretended to be her friends in reality plotting to profit by her downfall.

A crew of cowmen made up of ex-bandits and desperados, yet hired by a foreman whom it was impossible not to like and trust.

Stampeding cattle, fights with rustlers, the clash of wits, chases, adventure, Romance!

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Pathéserial

TRADE MARK

CHARLES R. ROGERS *presents*

HARRY CAREY

in

"THE SEVENTH BANDIT

He bearded the bandits in their den.

He made them think that he too was a gun-man and a desperado.

Then, when he threw off the role he had assumed and became the avenger, the agent of justice, what a fight, what suspense!

Sight fast going, groping in the darkness which was setting in, knowing that his life and the safety of the girl depended upon what he could do in a few swift seconds, what could he do? What *did* he do?

Here is masterly drama, superb entertainment, an ideal Western!

Pathépicture

TRADE MARK

Hollywood, Gowanda, N.Y. Holds Premiere

New House Donated to Thriving Western N. Y. Town by Local Manufacturer

View of the marquee and a section of the front of the Hollywood Theatre, Gowanda, N. Y.

THE new Hollywood Theatre has been opened in Gowanda, N. Y. It is the gift to the town of Richard Wilhelm, president and general director of the Eastern Tanners Glue Company and the Peter Cooper's Glue Company, both located in the thriving western New York town. Mr. Wilhelm lives in Gowanda a part of every year and is the town's guiding spirit in most civic, commercial and financial enterprises. He employs several hundred persons in his local plants and believes in the theory that good citizens and workmen are found only in a community where living conditions and environment are good. After the fire which destroyed the old Opera House in 1924, Mr. Wilhelm sensed the necessity for a new theatre. Real estate was purchased,—construction began and on Monday, April 19, the Hollywood was opened in Main Street on the site of the old theatre.

The house is as complete and as fine a theatre as could be built in a town of Gowanda's size. It is constructed of brick, tile, concrete and steel—as nearly fireproof as modern engineering has devised. It has a seating capacity of 1000. Seats were installed by the American Seating Cmopany.

The outside vestibule, 14 by 18 feet, provides wall space for eight poster cases where an entire week's program may be displayed. The marquise is massive and built in harmony with the general scheme of the theatre. It is illuminated with 48 electric lights. From the outside vestibule, entrance is gained to the lobby by three sets of double doors. The lobby is 18 feet wide and 60 feet in length with a wainscot of white marble, tiled floor and side wall decorations in old ivory, gold and blue. Ingoing and outgoing patrons are given separate aisles divided by a heavy red velours rope fastened to brass standards. The ticket booth is located about midway in the lobby and is a product of the celebrated Libman Spanjer Corporation, who specialize in the manufacture of high quality theatrical furnishings. The booth provides two windows with Automatic Ticket Machines and change devices.

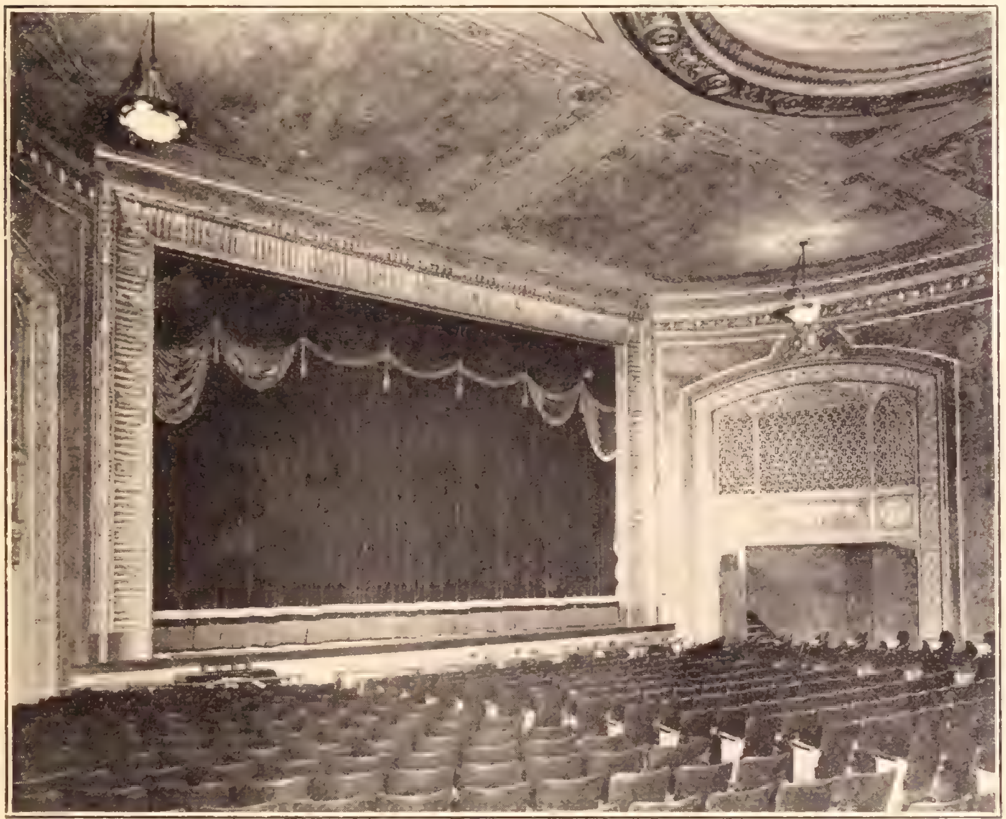
At the extreme end of the lobby there are three additional sets of double art leaded plate glass doors which give entrance to the foyer, which is 80 feet long and 12 feet wide and is constructed in a semi-circle. It is separated from the main auditorium by a standup rail carrying a draft enclosed glass shield.

From the foyer at right and left are wide stairways leading to the balcony and to the ladies' rest room and gentlemen's smoking room. These stairways are five feet, six inches wide with white Vermont marble treads and bronzed balustre with a draught enclosed glass shield.

The auditorium is 70 by 86 feet and provides spacious seating arrangement for nearly 700. The seats are of the box spring type, heavily upholstered and built for comfort. The interval between the rows of seats is the extreme used in the higher class theatres. There are four aisles, two center and one each at right and left of the auditorium. Here again one is impressed with the artistic decorative scheme. Old ivory, gold and blue blend perfectly with the beautiful red velour stage curtains and the velour drapes that adorn the stage entrances, at right and left. Murals find appropriate space in the side walls, making the whole decorative plan one of beauty and refinement. Corresponding with the modern theatre, the floor is built at a pitch of about four and one half feet with seating arranged so as to give a clear and unobstructed view from any point. A great convex bowl shaped dome, 22 feet in diameter, adds still further to the ceiling decoration. Indirect lighting in a series of soft colors make it a feature of great beauty.

The organ is a Wurlitzer two manual type with pipe lofts at right and left of the auditorium. The console is located at the left of the orchestra pit and has an electrically operated blower. The proscenium is another feature. Its heavy paneling and imposing size impresses one with the grandeur of the entire structure. The house has a stage, 30 feet deep and 70 feet wide. The extreme height is 38 feet. The equipment of the stage is complete. The balcony seats about 300 and has down and cross aisles, separated by finished brass railings. There are in all seven exits which operate entirely upon pressure, two from the balcony and five from the auditorium. The balcony exits are permanent steel stairways. The exits permit a five foot exit opening for every hundred persons, which more than complies with the requirements of the law.

The projection booth is at the rear of the balcony. It is large and affords ample working space for the operators. It contains two Simplex projection machines, Fulco rewinding apparatus and complete fireproof film filing cabinets. The equipment was installed by the Becker Theatre Supply company of Buffalo. The booth is located directly above the fireproof motor converter room. Peerless low intensity arc lamps, Superlite lenses and Brenkert spotlight are used.



Looking toward the stage in the recently opened Hollywood Theatre, Gowanda, N. Y. The dimensions of the stage are 30 feet deep by 70 feet wide and it is equipped to handle any type of show.

(Continued on page 2494)

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Hollywood Theatre Holds Auspicious Opening

(*Continued from preceding page*)

An efficient ventilation system has been installed. Four 300 feet per minute, venturifin heating and ventilating units permit a change of air in the theatre every few minutes. The ventilation system is augmented by three large ceiling ventilators. The system also permits of recirculation of air in cold weather with a direct intake of pure air from the outside. The heating system is a vapor air plant operated from a central point located under the foyer. This system assures a uniform temperature in the coldest weather. The auditorium is further heated by wall radiators, sunk so as not to obstruct the passageways.

The lobby, foyer and auditorium are illuminated with chandeliers of the newest type, operated on a two circuit system. Five large dome lights, each three feet in diameter are set into the under part of the balcony.

A double control system of installation permits complete operation of all lights from the stage and also from the operator's booth. A large electric switchboard at the left entrance to the stage is divided into two sections, one for stage and the other for house control. At the rear in the foyer is located an emergency lighting unit which works independent of either stage or picture booth. This feature eliminates the possibility of the house being in darkness, except in case of power trouble.

The balcony is constructed around and suspended from a huge 40 ton girder which spans the entire width of the building. This feature, as before stated, eliminates pillars or columns that are a source of annoyance. The aisles of the auditorium and balcony and the foyer are covered with carpets of rich colors that blend with the general color effect of the place.

The business block, which includes stores, quarters for the Gowanda club and the theatre, cost $500,000 according to report. Mr. Wilhelm intends to have the admission charge, with a change of program daily, not to exceed 25 cents. "This was not designed for profit; if it pays its way I'll be satisfied," is Mr. Wilhelm's way of putting it. Paul Miller Jr., is the organist, Hoyt Eastwood, operator, and Joseph Schoos, assistant manager. A staff of girls will act as ushers.

S. M. P. E. Anniversary Largely Attended

(*Continued from page* 2488)

"Pointers on Theatre Design and Construction," by H. Robins Burroughs, Architect, New York City.

"Trick Photography," by C. L. Gregory, Dean, New York Institute of Photography.

"An Apparatus for Time Lapse Motion Picture Photography," by Howard Greene, Motion Picture Division, U. S. Department of Agriculture.

"Lighting by Mazda Lamps for Motion Picture Photography," by E. W. Beggs, Westinghouse Lamp Company, Bloomfield, N. J.

Report of Standards and Nomenclature Committee.

"Painting with Lights," by Harry Fischbeck, Famous Players-Lasky Corporation.

"Film Mutilation," by Hickman Price, Motion Picture Producers and Distributors of America, Inc.

"The Useful Life of Motion Picture Film," by F. H. Richardson, Technical Editor, Moving Picture World.

"Cleaning Used Positive Motion Picture Film," by Trevor Faulkner, Famous Players-Lasky Corporation.

"Some Problems of a Projectionist," by L. M. Townsend, Projection Engineer, Eastman Theatre, Rochester, N. Y.

"Influence of the Projection Lens on the Contrast of the Picture," by Clifton Tuttle and L. A. Jones, Research Laboratory, Eastman Kodak Company.

"Effect on Screen Illumination of Bubbles and Striations in the Bulbs of Projection Lamps," by L. C. Porter, Edison Lamp Works, Harrison, N. J.

"Note on the Strength of Film Splices," by S. E. Sheppard and S. S. Sweet, Research Laboratory, Eastman Kodak Company.

Erect "Calamity" Theatre in 36 Hours

FIFTY men recently turned out at Harbor Beach, Mich., to erect the "Calamity Theatre," a temporary playhouse, and in one and one-half days a building resembling a tabernacle was complete with the exception of placing the windows. This building will serve until the Community building, recently damaged by fire, is rebuilt. The seating capacity of the "Calamity" is 520, which is larger than the old Community house.

Charleston House to Open Soon

Bids for the completion of the new Gloria theatre, at King and George Streets, Charleston, S. C., will be opened the latter part of April, according to a recent announcement. The Pastime Amusement Company will then push forward its plans to put the finishing touches on what is said to be one of the most modern and attractive theatres in the South.

WARNING

Any exhibitor showing the film productions **"Jesse James Under the Black Flag"** and **"Jesse James as the Outlaw"** without the express authority of E. L. Humphreys will be held accountable for infringement under the Federal copyright laws. All bookings for Minnesota are being made by L. H. Hooker. These are the only productions in which Jesse James Jr. appears. **$25 Reward** will be given for the apprehension and conviction of anyone having in his possession unlawfully any prints of the above productions, or attempting to exhibit same without authority

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy release, as well as information on pictures that are coming, will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Age of Indiscretion	Special Cast	Truart (S. R.)	5800 feet	
Arizona Streak, The	Tom Tyler	F. B. O	4540 feet	April 3
Bar C Mystery, The	Phillips-MacDonald	Pathe	5 reels	
Bat, The	Special Cast	United Artists	8219 feet	Mar. 27
Beverly of Graustark	Marion Davies	M-G-M	6977 feet	May 8
Beyond All Odds	Eileen Sedgwick	Chesterfield (S. R.)	5 reels	
Blue Blazes	Pete Morrison	Universal	4659 feet	Jan. 23
Broadway Billy	Billy Sullivan	Rayart (S. R.)	5000 feet	
Chip of the Flying U	Hoot Gibson	Universal	6596 feet	Mar. 6
Combat	House Peters	Universal	6714 feet	Feb. 20
Coming and Going	Buffalo Bill, Jr	Artclass Pictures	5000 feet	
Dancing Mothers	Special Cast	Paramount	7169 feet	Feb. 27
Dangerous Virtue	Jane Novak	Lee-Bradford (S.R.)	6000 feet	
Danger Quest, The	Reed Howes	Rayart (S. R.)	5000 feet	May 8
Earth Woman, The	Alden-Bonner	Assoc. Exhib		
Forbidden Waters	Priscilla Dean	Prod. Dist. Corp	5335 feet	April 17
Gilded Highway, The	Devore-Harron	Warner Bros.	6900 feet	April 17
Happiness	Special Cast	F. B. O		
Hearts and Spangles	Wanda Hawley	Lumas Film	5980 feet	May 8
Hell's Four Hundred	Margaret Livingston	Fox		
Her Second Chance	Nilsson-Gordon	First National	7000 feet	May 8
Highbinders, The	Tilden-Daw	Assoc. Exhib		
High Steppers	Hughes-Astor	First National		
Let's Get Married	Richard Dix	Paramount	6800 feet	Mar. 13
Little Irish Girl, The	Dolores Costello	Warner Bros	6800 feet	April 10
Marriage	Special Cast	Fox		
Midnight Thieves	H. Rawlinson	A. G. Steen	5 reels	
Miss Brewster's Millions	Bebe Daniels	Paramount	6457 feet	Mar. 20
My Old Dutch	O'Malley-MacAvoy	Universal	7750 feet	May 8
New Klondike, The	Thomas Meighan	Paramount	7445 feet	Mar. 27
Night Patrol, The	Richard Talmadge	F. B. O	6 reels	Mar. 20
Non-Stop Flight, The	Special Cast	F. B. O.	6 reels	April 17
Nutcracker, The	E. E. Horton	Assoc. Exhib	6 reels	April 17
Other Women's Husbands	Blue-Prevost	Warner Bros	6700 feet	April 3
Out of the Storm	Logan-Burns	Tiffany (S.R)	7000 feet	May 1
Red Dice	Rod La Rocque	Prod. Dist. Corp	6 reels	April 3
Roaring Forties, The	Special Cast	Jans (S.R.)		
Sap, The	Kenneth Harlan	Warner Bros	5500 feet	
Sea Horses	Special Cast	Paramount	6671 feet	Feb. 27
Secret Orders	Evelyn Brent	F. B. O	5506 feet	Mar. 27
Siberia	Special Cast	Fox	6950 feet	April 24
Six Shooting Romance	Jack Hoxie	Universal	4869 feet	Jan. 30
Social Celebrity, A	Adolphe Menjou	Paramount	6025 feet	May 8
Taxi Mystery, The	Roberts-Agnew	Gingsberg (S.R.)	5052 feet	
Test of Donald Norton	George Walsh	Chadwick		
Tramp, Tramp, Tramp	Harry Langdon	First National	5830 feet	April 10
Unknown Dangers	Frank Merrill	Hercules (S.R.)	4700 feet	
Untamed Lady, The	Gloria Swanson	Paramount	6132 feet	Mar. 27
Vanishing Hoofs	Wally Wales	Artclass Pictures	5000 feet	
Whispering Smith	H.B.Warner-L.Rich	Prod. Dist. Corp		
Winning the Futurity	Landis-C. Horton	Chadwick		
Yellow Fingers	Olive Borden	Fox	5594 feet	April 10

APRIL

Feature	Star	Distributed by	Length	Reviewed
Ace of Hearts	Special Cast	Fox		
Among Those Present	Harold Lloyd (Reissue)	Assoc. Exhib.		
Bells, The	Lionel Barrymore	Chadwick		
Big Show, The	Lowell-Russell	Assoc. Exhib	6 reels	May 15
Blind Goddess, The	Special Cast	Paramount	7249 feet	April 3
Border Sheriff, The	Jack Hoxie	Universal	4440 feet	Mar. 13
Broadway Gallant, The	Richard Talmadge	F. B. O.		
Brown of Harvard	Jack Pickford	M-G-M	7600 feet	May 8
Crown of Lies, The	Pola Negri	Paramount	5 reels	Mar. 27
Dangers of a Great City	Special Cast	Fox		
Deser Gold	Special Cast	Paramount	6900 feet	Mar. 20
Early to Wed	M. Moore-K. Perry	Fox	5912 feet	May 15
Fighting Boob, The	Bob Custer	F. B. O	5000 feet	May 1
Fighting Shadows	Leo Maloney	Clarion Photoplays	4900 feet	
Fighting Thorobreds	Billy Sullivan	Rayart (S.R.)	5000 feet	
Flames	Valli-O'Brien	Assoc. Exhib		
For Heaven's Sake	Harold Lloyd	Paramount	5356 feet	April 24
Hello, New York	Pringle-Sherman	First National		
Hidden Way, The	Mary Carr	Assoc. Exhib		
Isle of Retribution, The	Special Cast	F. B. O		
Kiki	Norma Talmadge	First National	8299 feet	April 17
Lucky Lady, The	Special Cast	Paramount		
Mike	Sally O'Neill	M-G-M		Jan. 23
Mlle. Modiste	Corrine Griffith	First National	7 reels	May 15
Old Loves and New	L. Stone-B. Bedford	First National	6500 feet	April 24
Paris At Midnight	Special Cast	Prod. Dist. Corp.	6995 feet	May 8
Racing Blood	Special Cast	Lumas Film		
Runaway, The	Special Cast	Paramount	6 reels	May 8
Rustlers Ranch	Art Acord	Universal	5230 feet	April 24
Rustling for Cupid	George O'Brien	Fox		
Sandy	Madge Bellamy	Fox	7850 feet	April 24
Savage, The	Ben Lyon	First National		
Sea Beast, The	John Barrymore	Warner Bros	9975 feet	
Seventh Bandit, The	Harry Carey	Pathe	6 reels	Mar. 27
Silence	Warner-Reynolds	Prod. Dist. Corp		
Silken Shackles	Irene Rich	Warner Bros	6061 feet	May 8
Sir Lumberjack	Lefty Flynn	F. B. O	5129 feet	April 10
Skinner's Dress Suit	Reginald Denny	Universal	7025 feet	Dec. 26
Somebody's Mother	Mary Carr	Rayart (S.R.)	6000 feet	
Starlight's Revenge	Jack Perrin	Rayart (S.R.)	5000 feet	
Streets of Sin		Fox		
That's My Baby	Douglas MacLean	Paramount	6805 feet	April 24
Tony Runs Wild	Tom Mix	Fox		
Tramp, Tramp, Tramp	Harry Langdon	First National	5830 feet	April 10
Twin Triggers	Buddy Roosevelt	Artclass Pictures	4800 feet	
Up in Mabel's Room	Marie Prevost	Prod. Dist. Corp		
Volga Boatman, The	Special Cast	Prod. Dist. Corp	10050 feet	May 1
Watch Your Wife	Virginia Valli	Universal	6980 feet	Feb. 27
Western Trails	Bill Patton	Chesterfield (S.R.)	5 reels	
Wild To Go	Tom Tyler	F. B. O.	4570 feet	May 8

MAY

Feature	Star	Distributed by	Length	Reviewed
Black Paradise	M. Bellamy–E. Lowe	Fox		
Carnival Girl, The	Mack-Forrest	Assoc. Exhib.		
Chasing Trouble	Pete Morrison	Universal	5 reels	
Ella Cinders	Colleen Moore	First National		
Footloose Widow, The	Irene Rich	Warner Bros		
Glennister of the Mounted	Lefty Flynn	F. B. O		
Hands Across the Border	Fred Thompson	F. B. O		
Hell Bent fer Heaven	Dorothy Devore	Warner Bros	6578 feet	May 15
Honeymoon Express, The	M. Moore-Devore	Warner Bros		
Impostor, The	Evelyn Brent	F. B. O	5457 feet	May 15
It's the Old Army Game	W. C. Fields	Paramount		
Jade Cup, The	Evelyn Brent	F. B. O		
Looking for Trouble	Jack Hoxie	Universal	4362 feet	
Love Thief, The	Norman Kerry	Universal		
Man Four Square	Buck Jones	Fox		
Man From Oklahoma	Jack Perrin	Rayart (S.R.)	5000 feet	
Masquerade Bandit, The	Tom Tyler	F. B. O		
Miss Nobody	Anna Q. Nilsson	First National		
Morganson's Finish	Special Cast	Tiffany (S.R.)	7500 feet	
Palm Beach Girl, The	Bebe Daniels	Paramount		
Pals in Paradise	Special Cast	Fox		
Perils of the Coast Guard	Special Cast	Rayart (S.R.)		
Phantom Bullet, The	Hoot Gibson	Universal		
Poor Girl's Romance	Short-Hale	F. B. O.		
Prince of Pilsen, The	Special Cast	Prod. Dist. Corp	6300 feet	April 24
Racing Romance	Reed Howes	Rayart (S.R.)	5000 feet	
Rainmaker, The	Collier-Hale	Paramount		
Ranson's Folly	Richard Barthelmess	First National		
Sally in Our Alley	Mary Philbin	Universal		
Secret Spring, The	Special Cast	Paramount		
Shadows of Chinatown	Kenneth MacDonald	Bud Barsky (S.R.)	5000 feet	
Shamrock Handicap, The	Special Cast	Fox		
Shipwrecked	S.Owen-J.Schildkraut	Prod. Dist. Corp		
Sign of the Claw	Peter the Great (dog)	Lumas Film	5925 feet	
Social Highwayman, The	Harron-Miller	Warner Bros		
Still Alarm, The	Special Cast	Universal	7406 feet	Jan. 16
Sweet Daddies	Special Cast	First National		
Take a Chance	Richard Dix	Paramount		
The Set Up	Art Acord	Universal	4600 feet	Mar. 27
Three Weeks in Paris	Moore-Devore	Warner Bros	6050 feet	May 8
Unknown Soldier, The	Mack-De La Motte	Prod. Dist. Corp		
Valley of Bravery, The	Bob Custer	F. B. O		
Wet Paint	Raymond Griffith	Paramount		
Windjammer, The	Billy Sullivan	Rayart (S.R.)	5000 feet	
Wise Guy, The	James Kirkwood	First National		

JUNE

Feature	Star	Distributed by	Length	Reviewed
Call of the Klondike, The	Special Cast	Rayart (S.R.)		
Deer Drive, The	Special Cast	Paramount		
Dice Woman, The	Priscilla Dean	Prod. Dist. Corp		
Escape, The	Pete Morrison	Universal	4283 feet	
Eve's Leaves	Leatrice Joy	Prod. Dist Corp	6754 feet	May 15
Fighting Buckaroo, The	Buck Jones	Fox	5096 feet	May 15
Frontier Trail, The	Harry Carey	Pathe	6 reels	
Gentle Cyclone, The	Buck Jones	Fox		
Good and Naughty	Pola Negri	Paramount		
Grass		Paramount		Mar. 7,'25
Hard Boiled	Tom Mix	Fox		
Hero of the Big Snows, A	Rin-tin-tin (dog)	Warner Bros		
Lodge in the Wilderness		Tiffany (S.R.)	7000 feet	
Love Thief, The	Norman Kerry	Universal		
Manhood	Special Cast	Fox		
One Punch O'Day	Billy Sullivan	Rayart (S.R.)	5000 feet	
Passionate Quest, The	Marie Prevost	Warner Bros		
Rolling Home	Reginald Denny	Universal		
Scrappin' Kid, The	Art Acord	Universal	4664 feet	Dec. 5, '25
Self Starter, The	Reed Howes	Rayart (S.R.)	5000 feet	
Up In Mabel's Room	M. Prevost-H. Ford	Prod.Dist. Corp.		
Volcano	Bebe Daniels	Paramount		
Yellow Contraband	Leo Maloney	Clarion Photoplays	4900 feet	

JULY

Feature	Star	Distributed by	Length	Reviewed
Bachelor Brides	Rod La Roque	Prod. Dist. Corp		
Dangerous Dude, The	Reed Howes	Rayart (S.R.)	5000 feet	
Sinister Detail, The	KennethMacDonald	Bud Barsky (S.R.)	5000 feet	

Comedy Releases

Title	Star	Distributed by	Length	Reviewed
A-1 Society		Fox		
Alpine Flapper, The	"Aesop Fables"	Pathe	1 reel	
All's Well That Ends Well	A. Vaughan-L. Kent			
Al's Troubles	Al Alt	Universal	2 reels	Mar. 13
Are Crooks Dishonest? (Reissue)	Harold Lloyd	Pathe		

Title	Star	Distributed by	Length	Reviewed
Atta Boy	Monty Banks	Pathe		
At Home	"Our Gang"	Pathe	2 reels	
Baby Clothes	"Our Gang"	Pathe	2 reels	April 24
Bear Cats	"Big Boy"	Educational	2 reels	
Beauty Parlor, A	"Fat Men"	F. B. O	2 reels	
Bedtime Story, A	Arthur Lake	Universal	1 reel	
Big-Hearted Fish, A	Aesop Fables	Pathe	1 reel	April 10
Big Idea, The	Snub Pollard	Pathe (Reissue)	1 reel	
Big Retreat, The	"Aesop Fables"	Pathe	1 reel	
Black and Blue Eyes		F. B. O		
Broken China	Bobby Vernon	Educational	2 reels	May 8
Bumper Crop, The	"Aesop Fables"	Pathe	1 reel	
Buster Be Good	Trimble-Turner	Universal	2 reels	
Buster's Heart Beat	Trimble and Dog	Universal	2 reels	
Buster's Hunting Party	Trimble and Dog	Universal	2 reels	
Buster's Mix-Up	Trimble-Turner	Universal	2 reels	April 24
Buster's Sky Rocket	Trimble and Dog	Universal	2 reels	April 24
Camel's Hump		F. B. O	1 reel	
Caught in the Act	Laymon-Dorety	Tennek Film	2 reels	
Circus Day	Billy Bevan	Pathe	2 reels	Mar. 13
College Yell, The	Neely Edwards	Universal	1 reel	
Comrades-in-Work	Mabel Normand	Pathe		
Count Your Change (Re-issue)	Harold Lloyd	Pathe		
Couple of Skates, A	Neely Edwards	Universal	1 reel	
Creeps	Archer-Dunham	Educational	2 reels	
Crowned Prince, The	Neely Edwards	Universal	1 reel	
Dancing Daddy	Jack Duffy	Educational	2 reels	April 10
Dinky Doodle in the Wild West	"Cartoon"	F. B. O		
Dizzy Daddies	Jimmie Finlayson	Pathe	2 reels	Mar. 20
Don Key-Son of a Burro	Holmes-Davidson	Pathe	2 reels	
Do Your Duty	Snub Pollard	Pathe	1 reel	
Dog Shy	Charles Chase	Pathe	2 reels	
Dumb Friend, A	Arthur Lake	Universal	1 reel	Feb. 13
Dumb Luck	"The Gumps"	Universal	2 reels	
Egged On		F. B. O.	2 reels	
Eight Cylinder Bull		Fox	2 reels	
Family Picnic, The	"Helen and Warren"	Fox	2 reels	
Farm Hands	"Aesop Fables"	Pathe	1 reel	
Felix the Cat Braves the Briny	"Cartoon"	Educational	1 reel	
Felix the Cat in a Tale of Two Kittens	"Cartoon"	Educational	1 reel	
Felix the Cat Laughs It Off	"Cartoon"	Educational	1 reel	Mar. 27
Felix the Cat Misses His Cue	"Cartoon"	Educational	1 reel	May 15
Felix the Cat Scoots Thru Scotland	"Cartoon"	Educational	1 reel	
Felix the Cat Uses His Head	"Cartoon"	Educational	1 reel	May 8
Felix the Cat Weathers the Weather	"Cartoon"	Educational	1 reel	
Fight Night	Billy Bevan	Pathe	2 reels	May 15
Fire Fighter, The	"Aesop Fables"	Pathe	1 reel	
Flivver Vacation, A	Eddie Gordon	Universal	2 reels	April 3
Flying Wheels	Wanda Wiley	Universal	2 reels	Mar. 6
Fly Time	"Aesop Fables"	Pathe	2 reels	
Fool's Luck	Lupino Lane	Educational	2 reels	April 3
Fraternity Mixup, A	Alice Ardell	F. B. O	2 reels	
Fresh Faces	Walter Hiers	Educational	2 reels	
From the Cabby's Seat	"O. Henry"	Fox	2 reels	
Ghost of Folly	Alice Day	Pathe	2 reels	May 15
Gimme Strength	Jimmie Adams	Educational	2 reels	
Going Crazy	Lige Conley	Educational	2 reels	
Golf Bug, The	Paul Parrott	Pathe (Reissue)	1 reel	
Haunted Heiress, A	Edna Marian	Universal		
Hearts for Rent	Arthur Lake	Universal	1 reel	
Heavy Parade, The	"Fat Men"	F. B. O.		
He Forget to Remember	Clyde Cook	Pathe	2 reels	
Help Wanted	Charles Puffy	Universal	1 reel	May 1
Hard to Hold	Laymon-Dorety	Tennek Film	2 reels	
Haunted Heiress, A	Edna Marian	Universal	2 reels	
Hayfoot, Strawfoot	Bevan-Clyde	Pathe	2 reels	April 24
Hearts and Showers	"Aesop Fables"	Pathe	1 reel	
Hired and Fired	Paul Parrott	Pathe	1 reel	
His Private Life	Lupino Lane	Educational	2 reels	
His Taking Ways	Al St. John	Bischoff (S.R.)	2 reels	
Home Cured	Johnny Arthur	Educational	2 reels	Mar. 27
Honeymoon Feet	"Fat Men"	F. B. O	2 reels	
Honeymooning With Me	Charles King	Universal	2 reels	
Hooked at the Altar	Ralph Graves	Pathe	2 reels	
Hug Bug, The	Glenn Tryon	Pathe	2 reels	Mar. 13
Hurricane, The	Alice Ardell	F. B. O	2 reels	
It's the Gate	"Cartoon"	Red Seal	1 reel	May 1
Kicked Out (Re-issue)	Harold Lloyd	Pathe		
Ko-Ko at the Circus	"Cartoon"	Red Seal	1 reel	Mar. 27
Lickpenny Lover, A	"O. Henry"	Fox	2 reels	
Light Houskeeping	Lige Conley	Educational	2 reels	Mar. 20
Lightning Slider, The	A. Vaughan-L. Kent	F. B. O		
Little Parade, The	"Aesop Fables"	Pathe	1 reel	
Liquid Dynamite	"Aesop Fables"	Pathe	1 reel	
Love's Hurdle	Charles King	Universal	2 reels	May 15
Love Sundae, A	Alice Day	Pathe	2 reels	
Long Fliv the King	Charles Chase	Pathe	2 reels	
Madame Mystery	Bara-Finlayson	Pathe	2 reels	
Mad Racer, The	"Van Bibber"	Fox	2 reels	May 8
Meet My Girl	Ralph Graves	Pathe	2 reels	Mar. 13
Merry Blacksmith, The	"Aesop Fables"	Pathe	1 reel	
Min's Away	"The Gumps"	Universal	2 reels	
Monkey Business	"Our Gang"	Pathe	2 reels	Mar. 27
Mortgaged Again	Arthur Lake	Universal	1 reel	
Movie Madness	Edna Marian	Universal	2 reels	
Moving Day	Cooley-Perry	Fox	2 reels	Mar. 6
Mr. Cinderella	Johnny Arthur	Educational	2 reels	
Mum's the Word	Charles Chase	Pathe	2 reels	May 15
Muscle Bound Music		Pathe	2 reels	
Mum's the Word	Charles Chase	Pathe	2 reels	
Nervous Moments	Ralph Graves	Pathe	2 reels	
Never Too Old		Pathe		
Newlyweds and Their Baby, The	(Series)	Universal		
Nobody's Business	Lloyd Hamilton	Educational	2 reels	April 24
Number One Society, A	"East Side, West Side"	Fox		
Old War Horse, The		Pathe	1 reel	April 10
On Thin Ice	"Mutt & Jeff"	Short Film Syn	1 reel	Mar. 6
Oo-La-La	Bobby Vernon	Educational	2 reels	
Optimist, The	Charles Puffy	Universal	1 reel	
Ostrich Plumes, The	"Cartoon"	F. B. O		
Over There	Al Joy		2 reels	
Painless Pain	Wanda Wiley	Universal	2 reels	May 8
Papa's Pest	Burns-Steadman	Educational	2 reels	
Pawnshop Politics		Fox	2 reels	
Phoney Express, The	Charles Puffy	Universal	1 reel	Mar. 13
Playing the Swell	Wanda Wiley	Universal	2 reels	
Polar Baron, The	Cameron Shields	Fox	2 reels	May 1
Puppy Lovetime	Alice Day	Pathe	2 reels	
Quick Service	Cliff Bowes	Educational	1 reel	Mar. 20
Radio Mad	Lymon-Dorety	Tennek Film	2 reels	
Raggedy Rose	Mabel Normand	Pathe		
Rah, Rah, Heidelberg	"Van Bibber"	Fox	2 reels	
Rain and Shines	Al St. John	Bischoff	2 reels	
Reported, The	"Van Bibbers"	Fox	2 reels	
Ring Up the Curtain (Re-issue)	Harold Lloyd	Pathe		
Rough and Ready Romeo	"Aesop Fables"	Pathe	1 reel	May 1
Say It With Babies	Glenn Tryon	Pathe	2 reels	
Say It With Love	Edna Marian	Universal	2 reels	
Scared Stiff	Holmes-Cook	Pathe	2 reels	May 1
Scratching Through	Cliff Bowes	Educational	1 reel	April 24
Separated Sweethearts	Arthur Lake	Universal	1 reel	May 15
She's a Prince		F. B. O		
She's My Cousin	Charles King	Universal	2 reels	May 15
Shootin' Fool, The	"Aesop Fables"	Pathe	1 reel	May 15
Shore Shy	Dooley-Joyce	Educational	2 reels	
Skating Instructors	"Mutt and Jeff"	Short Film Syn	1 reel	
Sky Bound	Al St. John	Educational	2 reels	
Smouldering Tires	A. Vaughan-L. Kent	F. B. O	2 reels	May 15
Social Triangle, A	"O. Henry"	Fox	2 reels	
Sock Me To Sleep	A. Vaughan-L. Kent	F. B. O.		
Somebody's Wrong	Bowes-Newman	Educational	1 reel	
So This Is Paris	Neely Edwards	Universal	1 reel	
Spanish Love	"Aesop Fables"	Pathe	1 reel	Mar. 13
Spanking Breezes	Alice Day	Pathe	2 reels	Mar. 20
Step Lively (Re-issue)	Harold Lloyd	Pathe		
Swat the Crook (Re-issue)	Harold Lloyd	Pathe		
Swell Affair, A	Arthur Lake	Universal	1 reel	
Take the Air	Paul Parrott	Pathe (Reissue)	1 reel	
Taking the Heir	Charles Puffy	Universal	1 reel	April 3
Tin Ghost, The	Lige Conley	Educational	2 reels	May 8
Tonight's the Night	Bowes-Bradley	Educational	1 reel	May 1
Too Many Babies	Darling-King	Universal	2 reels	May 8
Too Many Relations	"Helen and Warren"	Fox	2 reels	May 15
Tune Up	Charles Puffy	Universal	1 reel	Mar. 6
Twin Sisters	Wanda Wiley	Universal	2 reels	
Two Lips in Holland		Fox	2 reels	
Ukelele Shieks	Glenn Tryon	Pathe	2 reels	April 10
Uncle Tom's Uncle	"Our Gang"	Pathe	2 reels	
Uncovered Wagon, The		Pathe	1 reel	May 15
Up in the Air	"Aesop Fables"	Pathe	1 reel	
Wandering Willies		Pathe	2 reels	April 3
What A Life	Frank Davis	Educational	1 reel	
When Hell Froze Over	"Mutt and Jeff"	Short Film Syn	1 reel	Feb. 20
Where's My Baby	Neely Edwards	Universal	1 reel	May 1
Whiskering Chorus	A. Vaughan-L. Kent	F. B. O		
Whoa Emma	Jimmie Adams	Educational	2 reels	April 3
Who's Boss?	Cliff Bowes	Educational	1 reel	
Wife Tammers	Cook-L. Barrymore	Pathe	2 reels	April 3
Wireless Lizzie	Walter Hiers	Educational	2 reels	Mar. 13
Wisecrackers	Short-Withers	F. B. O.		
Wise Quacker, The	Eddie Gordon	Tennek Film	2 reels	
Yankee Doodle Duke, A	Ralph Graves	Pathe	2 reels	
Yearning for Love	Wanda Wiley	Universal	2 reels	April 3

Short Subjects

Feature	Distributed by	Length	Reviewed
American Today (Variety)	Fox	1 reel	
Animated Hair Cartoons	Red Seal	1 reel	
Angelus, The	Cranfield & Clarke	2 reels	April 24
Aphrodite (Novelty)	Service Film	1 reel	
Bar-C Mystery (Serial)	Pathe	10 episodes	
Beasts of the Veldt	Chesterfield	2 reels	
Bed Time Stories	Sierra Pictures	2 reels	
Belgium Today (Variety)	Fox	1 reel	
Burkhardt's Plastic Films, No. 1	Tiffany	2 reels	May 15
Burkhardt's Plastic Films, No. 2	Tiffany	2 reels	May 15
Canary Islands (Variety)	Fox	1 reel	May 15
Canary Islands (Variety)	Fox	1 reel	
Casey of the Coast Guard (Serial)	Pathe	10 episodes	Feb. 20
Charleston Films	Cranfield & Clarke	4 half reels	May 1
Dancing Around the World (Variety)	Fox	1 reel	
Death Ray, The (Novelty)	Cranfield & Clarke	1 reel	
Desperate Dan (Mustang)	Universal	2 reels	May 1
Dixie Doodle (Sportlight)	Pathe	1 reel	Mar. 27
Doctor, The (Famous Paintings)	Cranfield & Clarke	2 reels	
Egypt	F. B. O.		
Emergency Man, The Edmund Cobb	Universal	2 reels	May 15
Every Picture Tells a Story	Cranfield & Clarke	1 reel	
Fade Away Foster (Mustang)	Universal	2 reels	May 1
Film Facts (Series)	Red Seal	1 reel	
Fire Barrier (Mustang)	Universal	2 reels	
Flashes of the Past	Pathe	2 reels	
Frame Up, The (Mustang)	Universal	2 reels	
From A to Z Thru Filmdom (Hodge Podge)	Educational	1 reel	
Fugutive Futerise (Novelty)	Cranfield & Clarke	1 reel	
Giggles (Novelty Series)	Tennek Film	1 reel	
Glory or Dollars (Sportlight)	Pathe	1 reel	
Green Archer, The (Serial)	Pathe		
Grinning Fists (Mustang)	Universal	2 reels	
Gunless Bad Man, The (Mustang)	Universal	2 reels	
Happy Hunting Grounds (Sportlight)	Pathe	1 reel	
Has Anybody Here Seen Kelly	Red Seal	1 reel	Mar. 6
Heavens Above (Novelty)	Service Film	1 reel	
Her First Night in a Beauty Parlor	Cranfield & Clarke	2 reels	
Hero Land (Color Novelty)	Service Film	1 reel	
Heroes of the Sea	Cranfield & Clarke	1 reel	
Hia Pal . . Fearless (Dog)	Chesterfield	2 reels	
Homeless Husbands' Land (Novelty)	Short Film	1 reel	
Honeymoon Cruises	Tennek Film	1 reel	
Howe's Hodge Podge, 709	Educational	1 reel	May 1
Ice Cold Cocos	Pathe	2 reels	
Inside Dope, The (Sportlight)	Pathe	1 reel	May 1
International Detective Stories	Tennek Film	2 reels	
Keeping 'Em Guessing (Series)	Red Seal	1 reel	
King of the Beasts (Cartoon)	F. B. O.		
Jungle Heroine, A	Chesterfield	2 reels	
Jungle Tragedy, A	Chesterfield	2 reels	
Land Boom, The ("Aesop Fables")	Pathe	1 reel	
Land of Rivers (Scenic)	Service Film	1 reel	
Last Man, The	Chesterfield	2 reels	
Leaps and Bounds (Sportlight)	Pathe	1 reel	Mar. 13
Lest We Forget	Educational	1 reel	May 1
Let's Go Fishing	Cranfield & Clarke	1 reel	
Let's Paint	Cranfield & Clarke	1 reel	
Lightning Hutch (Serial)	Arrow Film		
Lion's Mate, The	Chesterfield	2 reels	
Lizzie's Last Lap (Novelty)	Cranfield & Clarke	1 reel	
Love Fighter Fearless (Dog)	Chesterfield	2 reels	

Feature	Distributed by	Length	Reviewed
Marvels of Motion (Series)	Red Seal	1 reel	
Menace of the Alps, The	Universal	1 reel	Mar. 27
Mother, The (Famous Paintings)	Cranfield & Clarke	2 reels	
Mountain Molly O (Mustang)	Universal	2 reels	
Mountain of the Law, The (Variety)	Fox	1 reel	
MyOld Kentucky Home (Song Car-tune)	Red Seal	1 reel	April 10
Neptune'sDomain (Hodge Podge)	Educational	1 reel	
Nervous Moments (Sportlight)	Pathe	1 reel	May 1
Off Shore Trails (Variety)	Fox	1 reel	
One Wild Time (Mustang)	Universal	2 reels	
Outlaw Love (Mustang)	Universal	2 reels	
Pathe Review, No. 19	Pathe	1 reel	May 15
Planting Season, The (Sportlight)	Pathe	1 reel	
Poland—A National Reborn (Variety)	Fox	1 reel	
Quick on the Draw (Mustang)	Universal	2 reels	
Radio Detective, The (Serial)	Universal	10 episodes	
Reelieves	Red Seal	1 reel	
Rescue, The (Mustang)	Universal	2 reels	
Ridin' For Love (Mustang)	Universal	2 reels	
Revolutions per Minute (Sportlight)	Pathe	1 reel	
Rustler's Secret, The (Mustang)	Universal	2 reels	
Scotty of the Scouts (Serial)	Rayart (S. R.)		
Searchlight (Series)	Red Seal	1 reel	
Sketch Book	Pathe		
Sky Skidder, The (Serial)	Bischoff	10 episodes	
Snowed In	Pathe		
Songs of Central Europe (Melody Lines)	Pathe	1 reel	
Songs of England (Melody Series)	Pathe	1 reel	Feb 6
Songs of Scotland (Melody Series)	Pathe	1 reel	Feb. 6
Songs of the Northern States	Pathe	1 reel	
Soul of the Cypress	Red Seal	1 reel	F b 27
String of Diamonds . . . Fearless (Dog)	Chesterfield	2 reels	
St. Pauls	Cranfield & Clarke	1 reel	
Swat the Crook (Harold Lloyd)	Pathe (Reissue)	1 reel	
Sweden Today (Variety)	Fox	1 reel	May 15
Tin Bronc, The (Mustang)	Universal	2 reels	
Trapped (Mustang)	Universal	2 reels	
Trails of the Gods	Cranfield & Clarke	1 reel	
Tramp, Tramp the Boys Are Marching	Red Seal	1 reel	May 1
Tulip Land	Cranfield & Clarke	1 reel	
Vanishing Millions (Serial)	Sierra Pictures		
Vision, The	Educational	2 reels	
Whirlwinds (Series)	F. B. O.		
Wire Tigers, The	Chesterfield	2 reels	
Where the Silver River Gleams	Cranfield & Clarke	1 reel	
Winking Idol, The (Serial)	Universal	10 episodes	Mar. 20
Wolf, The . . . Fearless (Dog)	Chesterfield	2 reels	
Wonder Book Series	Short Film	1 reel	
Wonderful Water	Service Film Corp	1 reel	May 1
Wooden Shoes	Cranfield & Clarke	1 reel	Dec 12

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
30 Below Zero	Buck Jones	Fox		
Accused	Special Cast	Inde. Film	5000 feet	Jan. 16
Ace High	Hoot Gibson	Universal		
Ace of Cads	Adolphe Menjou	Paramount		
Across the Pacific	Monte Blue	Warner Bros		
Almost a Lady	Marie Prevost	Prod. Dist. Corp.		
Aloma of the South Sea	Gilda Gray	Paramount		
Altars of Desire	Conway Tearle	M-G-M		
Amateur Gentleman, The	Dick Barthelmess	First National		
An American Tragedy		Paramount		
Annie Laurie	Lilian Gish	M-G-M		
Another Woman's Life	Mary Philbin	Universal		
Aristocrat, The		Famous Attractions		
Arizona Whirlwind, The	Bill Cody	Assoc. Exhib		
Ashes	Corinne Griffith	First National		
Atlantis		First National		
Auctioneer, The	George Sidney	Fox		
Autocrat, The		Paramount		
Back Slapper, The	Special Cast	M-G-M		
Bad Habits	Special Cast	Astor Dist. (S.R.)		
Bandits of the Air	Al Wilson	Assoc. Exhib		
Bankrupt		Ginsberg-Kann		
Bardelys the Magnificent	John Gilbert	M-G-M		
Barrier, The	Special Cast	M-G-M	6480 feet	April 3
Barriers of Fire	Monte Blue	Warner Bros		
Battling Butler	Buster Keaton	M-G-M		
Beau Geste		Paramount		
Beauty	Special Cast	M-G-M		
Beauty and the Beast	Coleman-Banky	United Artists		
Bed and Board	Doris Kenyon	First National		
Behind the Lines	Sandow (Dog)	Assoc. Exhib		
Behind the Screen	Special Cast	M-G-M		
Behind the Wheel,	Priscilla Dean	Prod. Dist. Corp		
Bellamy the Magnificent	Ramon Navarro	M-G-M		
Beloved Enemy, The	Boyd-Goudal	Prod. Dist. Corp		
Ben Hur	Special Cast	M-G-M	12000 feet	Jan. 16
Better 'Ole, The	Syd Chaplin	Warner Bros		
Beware of Widows	Laura La Plante	Universal		
Beyond the Trail	Bill Patton	Chesterfield-(S.R.)	5 reels	
Bigger Than Barnum's	G. O'Hara-V. Dana	F. B. O.		
Big Gun, The	Special Cast	Universal		
Big Night, The	Laura La Plante	Universal		
Big Parade, The	John Gilbert	M-G-M	12550 feet	Nov. 28
Bitter Apples	Monte Blue	Warner Bros.		
Black Pirate, The	Douglas Fairbanks	United Artists	8200 feet	Mar. 20
Black Diamond Express, The	Monte Blue	Warner Bros		
Black Ivory		Warner Bros		
Blarney	R. Adoree-R. Graves	M-G-M		
Blazing Courage	Buffalo Bill, Jr	Assoc. Exhib		
Blond Saint, The		First National		
Border Thunderbolt, The	Bill Cody	Assoc. Exhib		
Born to Battle	Tom Tyler	F. B. O	5100 feet	Feb. 13
Boy Friend, The	J. Harron-M. Day	M-G-M		
Broadway Drifter, A		Assoc. Exhib		
"Broken Hearts of Hollywood"	Special Cast	Jaffe Art Film (S.R.)	7500 feet	Mar. 20
Brown Derby, The	Johnny Hines	First National		
Brute, The	Monte Blue	Warner Bros.		
Buckaroo Kid, The	Hoot Gibson	Universal		
Burning Bridges	Harry Carey	Pathe		
Butterflies in the Rain	Laura La Plante	Universal		
Callahans and the Murphys, The		M-G-M		
Call in the Night, A		Truart (S.R.)	5000 feet	
Call of the Wilderness	Sandow (Dog)	Assoc. Exhib		
Cancelled Debt, The	Special Cast	Ginsberg-Kann		
Captain Salvation		M-G-M		
Cat's Pajamas, The	Bronson-Cortez	Paramount		
Charity Ball, The		M-G-M		
Charleston Kid, The		First National		
Cheating Danger	Dick Talmadge	Universal		
Christine of the Bip Tops	Special Cast	Ginsberg-Kann		
Cigarette Maker's Romance, The	Special Cast	M-G-M		
Circus, The	Charles Chaplin	United Artists		
City, The	Lowe-Livingston	Fox		
Cleaner Flame, The	Louise Carter	Arrow		
Climbers, The	Irene Rich	Warner Bros.		
Clinging Vine, The	Leatrice Joy	P. D. C		
Closed Gates	Special Cast	Ginsberg-Kann		
Code of the Northwest	Sandow (dog)	Assoc. Exhib.		
College Flirt, The	Bebe Daniels	Paramount		
College Widow, The	Dolores Costello	Warner Bros.		
Come-On Charley	D. Devore	E. E. Horton		
Coney Island	Special Cast	M-G-M		
Corporal Kate	Vera Reynolds	Prod. Dist. Corp		
Cossacks, The	John Gilbert	M-G-M		
Country Doctor, The	Faye-R- Schildkraut	Prod. Dist. Corp		
Cowboy Grit	Buffalo Bill, Jr	Assoc. Exhib		
Cradle Snatchers		Fox		
Crashing Timbers	Harlan-Dana	Universal		
Crazy Fool, The		M-G-M		
Cruise of Jasper B, The	Rod La Roque	Prod. Dist. Corp		
Cruel Truth, The		Ginsberg-Kann		
Crystal Cup, The	Dorothy Mackaill	First National		
Cyclone Sam	Buffalo Bill, Jr	Assoc. Exhib		
Cyrano de Bergerac	Special Cast	Atlas Dist. (S.R.)	9500 feet	July 18
Dancing Days		Famous Attractions		
Danger Line, The	Special Cast	Astor Dist. (S.R.)		
Dangerous Dub, The	Buddy Roosevelt	Assoc. Exhib.		
Dangerous Friends	Special Cast	Ginsberg-Kann		
Daring Venus, The		First National		
Dark Horse, The	Harry Carey	Prod. Dist. Corp		
Dark Rosaleen	Buck Jones	Fox		
Darling of the Gods, The		United Artists		
Dead Command, The	Special Cast	M-G-M		
Dead Man's Gold	Tom Mix	Fox		
Dearie	L. Fazenda-W. Louis	Warner Bros.		
Defend Yourself	Dorothy Drew	Dependable Films	5000 feet	Jan. 9
Delicatessen	Colleen Moore	First National		
Deluge, The		Prod. Dist. Corp.		
Desert Valley	Buck Jones	Fox		
Desperate Woman, The		First National		
Detour		Prod. Dist. Corp		
Devil's Horse, The	Rex (Horse)	Pathe	6 reels	April 24
Devil's Dice	Special Cast	Ginsberg-Kann		
Devil's Master, The	Special Cast	Fox		
Devil Partner, The		Tiffany (S.R.)	5000 feet	
Dixie		Universal		
Diplomacy	Blanche Sweet	Paramount		
Do Clothes Make the Woman?	Mrs. Valentino	F. B. O		
Don Juan	John Barrymore	Warner Bros		
Don't Lie to Your Wife	Haver-McDonald	Arrow		
Don Juan's Three Nights	Stone-Mason	First National		
Don't Tell the Wife	Irene Rich	Warner Bros.		
Door Mat, The		Warner Bros		
Down the Stretch	Pat O'Malley	Universal		
Duchess of Buffalo, The	Constance Talmadge	First National		
Duke of Black Butte, The	Fred Humes	Universal		
Duke of Ladies, The	Conway Tearle	First National		
Dumb Head		Tiffany (S.R.)	6500 feet	
East of the Setting Sun	Constance Talmadge	First National		
Eden's Fruit		Famous Attractions		
Enchanted Island		Tiffany		
Exclusive Rights		Famous Attractions		
Exquisite Sinner, The	Nagel-Adoree	M-G-M	5844 feet	May 1
False Steps	Special Cast	Paramount		
Family Upstairs, The	Virginia Valli	Fox		
Fangs of Alaska, The	Sandow (Dog)	Assoc. Exhib		
Fascinating Youth	Junior Stars	Paramount		Mar. 13
Fast Life in New York	Special Cast	M-G-M		
Faust	Emil Jannings	M-G-M		
Fifth Horseman, The		Lee-Bradford (S.R.)		
Fighting Cub, The		Tiffany (S.R.)	5800 feet	
Fighting Fate	Billy Sullivan	Rayart (S.R.)	4991 feet	Feb. 6
Fighting Foundling, The	Jack Hoxie	Universal		
Fighting Love	Jetta Goudal	Prod. Dist. Corp		
Fighting Peacemaker, The	Jack Hoxie	Universal	4500 feet	April 10
Fig Leaves	G. O'Brien-O. Borden	Fox		
Final Extra, The		Lumas (S.R.)		
Fine Manners	Gloria Swanson	Paramount		
Finnegan's Ball		Assoc. Exhib		
Fire Brigade, The	Special Cast	M-G-M		
Flame of the Border, The		First National		
Flame of the Yukon, The	S. Owen-A. Gray	Prod. Dist. Corp		
Flames	E. O'Brien-V. Valli	Assoc. Exhib		
Flames	Special Cast	M-G-M		
Flaming Forest, The		M-G-M		
Flaming Frontier, The	Special Cast	Universal	8829 feet	April 17
Flaming Fury	Buddy Roosevelt	Assoc. Exhib		
Flaming Timber		Tiffany		
Fllashing Heels	Bill Cody	Assoc. Exhib		
Flash Kid, The	Dick Talmadge	Universal		
Flesh and the Devil, The	J. Gilbert-G. Garbo	M-G-M		
Flight to the Hills, The		Paramount		
Flying Fool, The	Al Wilson	Assoc. Exhib		
Flying High	Wm. Fairbanks	Lumas (S. R.)		
Flying Mail, The	Al Wilson	Asso. Exhib		
Fools of Fashion		Tiffany		
Footloose Widows	Special Cast	Warner Bros		
For Alimony Only	Leatrice Joy	Prod. Dist. Corp		
Forbidden Trails	Bill Cody	Assoc. Exhib		
Forest of Destiny, The		Gotham Prod. (S. R.)		
Forever After	M. Astor-L. Hughes	First National		
For Wives Only	Marie Prevost	Prod. Dist. Corp		
Four Feathers	Richard Barthelmess	First National		
Four Flushes, The	Reginald Denny	Universal		
Four Stragglers, The	Special Cast	M-G-M		
Free Souls	Norma Shearer	M-G-M		
French Dressing	A. Pringle-B. Lyon	First National		
Friends	Special Cast	Vitagraph		
Frisco Sal	Special Cast	M-G-M		
Frozen Justice		Fox		
Gambling Chaplain, The	Special Cast	M-G-M		
Galloping Cowboy, The	Bill Cody	Assoc. Exhib		
Garden of Allah, The	N. Talmadge-R. Colman	United Artists		

Feature	Star	Distributed by	Length	Reviewed
Garden of Eden, The	Special Cast	M-G-M		
Gay Deceiver, The	Special Cast	M-G-M		
Gay Old Bird, The	Fazenda-Louis	Warner Bros		
General, The	Buster Keaton	United Artists		
George Washington Cohen	George Jessel			
Get Off the Earth	Raymond Griffith	Paramount		
Getting Gertie's Garter	Marie Prevost	Prod. Dist. Corp.		
Gigolo	Rod La Roque	Prod. Dist. Corp.		
Glorifying the American Girl		Paramount		
Going Crooked	Special Cast	Fox		
Golden Web, The	H. Gordon-L. Rich	Lumas (S.R.)		
Goose Man, The	Special Cast	M-G-M		
Grandma's Boy (Re-issue)	Harold Lloyd	Assoc. Exhib		
Great Deception, The	Ben Lyon	First National		
Great K. & A. Robbery The	Tom Mix	Fox		
Greater Glory, The	Special Cast	First National		Apr. 17
Greatest Show on Earth		Paramount		
Gulliver's Travels		Universal		
Gun Gospel		First National		
Hairpin Duchess, The	Special Cast	M-G-M		
Harem Girl, The	Special Cast	Astor Dist. (S. R.)		
Harp In Hock, A	Schildkraut-Coghlan	Prod. Dist. Corp		
Hat of Destiny, The		First National		
Haunted Lady, The	Assoc. Exhib.			
Haven, The	Special Cast	M-G-M		
Heart of a Cowboy, The	Bob Custer	F. B. O		
Heart of Maryland, The	Dolores Costello	Warner Bros		
Heart Thief, The	Jos. Schildkraut			
Heaven on Earth	C. Nagel-R. Adoree	M-G-M		
Hell's Kitchen		First National		
Her Big Night	Laura La Plante	Universal		
Here Y'are, Brother		First National		
Here He Comes	Earle Douglas	Sierra Pictures	5000 feet	
Here He Comes	Richard Talmadge	Universal		
Her Honor, The Governor	Pauline Frederick	F. B. O		
Her Man o'War	Jetta Goudal	Prod. Dist. Corp		
Her Next Steps		Ginsberg-Kann		
Hero of the Big Snows, A	"Rin-Tin-Tin"	Warner		
Hero on Horseback, A	Hoot Gibson	Universal		
Hidden Loot	Jack Hoxie	Universal	4375 feet	Oct. 31
High Society	Tom Mix	Fox		
Highbinders, The	Special Cast	Assoc. Exhib.	6 reels	May 1
Hills of Kentucky	Rin-Tin-Tin	Warner Bros.		
His Dog	Rod La Roque	Prod. Dist. Corp.		
His New York Wife		Famous Attractions		
His Woman	Special Cast	Whitman Bennett	7 reels	
Holy Terror, A		Fox		
Home, Sweet Home	Special Cast	Assoc. Exhib		
Horses and Women		Famous Attractions		
Hounds of Spring		First National		
Human Mill, The	Special Cast	M-G-M		
Hurricane, The	Special Cast	Tiffany (S.R.)		
Hurry Up Man, The	Dick Talmadge	Universal		
Husband Hunters		Tiffany (S.R.)		
I Can Do It	Special Cast	M-G-M		
Ice Flood, The	O. Harlan-V. Dana	Universal		
I'll Tell the World	Olmstead-Arthur	M-G-M		
Impostor, The	Evelyn Brent	F. B. O		
In His Arms	Special Cast	M-G-M		
In the First Degree		Ginsberg-Kann		
Into Her Kingdom	Corinne Griffith	First National		
Irish Hearts	Dolores Costello	Warner Bros.		
Is Zat So ?	Special Cast	Fox		
Jail Birds, Inc.		First National		
Jason	Special Cast	M-G-M		
Jewels of Desire	Priscilla Dean	Prod. Dist. Corp		
Jim, The Conqueror	W. Boyd-E. Fair	Prod. Dist. Corp		
Johnny Get Your Hair Cut	Jackie Coogan	M-G-M		
Justice of the Far North		C. B. C. (S. R.)	5500 feet	
Keep Going	Earl Douglas	Sierra Pictures		
Kick-Off, The	George Walsh	Excellent Pictures		
Kid Boots	Eddie Cantor	Paramount		
Kid Gloves	Johnny Hines	First National		
King of the Air	Al Wilson	Assoc. Exhib		
La Boheme	Gish-Gilbert	M-G-M	8781 feet	Mar. 13
Ladies Must Have	Rod La Roque	Prod. Dist. Corp.		
Laddie	J. Bowers-B. Flowers	F. B. O.		
Lady Be Good		First National		
Lady of the Harem, The	Special Cast	Paramount		
Lady of Leisure	Special Cast	M-G-M		
Last Frontier, The		Prod. Dist. Corp		
Last Chance, The	Bill Patton	Chesterfield (S.R.)		
Laurels	Mae Murray	M-G-M		
Lawless Valley	Bill Cody	Assoc. Exhib		
Les Miserables		Universal		
Lew Tyler's Wives	Frank Mayo	Famous Attractions		
Life of a Woman		Truart (S. R.)	6500 feet	
Lightnin'		Tiffany (S. R.)	6500 feet	
Lily, The	Bell Bennett	Fox		
Little Adventuress, The	Vera Reynolds	Prod. Dist. Corp		
Little Journey, The	Special Cast	M-G-M		
Little Journeys				
Little Firebrand, The	Edith Thornton	Arrow Pictures	5007 feet	Dec. 12
Lone Wolf Returns, The	Bert Lytell	Columbia		
Look Who's Here	Dick Talmadge	Universal		
Lord Hokum	E. E. Horton	Assoc. Exhib.		
Lord's Referee, The		Fox		
Lost at Sea		Assoc. Exhib		
Love Me and the World Is Mine	Philbin-Kerry	Universal		
Love 'Em and Leave 'Em	Esther Ralston	Paramount		
Love—the Magician		Paramount		
Love Thrill, The	Special Cast	Universal		
Love's Blindness	Starke-Moreno	M-G-M		
Love's Magic	Florence Vidor	Paramount		
Lovey Mary	Bessie Love	M-G-M		
Lovalties	Special Cast	Fox		
Lunatic at Large, The	Leon Errol	First National		
Lure of the West	Eileen Sedgwick	Chesterfield (S. R.)		
Lure of the Yukon, The		Assoc. Exhib		
Lying Truth, The	Milton Sills	First National		
Magic Garden, The		F. B. O.		
Magician, The	A. Terry-P. Waegner	M-G-M		
Man and the Moment		M-G-M		
Manon Lescaut	John Barrymore	Warner Bros		
Man Who Laughs, The		Universal		
Man With a Thousand Faces	Special Cast	M-G-M		
Mantrap	Bar-Marmont	Paramount		
Mare Nostrum	Special Cast	M-G-Ingram	11000 feet	Feb. 27
Married Alive	Livingston-M.Moore	Fox		
Married Cheats		Fox		
Marrying Money		Truart (S. R.)	5800 feet	
Mary of Vassar	J. Gilbert-G. Garbo	M-G-M		
Masked Woman, The	Anna Q. Nilssohn	First National		
Masquerade Bandit, The	Tom Tyler	F. B. O.		
Matinee Ladies	Special Cast	Warner Bros		
Meet the Prince	Jos. Schildkraut	Prod. Dist. Corp		
Meet the Wife		Columbia		
Memories	Ramon Novarro	M-G-M		
Men of the Night		Ginsberg-Kann		
Men of the Night	Milton Sills	First National		
Men of Steel	Milton Sills	First National		
Message to Garcia, A	Special Cast	M-G-M		
Michael Strogoff	Ivan Mosjoukine	Universal		
Midnight Flames		Columbia Pict. (S. R.)		
Midnight Lovers	A. Q. Nilssohn-Stone	First National		
Midnight Special		Truart (S. R.)		
Midnight Sun, The	Special Cast	Universal	10 reels	May 15
Mike Donovan of Ireland		First National		
Mile a Minute Man	Wm. Fairbanks	Lumas (S. R.)		
Millionaire Policemen	Special Cast	Ginsberg Dist. (S. R.)		
Millionaires	L. Fazenda-W. Louis	Warner Bros.		
Million Bid, A	Dolores Costello	Warner Bros		
Million Dollar Doll		Assoc. Exhib		
Mismates	Doris Kenyon	First National		
Miss 318	Special Cast	M-G-M		
Money Talks	Moore-Windsor	M-G-M		
Money to Burn		Lumas (S.R.)		
Monte Carlo	Cody-Olmsted	M-G-M	6129 feet	Apr. 10
More Pay-Less Work	Mary Brian			
Morganson's Finish	Special Cast	Tiffany (S. R.)	6500 feet	
Mr. Battling Butler	Buster Keaton	M-G-M		
Music Master, The		Fox		
My Official Wife	Irene Rich	Warner Bros.		
Mysterious Island	Special Cast	M-G-M		
Mystery Club, The	Special Cast	Universal		
Mystery Lady, The	Special Cast	M-G-M		
My Wife's Friend		First National		
Naughty But Nice	Colleen Moore	First National		
Naughty Cinderella	Pola Negri	Paramount		
Naughty Marietta	Marion Davies	M-G-M		
Nell Gwyn	Dorothy Gish	Paramount	9 reels	Feb. 6
Nervous Wreck, The	Special Cast	Prod. Dist. Corp.		
Night Bride, The	Marie Prevost	Prod. Dist. Corp.		
Night Watch, The	Special Cast	Truart (S.R.)	5000 feet	
Noah's Ark		Warner Bros.		
Nobody's Widow	Leatrice Joy	Prod. Dist. Corp.		
No Control	P. Haver-H. Ford	Prod. Dist. Corp.		
Nocturne	Special Cast	M-G-M		
North of Nome	Special Cast	Arrow	5491 feet	
No Speed Limit	Al Wilson	Assoc. Exhib		
Oh! Baby	Special Cast	Universal		
Old Heidelberg	Ramon Novarro	M-G-M		
Old Ironsides	Special Cast	Paramount		
Old Soak, The	Jean Hersholt	Universal		
One Hour of Love		Tiffany		
One Increasing Purpose		Fox		
Only Way, The	Special Cast	United Artists	6850 feet	May 1
Open Book	Special Cast	M-G-M		
Ordeal, The	Special Cast	M-G-M		
Outlaw Broncho, The	Buddy Roosevelt	Assoc. Exhib.		
Out of the Ruins		First National		
Padlocked	Special Cast	Paramount		
Pals First	Special Cast	First National		
Paradise	M. Sills-B. Bronson	First National		
Pals In Paradise	Special Cast	Prod. Dist. Corp.		
Paris	Chas. Ray-E. Boardman	M-G-M		
Passionate Quest, The	M. MacAvoy-W. Louis	Warner Bros.		
Peacocks of Paris	B. Lyon-D. Mackaill	First National		
Pelican, The	Alma Rubens	Fox		
Pelican, The		Fox		
Perch of the Devil	P. O'Malley-M. Busch	Universal		
Personality	Gloria Swanson	United Artists		
Phantom Flyer, The	Al Wilson	Assoc. Exhib		
Phantom Ranger, The	Bill Cody	Assoc. Exhib		
Pigs	Janet Gaynor	Fox		
Plumes	Special Cast	M-G-M		
Poker Faces	E. Horton-L. La Plante	Universal		
Polly of the Circus	Norma Shearer	M-G-M		
Polly Preferred	Marion Davies	M-G-M		
Power of the Weak, The		Assoc. Exhib		
Prairie King, The	Hoot Gibson	Universal		
Prisoners		First National		
Prisoners of the Storm	House Peters	Universal		
Private Izzy Murphy	George Jessel	Warner Bros		
Prowlers of the Night	Fred Humes	Universal		
Puppets	Milton Sills	First National		
Puppets	Mae Murray	M-G-M		
Purple and Fine Linen	L. Stone-A. Nilssohn	First National		
Quality Street		Metro-Goldwyn		
Quarterback, The	Richard Dix	Paramount		
Raging Seas		Tiffany		
Rawhide	Buffalo Bill, Jr.	Assoc. Exhib.		
Raw Country, The		Assoc. Exhib		
Red Clay	William Desmond	Universal		
Red Mill, The	Marion Davies	M-G-M		
Red Signals		Ginsberg-Kann		
Rejuvenation of Aunt Mary, The	Special Cast	Prod. Dist. Corp		
Remember		Columbia Pictures		
Return of Peter Grimm		Fox		
Return of a Soldier	Special Cast	M-G-M		
Revillon	Blue-Miller	Warner Bros		
Riddle Ranch, The	Buddy Roosevelt	Assoc. Exhib		
Ride 'Em Rough	Buffalo Bill, Jr	Assoc. Exhib		
Riders of the Wind		First National		
Riding Honor	Art Accord	Universal		
Ridin' Like Fury	Hoot Gibson	Universal		
Rise and Fall of Jesse James		J. S. Woody		
Risky Business	Vera Reynolds	P. D. C		
Road to Mandalay, The	Special Cast	M-G-M		
Roaring Crowd, The		F. B. O		
Rogue's Riches	Special Cast	Astor Dist. (S. R.)		
Romance	Ramon Novarro	M-G-M		
Romance a la Carte	Richard Dix	Paramount		
Romance of a Million Dollars		Famous Attractions		
Romeo and Juliet	M. Philbin-A. Mattoni	Universal		
Ropin' Venus, The	Josie Sedgwick	Universal		
Rough Riders, The		Paramount		
Rubber Tires		Prod. Dist. Corp.		
Runaway Express, The	Special Cast	Universal		
Rust	Special Cast	M-G-M		
Sailor Made Man, A (Re-issue)	Harold Lloyd	Assoc. Exhib		
Sailors' Wives		First National		
Salvage		Truart (S. R.)	5800 feet	
Satan Town	Harry Carey	Pathe		
Savage, The		First National		
Savage in Silks, A	Laura La Plante	Universal		
Say It Again	Richard Dix	Paramount		
Scarlet Letter, The	Lillian Gish	M-G-M		
Sea Wolf, The	Ralph Ince	Prod. Dist. Corp	7500 feet	Dec. 19
Self Defense	Aileen Percy	Arrow Film Corp		

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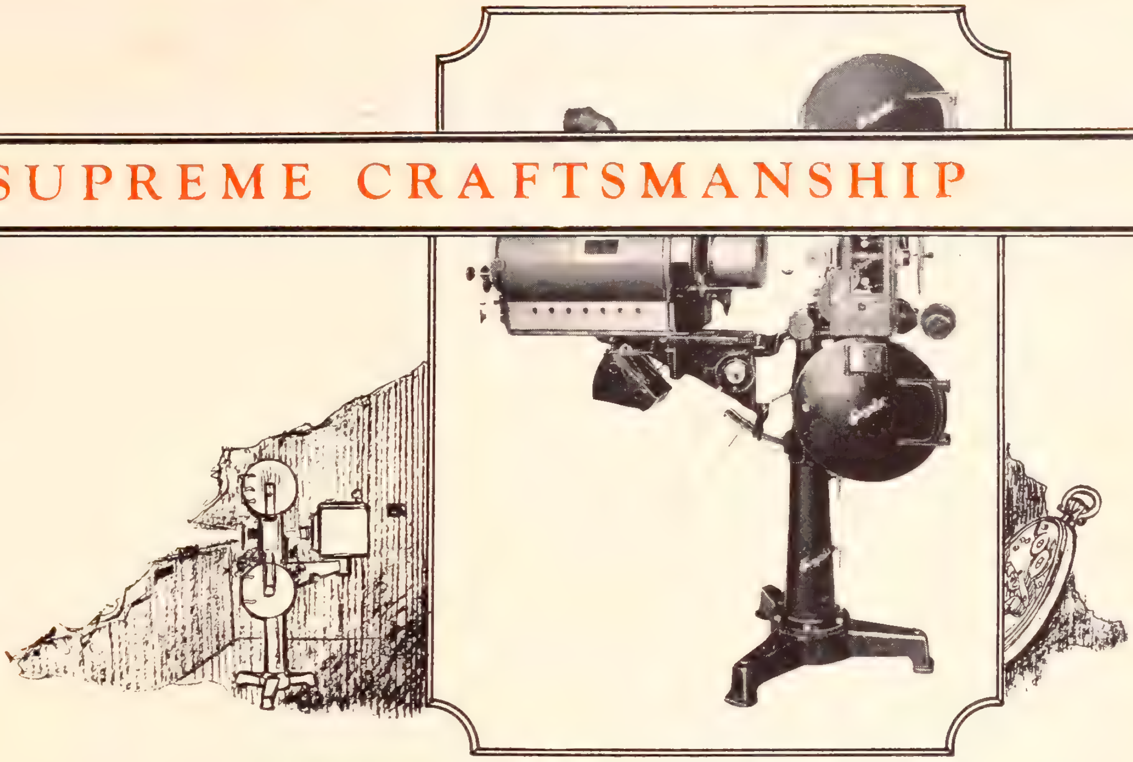

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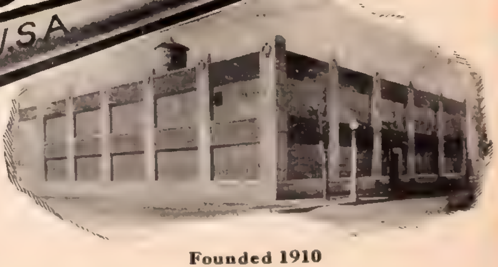

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Motion Picture News

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$2 HITS

THE BIG PARADE
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ASTOR Theatre—New York

LILLIAN GISH
JOHN GILBERT
in
KING VIDOR'S
LA BOHÈME
13th WEEK
EMBASSY
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REX INGRAM'S
MARĒ NOSTRUM
(OUR SEA)
By IBANEZ
ALICE TERRY
ANTONIO MORENO
4th MONTH
CRITERION NEW YORK

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M-G-M

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Vol. XXXIII No. 22

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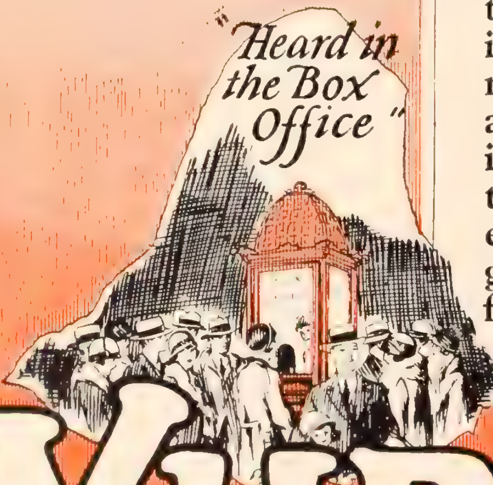
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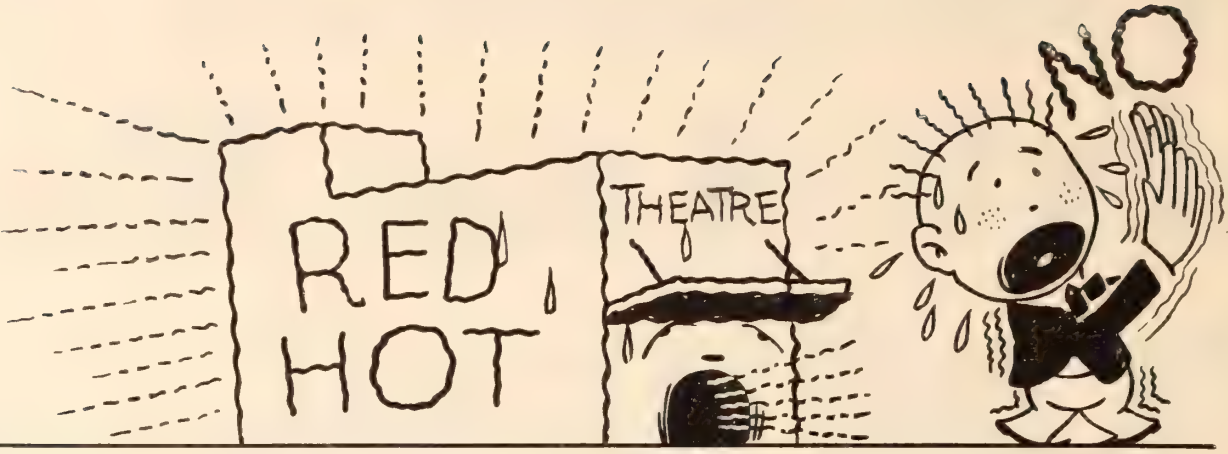

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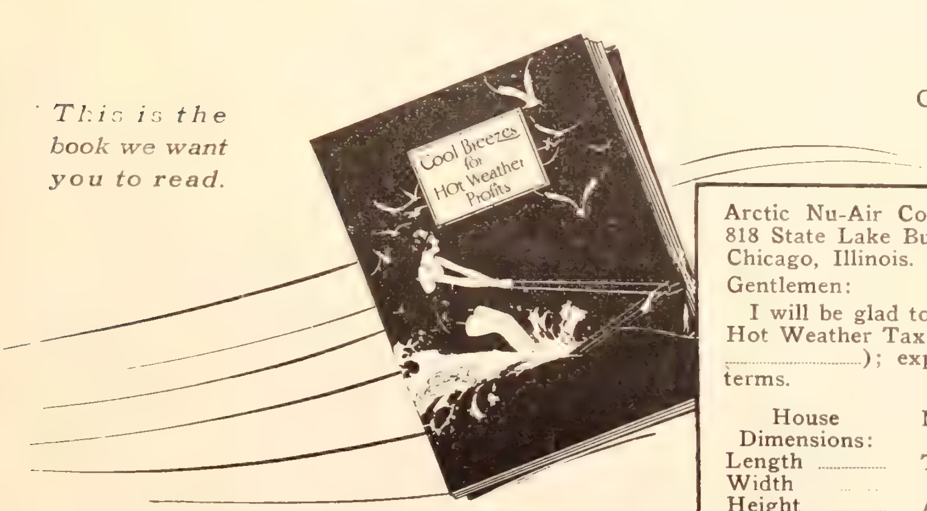
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MEN who can *gauge* and *taste* at the *Box-office*

WILLIAM C. DE MILLE

THE acquisition of William C. de Mille marks an addition of directorial genius and production craftsmanship to the brilliant array of directors on the roster of P. D. C. production units, that is significant and of distinct showmanship value.

WILLIAM de MILLE ranks among the foremost producer-directors of this or any other country. A noted playwright, the author of such stage successes as "Strongheart", "The Warrens of Virginia", "The Land of the Free" and "The Woman", William de Mille brought to the screen all the wealth of a thorough knowledge of dramatic values in his direction of such outstanding screen successes as "Bought and Paid For", "Miss Lulu Bett", "Nice People", "Clarence", "What Every Woman Knows", "Grumpy", "The Fast Set", "Icebound", "New Brooms", "Lost--a Wife", "Don't Call It Love", and many other productions that have reaped a harvest at the box office.

William de Mille's productions belong to a class distinctly their own. He makes his characters absolutely true to life, and delicacy of sentiment and humor are the musical chords which he plays with the touch of a master. His name never has been identified with a failure. His unbroken record of veritable box office sensations, attest to the high entertainment value of his product.

The association of William de Mille with P. D. C. marks the completion of a corps of directors unsurpassed in the industry.

His first production under P. D. C. banner will be "For Alimony Only", starring Leatrice Joy.

3 *Directorial* ACES!

Donald Crisp

Director of Douglas Fairbanks' "Don Q", most of th Bryant Washburn pictures; Vera Reynolds in "Sunny Side Up", her first starring picture; "The Yankee Clipper" and other specials.

Rupert Julian

The man who created a furore with "Three Faces East", "The Merry-Go-Round", and "The Phantom of the Opera". A great artist, a master showman, an inspired director, whose brilliant record is an open book.

George Melford

George Melford specializes in "money" pictures. This is proved by the success of such productions as "The Sheik", "Friendly Enemies", "Java Head", "The Great Impersonation", "Without Mercy", and other money-makers.

The amazing group of master craftsmen represented in the line-up of *Directors* on the *P.D.C.* program is a gilt-edged *guarantee* of money-making, Box-office attractions . . .

-and now! the KING of COMEDY

AL CHRISTIE

Al Christie has won the title of The Comedy King of Producers by right of achievement. In the sphere of Feature Comedy, he reigns supreme.

The record-breaking sensational successes of "Charley's Aunt" and "Madam Behave", prove that as a producer of laughter-provoking features that inundate the box office with dollars and send audiences away chuckling, Al Christie is without a peer.

The first big Christie Special on P. D. C. Program for 1926-27 is *"The Nervous Wreck"*, based on the stage play which created a furore on Broadway and on tour.

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Great Directors

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Bert Lytell
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Arthur Hoyt
Priscilla Bonner
Tom Ricketts
Katherine MacDonald
George Fawcett
Lionel Barrymore
Johnnie Harron
Maurice Costello
William Franey
and others

Box Office Directors
including
Frank Strayer
Ralph Ince
Frank O'Connor
Phil Rosen
and others

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HOLLYWOOD—CALIFORNIA

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An FBO zooming

TA

A Richard Talmadge Production

Story by
Frank Howard Clark
Directed by Mason Noel

Distributed by

FBO

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EXCHANGES EVERYWHERE

HIGH-FLIER
to the Pole of Popularity

Higher! Higher He Rides!

Astride the rushing F. B. O. machine! Daring Lieutenant Byrd and the dauntless Amundsen may reach the high spots of the world!

But Dick Talmadge shatters one box-office record after another! Flying higher and higher as he careens along the trail!

A Performance Proposition
If There Ever Was One!

Bread and butter to hundreds of contented box-offices!

A dyed-in-the-wool showman's star in a showman's series of attractions!

BOOK THEM ALL!

A. Carlos
presents

RICHARD
LMADGE

in

"THE BROADWAY GALLANT"

Have you played these other zooming Talmadge Pictures?
"THE WALL STREET WHIZ"—"THE PRINCE OF PEP"
"THE BLUE STREAK"—"THE NIGHT PATROL"

Announcing —

American Season 1926

A Policy and A Purpose

In presenting for your consideration our schedule for the season 1926-27 we want first of all

To Be Rightly Understood

American Cinema Association is the ***First*** and ***Only National Distributing Organization*** comprised of leading independent distributors in every territory, supported by independent producing forces and organized to serve definite demands and requirements which we know exist.

These forces, combined and closely co-ordinated, make possible an economic procedure thru which a diversified program of consistently high class pictures without sacrifice to quality is made available.

David M. Hartford, President and Director General of Hartford Productions, is well known.

His Productions, "Back to God's Country," "Nomads of the North" and others, stand out as real box office attractions.

Mr. Hartford will supervise all and personally direct a number of the productions made by the producing organization bearing his name, thus insuring a program of the highest standard.

Upon the Distributors, listed on the opposite page, comprising A. C. A., falls the responsibility of presenting in a more complete manner all that A. C. A. represents and what we have to offer.

A. C. A., with ample resources and a personnel with many years of experience, is determined to maintain a policy which will go far toward establishing new precedents in the Motion Picture Industry.

AMERICAN CINEMA ASSOCIATION

F. J. Moeller

President

DETROIT, MICH.
Free Press Bldg.

NEW YORK
1650 Broadway

HOLLYWOOD
Fine Arts Studio

**12
Feature Productions
4 Now Completed
3 in Production**
Supervision **David Hartford**

ACA PICTURES

Complete Illustrated Production Outline

Cinema Association

~27

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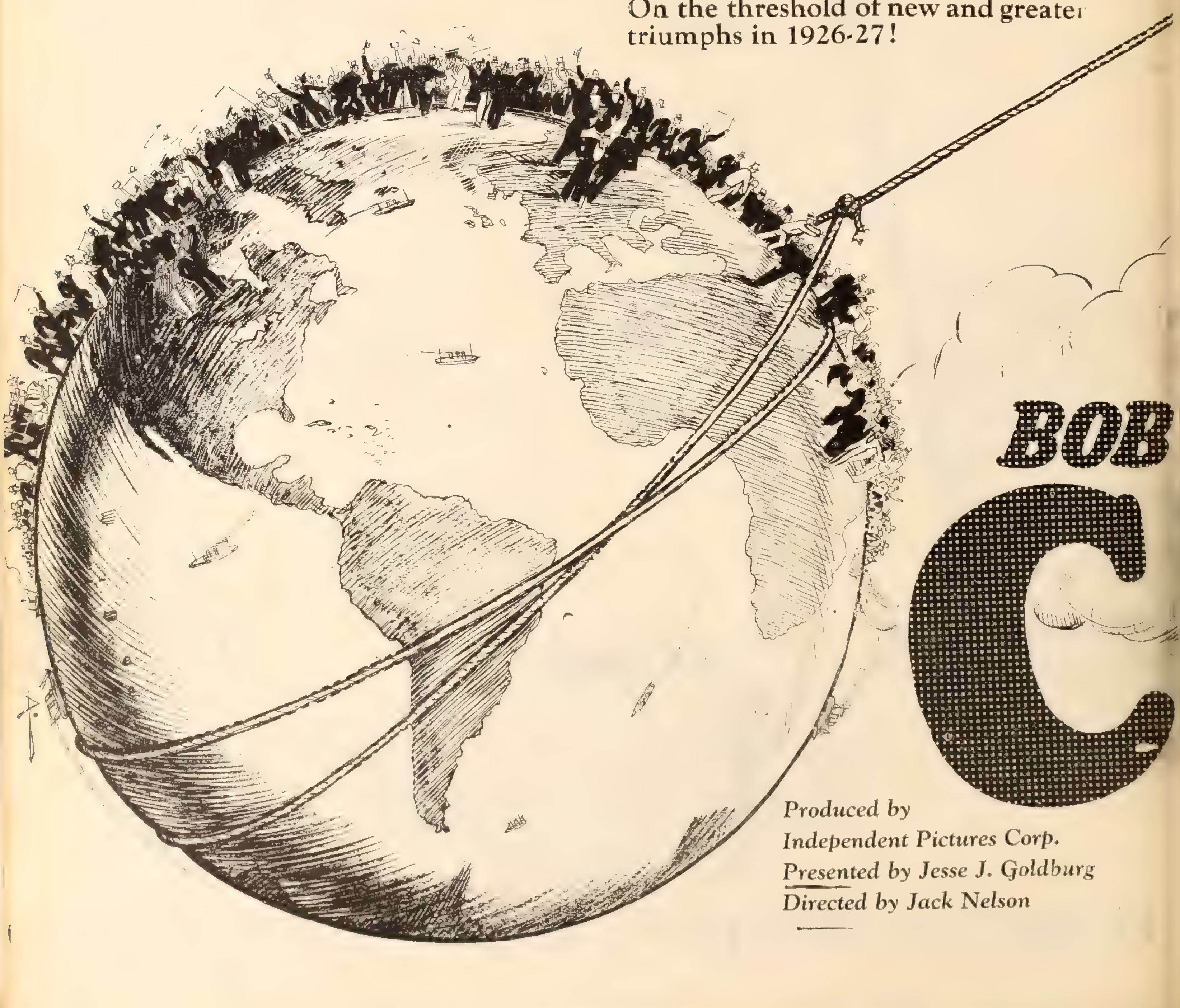
12
Two Reel Comedies
Adapted from
"TRUB'S DIARY" Stories in
LIBERTY MAGAZINE
by John Tainter Foote
Directed by William A. Shilling

From Our Distributing Offices ~ ~ ~

ROPIN' THE WORLD WITH ACT

One smash of action makes the whole world kin.
F.B.O. KNOWS how to pack action into its Western shows.
And F.B.O. takes justified pride in the amazing PERFORMANCE records of one of its greatest ACTION stars—Bob Custer!
On the threshold of new and greater triumphs in 1926-27!



BOB

C

Produced by
Independent Pictures Corp.
Presented by Jesse J. Goldburg
Directed by Jack Nelson

ION

USTER

booms into the arena again with one of his greatest thrill shows

THE VALLEY OF BRAVERY

Let these experts plan your lighting — *free of charge*

These men know all the arts of decorative as well as utility lighting. They know how to plan lighting to give greatest attractiveness and beauty to auditorium, lobby, stage or any other part of the theatre. They have designed the lighting for hundreds of theatres throughout the country and are ready to plan yours.

Good lighting is a great asset to any theatre. Yet it need cost no more than poor lighting. Whether your theatre is large or small have it correctly lighted. Just drop a line to the Edison Lamp Works of General Electric Company and ask to have your lighting inspected. This service is offered to you free of charge and without any obligation.

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Eugene H. Roth
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"THE VISION"

with

JULANNE JOHNSTON & JOHN ROCHE

Suggested by Sir John Millais' famous painting "Speak! Speak!"

First of six

ROMANCE PRODUCTIONS

Directed by
ARTHUR MAUDE

Photographed by
TECHNICOLOR
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Produced by
ROMANCE PRODUCTIONS, INC.

Educational Pictures
"THE SPICE OF THE PROGRAM"

ROMANCE PRODUCTIONS

THESE two-reel classics, inspired by world famous paintings, represent the highest perfection of the art of color photography; stories of great dramatic appeal that are as fine as any ever achieved in features of any length; lavishly beautiful settings; direction of a genius; splendid acting.

Any exhibitor will be proud to show them. Ask to see "THE VISION." Then you'll know that here are true features in two reels that will take first honors on your program—features that demand first place in your exploitation—features that will make big profits for you when rightly advertised.

Member, Motion Picture Producers and
Distributors of America, Inc.
Will H. Hays, President

EDUCATIONAL
FILM EXCHANGES, Inc.

E. W. Hammons
President

The parade has started~~and FOX leads as usual

BIG doing's from this year FOX

already in line for 1926-27

ASCHER BROS.

ENTIRE CIRCUIT *for* CHICAGO

KARL HOBLITZELLE

Birmingham, ALABAMA ✧ Little Rock, ARKANSAS
Dallas, Fort Worth, Houston, San Antonio, TEXAS

I. LIBSON

Cincinnati and Dayton, OHIO ✧ Indianapolis, INDIANA

COONEY—KARZAS—COSTON

ENTIRE CIRCUIT *for* CHICAGO

BUTTERFIELD CIRCUIT

Lansing, Pt. Huron, Saginaw, Grand Rapids, Ypsilanti, Hillsdale, Owasso, Ann Arbor, Battle Creek, Flint, Ionia, Bay City, Jackson, Kalamazoo, MICHIGAN

"nuff said! watch our smoke!"
That FOX line-up

we lead ~ others follow!

Fox Film Corporation

Happy Showmen! Conter

March to Prosperity with

TWELVE GREATER FBO GOLD BONDS
AN AMAZING SHOWMEN'S LINE-UP FOR 1926-1927!

LADDIE

by

GENE STRATTON-PORTER

The mightiest author name draw of the hour!

Produced by
J. Leo Meehan

KOSHER KITTY KELLY

New York Comedy Stage Hit! What a show you'll get!

Viola Dana, Vera Gordon, Nat Carr.

HELLO BILL

(Glorifying the Elks of the world)

A mighty tie-up proposition. An all-embracing box-office sweep!

HER HONOR THE GOVERNOR

Every woman will be back of this one! Starring

PAULINE FREDERICK

BREED OF THE SEA

by

PETER B. KYNE

A money name towering to the high heavens!

THE MAGIC GARDEN

The second contribution to the F. B. O. program by GENE STRATTON-PORTER.

Directed by
J. Leo Meehan

BIGGER THAN BARNUM'S

Great circus melodrama with VIOLA DANA, RALPH LEWIS, GEO O'HARA AND RALPH INCE.

HER FATHER SAID NO

De Luxe Comedy Action Super Feature by

H. C. WITWER

TARZAN AND THE GOLDEN LION

by

EDGAR RICE BURROUGHS

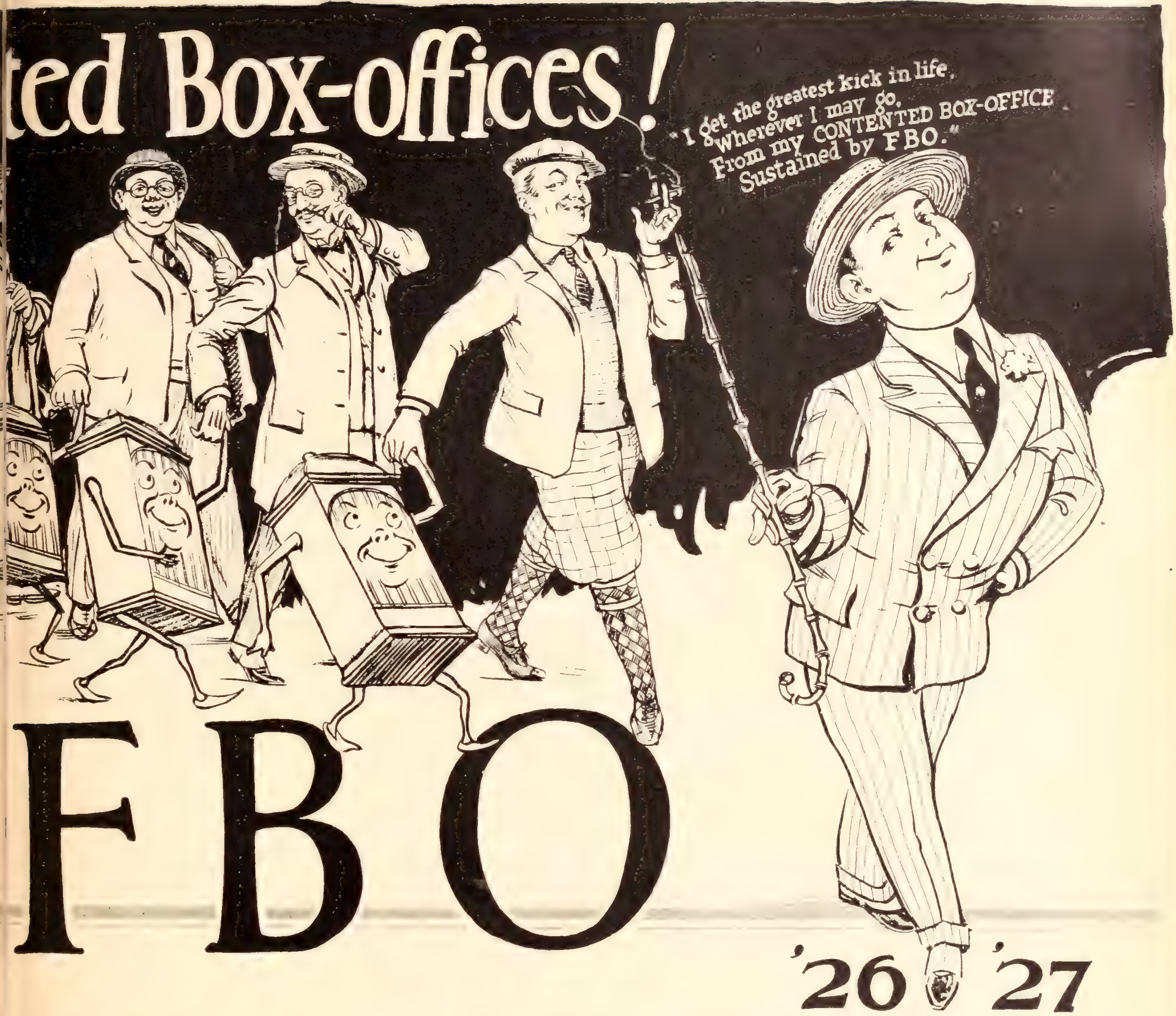
A novel read by millions!

THE CITY OF SHADOWS

A great big show from the scintillating pen of

MARY ROBERTS RINEHART

FBO Has Knocked the Trade for a Loop With Its


ted Box-offices!
"I get the greatest kick in life, Wherever I may go, From my CONTENTED BOX-OFFICE Sustained by FBO."
FBO
'26 '27

MOTHER

Another author of sweeping popularity. A great novel by

KATHLEEN NORRIS

ROSE OF THE TENEMENTS

A melodrama limned against New York's Trillion Dollar Skyline!

From the novel "The Stumbling Herd" by John Moroso

FBO HAS 'EM! The tip rings across the nation. And a red hot showman's tip it is! Greatest line-up of shows in F B O history.

Great show ideas! Shows with "selling handles". Shows fashioned for EXPLOITATION as never before! How they are booking!

Announcement of Product!!

F A C

About News Reel Service

KINOGRAMS

gives service
that can't be
beat

The Kentucky Derby, famous racing classic, was run at the track at Louisville after 5 p. m. Saturday, May 15 (after 7 p. m. New York time).

Prints were being shipped to Kinograms subscribers that night. All news reels, Kinograms included, delivered prints in New York the NEXT day.

These Telegrams from Leading First-Run

Chicago, Ill., May 17
Congratulations upon speedy work rendered on Kentucky Derby. Kinograms was first one to appear on our screens.
MAX BALABAN

Buffalo, N. Y., May 17
Congratulations on your Kentucky Derby scoop. Received in record time.
FRED SHAFER, Manager
LAFAYETTE THEATRE

St. Louis, Mo., May 17
Kinograms special of Kentucky Derby shown Sunday night. Registered beat of all competitors. Congratulations and thanks.
CAPITOL THEATRE
GEO. BOWSER, Manager

Savannah, Ga., May 18
Your insert Kentucky Derby received today, beating competitive news reels.
LUCAS THEATRE

Winston-Salem, N. C., May 18
Kinograms showing here Monday and Tuesday of Kentucky Derby following the race 700 miles away by only two days constitutes the best news reel scoop we have ever shown. This was splendid service. Our patrons could not understand how it was possible that it could be done even before race fans returned from the Derby in Louisville. Congratulations.
U. K. RICE, Manager
COLONIAL THEATRE

KINOGRAMS

The NEWS REEL Built Like a Newspaper

T S —

on the Kentucky Derby

Kinograms does not claim to have done the impossible. But Kinograms gave its subscribers the BEST POSSIBLE SERVICE on this big sporting event. The BEST POSSIBLE SERVICE is the kind of service Kinograms subscribers get at all times.

In many places Kinograms beat all competitors to the screen.

KINOGRAMS

gives facts in its advertisements

Exhibitors Tell the Story of Kinograms Service

Milwaukee, Wis., May 17

Congratulations on scoop Kentucky Derby. Kinograms are certainly stepping right out in front. Keep up the good work. You beat competitors by several hours.

CHAS. BROUN, MILLER THEATRE

St. Louis, Mo., May 17

We were the first ones to show the Kentucky Derby at the New Grand Central Theatre. And we are taking pleasure to congratulate you for the prompt service that Kinograms has given us.

S. G. CARDAS, Manager

Lexington, Ky., May 17

Kinograms again scoops the field on the Kentucky Derby Special. We had it on the screen Sunday night. This service nothing short of remarkable. Thanks and congratulations.

EARLE HALL PAYNE,
KENTUCKY THEATRE

Milwaukee, Wis., May 17

Congratulations on remarkable service rendered Strand Theatre on Kentucky Derby. Had it on the screen eight hours ahead of any other service in city and only eighteen hours after race. You deserve plenty credit for such service.

STAN BROWN, Manager

Educational Pictures

"THE SPICE OF THE PROGRAM"

Member, Motion Picture Producers and Distributors of America, Inc, Will H. Hays, President

ZIP! SPEED!
TREMENDOUS
BOX-OFFICE
PULL! THAT'S

LEFTY
FLYNN

in

"Glenister of the Mounted"

He's coming like a blazing comet! This time he's thrown the throttle wide open! Setting a pace that will bring the dollars rolling into theatres! Get your dates set NOW! It's a clean-up!

Story by
ARTHUR GUY
EMPEY

Produced
and Directed by
HARRY
GARSON

Distributed by
FBO
[illegible] Broadway
New York, N.Y.

Protect your carpets with Ozite Cushion!

And double their life! The tread of thousands of feet as they pound-pound-pound on your carpets is *absorbed* by this soft cushion of "ozonized" hair.

18 millions yearly tread upon the carpets of the Chicago Theatre. Only Ozite could preserve them under this terrific ordeal!

And Ozite—so softly resilient underfoot—imparts a delightfully rich and luxurious feeling to the entire theatre.

Before re-laying your carpets this summer, write for the facts.

Ozite
Carpet Cushion

CLINTON CARPET COMPANY
New York CHICAGO Los Angeles
American Hair Felt Co., Mfrs.

Colleen Moore

in

Ella Cinders

adds another record-breaker to FIRST NATIONAL'S SUMMER HITS

PRESENTED BY
JOHN McCORMICK
WITH
LLOYD HUGHES
From the celebrated comedy strip by William Counselman and Charles Plumb
An
ALFRED E. GREEN
PRODUCTION

First National Pictures

NO ONE ELSE CAN FACE THE SUMMER TEST — —

Summer burns the bunk out of the show-game. Here's the cold truth that every exhibitor has learned. Alone in all the industry, First National maintains the hit-a-week pace that makes profits all year 'round. No one else has pictures that can stand the Summer test. First National's Summer hits are keeping the theatres open!

NORMA T
COLLEEN
CORINNE G
RICHARD BA
HARRY LAN
JOHNNY HI
"THE GREATE
FRANK LLO
Comedy Sen
"OLD LOVES
CONWAY TE
"HIGH STEPP
MICHAEL AR
"SWEET DAD
"HER SECON

First National Pictures

FIRST NATION
DELIVERING

ALMADGE in "KIKI" WITH RONALD COLMAN
MOORE in "ELLA CINDERS"
RIFFITH in "MLLE. MODISTE"
RTHELMESS in "RANSON'S FOLLY"
GDON in "TRAMP, TRAMP, TRAMP"
NES in "RAINBOW RILEY" RAINING DOLLARS
R GLORY" WITH CONWAY TEARLE *and* ANNA Q. NILSSON SPECIAL!
YD'S BIGGEST BOX-OFFICE HIT "THE WISE GUY"
sation "The Wilderness Woman"
AND NEW" FROM "THE DESERT HEALER" BY THE AUTHOR OF "THE SHEIK" A HIT!
ARLE in "THE SPORTING LOVER"
ERS" WITH MARY ASTOR *and* LLOYD HUGHES Jazz with a Kick!
LEN'S "DANCER of PARIS" CONWAY TEARLE DOROTHY MACKAIL
DIES" GEORGE SIDNEY, CHARLIE MURRAY, VERA GORDON, JACK MULHALL, JOBYNA RALSTON A RIOT!
D CHANCE" ANNA Q. NILSSON HUNTLY GORDON CHARLIE MURRAY Racing Thrill!

AL IS THE ONLY COMPANY
HITS THIS SUMMER!

BIG EXHIBITOR SPEAKING:

"First National's Hits are making me the first real summer profits I ever had!"

SMALL EXHIBITOR SPEAKING:

"If it hadn't been for First National's Summer Hits, I would have had to close down!"

EVERY EXHIBITOR AGREEING:

"The truth of the show-game is that if they've got the pictures for the summer they've got 'em for all the year. And that makes First National's BANNER GROUP the only product worth the money for 1926-27."

First National Pictures

BANNER GROUP

52 BIG HITS and **7 SPECIALS**

Motion Picture News

Volume XXXIII NEW YORK CITY, MAY 29, 1926 No. 22

Man Power

TIMES do change in the picture business! And how swiftly!

Today Broadway's biggest uptown building is going up with Adolph Zukor's picture under the corner-stone. The great structure puts the Times Annex within the shadow of its mass and height.

Yet only thirteen years ago Adolph Zukor occupied a little two-room office in the Times Building.

* * *

Further down the town, but not too far for Mr. Zukor to walk with some films in a suit case, was the grim edifice of the Trust. The mediaeval castle with its moat was never more inaccessible to the wayfarer.

It wasn't such a bad trust, at that. George Kleine was telling me the other day that the General Film Company seriously planned a theatre of its own on Broadway—a model theatre. But the proposition died because the Directors felt their exhibitor customers would object.

* * *

We congratulate Messrs. Zukor, Lasky and Kent for the astounding enterprise of Paramount Pictures as typified by the giant edifice of steel and stone.

It is, also, typically American and typically—motion pictures.

The true, inherent lesson, it seems to me, is that there are, there have been always, there always will be sky high opportunities in this industry of motion pictures for the right men, whoever they are.

There always will be; that's the point.

Right now, today, the way to the top is open to the right pair of shoulders and the right head above them—wide open.

The industrial situation is never locked. It simply won't stay locked. No human power is great enough to hold an agent which the whole world aspires to see and reacts to. The picture is a public possession. If the trade itself doesn't own it, certainly no part of the trade will believe that it can.

And I believe the above gentlemen, who have been wise enough to build a business which finds its Broadway expression in this great skyscraper, are also wise enough to subscribe heartily to the same views. The greater the piece of work a man does in this business, the more he realizes how small it is, in the world of motion pictures.

* * *

Every week I learn of new plans, new developments, new signal lights on the trade horizon which are significant enough to convince anyone that our industry today is pretty small and that the motion picture is mighty big by comparison, that the present is no indication at all of the future, that strong men, if such take hold, will do things around the world with motion pictures which are not in our trade category today.

It will take strong men and a good many of them.

* * *

I say that our industrial circle today is a small one. It is. The motion picture simply won't allow itself to be circumscribed by the hard and fast lines of entertainment now laid down for it. It won't stay put. It demands widening circles of expression and it will have widening circles of public appreciation; both vastly widening.

Opportunities? Yes, great ones today. Greater ones tomorrow.

W A Johnston

MOTION PICTURE NEWS

MAY 29
1926

Vol. XXXIII
No. 22

Founded in September 1913

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Editorial and General Offices:
729 7th Ave., New York City

Branch Offices:
845 S. Wabash Ave., Chicago, Ill.
Room 616 Security Bldg., Hollywood, Calif.

Speaking Editorially

THAT was an interesting speech made last week to the members of the A. M. P. A. by Joseph P. Kennedy, chairman of the board of directors of F. B. O. and owner of the company. Mr. Kennedy, a Boston financier, who understands business methods thoroughly, took occasion to say:

"The motion picture industry is as ably financed, efficiently organized and economically operated as any other business, popular belief to the contrary.

"When I came into the industry actively, I found that an entirely erroneous idea prevailed outside the business as to its financial responsibilities and the manner in which the business was conducted.

"Instead of extravagance in cost of production, reckless waste in advertising and selling, inflated salaries and slipshod methods of operation, I found conservation one of the main factors, efficiency and a safe and sane handling of finances.

* * *

"THE motion picture industry," Mr. Kennedy continued, "is run as sensibly and as carefully as any business, and I have seen that the greatest possible care is taken to reach a mathematical ratio of expenditure. I am safe in saying that the motion picture industry does not have to take a back seat in this respect to any other organized form of enterprise. This may surprise the outsider, but it is indubitable."

* * *

MOTION PICTURE NEWS has often commented upon the necessity of classifying theatres as to audiences and types of pictures, and it is interesting to have an opinion on this subject from a producer, Ray Rockett, of First National.

"On every side," says Rockett, "you hear people asking why there are not more 'highbrow' pictures. Why this and that is not put on the screen. Why Shakespere and Shaw and Plato and Aristotle and a lot of other people's works are not screened. Why there are not more fantasies, allegorical pictures.

"The reason is very evident. It is because the general public does not want such pictures; will not support them, and a company who makes them finds itself footing the bills and, in the language of the street, 'holding the bag.' No motion picture company can continue in that way, consequently so-called highbrow pictures have little chance.

"However, I believe that there is a distinct demand for such pictures among certain types of people throughout not only America but the world in general. There are many people who are not attending picture theatres now who would go if they had such pictures to see. But as they are in the minority nothing can be done about it at present.

* * *

"The solution to this problem, in my opinion, is fast approaching. It is coming with the placing of 'special' pictures in legitimate theatres at a price far above the charge of a regular motion picture theatre. People are beginning to realize that motion picture producers are making pictures which are worth two dollars to anyone. Of course, there are many who will not attend such theatres. For them will be the regular movie houses.

* * *

"THIS movement, I think, is going to spread throughout the country within the next few years. There will be at least one theatre in every big city where the 'highbrow' and the unusual will be seen and in which a real clientele will be built up; a clientele large enough so motion picture producers will be able to go ahead and screen stories which by reasons purely economical now keep them from the screen. With the coming of these theatres motion pictures will have taken a tremendous forward step and nothing will be impossible."

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United Artists' Section 2569-74

May 29, 1926 MOTION PICTURE NEWS Vol. XXXIII, No. 22

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AN EDITOR ON BROADWAY

The Week in Review By William A. Johnston

Louis B. Mayer

LOUIS B. MAYER said some things in his speech during the luncheon given in his honor Tuesday, at the Hotel Astor, that come mighty near being epigrams and if not, they at least, reflect so much sound common sense and sympathetic understanding of the picture business, that they are decidedly worth remembering.

Here are three of them, that have stuck indelibly in our memory, word for word:

"Great pictures are worth any price. Poor pictures are dear at any price."

"There is no great secret in making good pictures if you take the job seriously."

"Good pictures aren't just accidents if you have the organization."

We say amen with no reservations to Mr. Mayer's statements, and call attention to the fact that he speaks not from just theory but from the results of wide experience.

* * *

METRO-GOLDWYN-MAYER has an organization that functions every day with no guess work and no "accidents." The results accomplished by this organization, built slowly but surely over the past two years, come as near perfection as human brains, unlimited expenditure and trained personnel, intelligently selected, can make it.

And there you have the reason for the unqualified success of the Metro-Goldwyn-Mayer product of the past and current seasons.

Mr. Mayer tells you frankly that the credit is not particularly his except so far as he has been instrumental in building his organization. He professes no God-given intuition or supernatural talent.

But he does claim for himself that seriousness of purpose quoted above and a willingness to work and the heart to keep trying.

* * *

MANY kind things were said of Mr. Mayer at the Tuesday luncheon, not the least being the words of Mayor Walker who left affairs of state to be present, but nothing printed or spoken can pay a greater tribute than is obtained by reviewing M-G-M's pictures.

As David Harum told the Deacon, "That hoss' talks for itself."

* * *

THE youth of the screen! How important it is!

I have an idea that if a country-wide primary were made today it would reveal a strikingly new lineup of screen favorites.

Consider these contenders:

William Boyd, Louise Brooks, William Haines, Dolores Costello, Walter Pidgeon, Lois Moran, Elinor Fair, Olive Borden, Alberta Vaughn, George O'Hara, Ann Rork, Dorothy Seastrom, Joan Crawford, Georgia Hale, Fay Wray, Dorothy Gulliver, Buddy Rogers, Sally Rand, Richard Walling, Merna Kennedy, Walter Goss, Charles Brokaw, Marion Ivy Harris. These are just put down as they come to mind. I haven't covered the list.

And, of course, there are Vilma Banky, Clara Bow, Renee Adoree, Betty Bronson, Esther Ralston, Sally O'Neill, Mary Brian, George O'Brien—all still further up the ladder, yet all arrivals within the past year.

* * *

HERE'S the new youth of the screen; for the screen must ever have youth. Here is its life blood. Here's the hope of the future. And by that I do not mean that in these new faces in themselves lives the hope; many more new personalities will twinkle forth right along. The hope lies in the fact that the screen is widening its ability to rely upon this new talent and not upon a revolving list of featured players whose personalities are threadbare, however excellent their technique and whose excessive salaries make pictures profitable to no one but themselves.

* * *

I NOTE that in the new and imposing Fox program there is a singular absence of reliance upon the old-line names. With Famous Players-Lasky we are well aware of their intelligent and determined effort, starting nearly two years ago, to bring new talent to the screen. As for Metro-Goldwyn-Mayer I need only cite their recent release "Brown of Harvard" to prove that they are making good pictures still better by new, clever and striking players. Cecil De Mille on his recent visit to New York said that what the industry most needs today is an all-around effort to bring forth the new and latent talent in which Hollywood alone abounds.

* * *

AND he is right. There is more ability in the background of Hollywood than appears on the screen. Showmen are needed to recognize it; directors are needed with courage enough to take a chance with it, instead of their blind reliance upon safety first; and last but most importantly the exhibitor must learn that the public is actually clamoring for a new zest in their screen fare.

* * *

IF the exhibitor doubts this let him sit with his audience more and get their reaction. In each case of the names cited above I have to my own satisfaction seen good pictures enlivened to no small degree and some pretty hopeless pictures made acceptable through these vivid characterizations by new and fresh personalities.

If I were an exhibitor I would go hunting for new names in the pictures.

* * *

JESSE L. LASKY, in his speech at the luncheon following the cornerstone laying of the new Paramount Building, called attention to the fact that his first offices were in the Putnam Building, which the new skyscraper replaces. He was producing acts, he said, for E. F. Albee.

When Mr. Albee arose his first words were: "I have always been called a vaudeville man. Of that I am proud. Now you can, if you will, call me a picture man. I hope you will."

A remarkable statement from a Roman! And a new epoch announced into the picture business.

* * *

ROBERT E. WELSH, recently assistant to the president of Associated Exhibitors, has been appointed by Carl Laemmle Advertising Manager of Universal. He assumes his new duties on May 24.

Bob Welsh, as everybody knows, was Managing Editor of MOTION PICTURE NEWS for several years and had a large part in its success. He came to us with a fine newspaper background and considerable experience in the picture business through his work as advertising manager for Kalem.

He has grown as the picture business has grown. Through his association with Wid Gunning he got a thorough knowledge of distribution problems. His work as Editor of Moving Picture World again showed his editorial ability, as well as his grasp of the industry as a whole.

Recently he has been in an important post at Associated Exhibitors, where he has been in contact, among other things, with production as well as advertising and exploitation and the administrative work of a film company.

Summer may be slow in reaching New York City, but Blanche Mehaffey, Universal starlet, finds nothing wrong at Universal City

Fred Myers, formerly of the home office publicity department of Fox Films, transferred to the Coast as a Fox comedy gag writer.

Dorothy Seastrom, after a grim struggle against illness, is back, bright-eyed and vigorous, to resume her work with First Nat'l

PICTURES AND PEOPLE

SIC TRANSIT

THE Famous Players-Lasky studio in Hollywood, which only a dozen years ago was a barn on a lemon grove rented by two ambitious young men with an idea, terminated its glorious career last Wednesday. With the stilling of whirring cameras and sputtering arcs on the last scene of "Mantrap," carpenters began demolishing the studio where so many stars and directors have risen to fame and to fortune, and from which had gone forth hundreds of photoplays to carry their message of entertainment and cheer to the world.

Axes and crowbars relentlessly tore into the dressing room walls on which Wallace Reid and other stars of yesterday hung the meager wardrobe that was theirs in the days when they were just starting their uncertain climb to screen success. The mirrors before which Gloria Swanson and Mary Pickford applied the rabbit's-foot in the days when their enduring fame was just being built, and which in more recent years have mirrored the anxious faces of hordes of extra players, were relegated to the scrapheap. Soon the site of the studio will be only a residential development, which will be pointed out to tourists as "where the Lasky studio used to be you know."

So passes the studio where Jesse L. Lasky and Cecil B. De Mille staked their slim resources on a film version of "The Squaw Man," offering the star, Dustin Farnum, his choice of $5,000 in cash or one-fourth interest in the company. He chose the cash.

Among other stars of the earlier days on the Lasky lot were Robert Warwick, Marguerite Clark, Geraldine Farrar, Marie Doro, Ina Claire, Carlyle Blackwell, Kathlyn Williams, Cleo Ridgely, Louise Huff, Elliott Dexter, Theodore Roberts and Harold Lockwood. Ethel Wales, now a character actress, was an actress then, too, but in addition she was casting

Another well known vaudeville comedian to enter pictures is Lou Archer, who makes his screen debut in "Creeps," an Educational-Mermaid comedy. In this scene he is experiencing the sensation described in the title.

Doris Hill, leading lady in "The Better 'Ole" for Warner Bros., demonstrates that she bats 1,000 in the American Beauty League

Charming Peggy Shaw, well known in short subjects and now signed to play second feminine lead in "Subway Sadie" for First National

One of the latest recruits to the ranks of Mack Sennett beauties is Carmelita Geraghty, who will be seen in Pathe comedies director, bookkeeper, general office manager and secretary to De Mille and Lasky. What she did with her spare time is not disclosed.

The task of moving to the new 26-acre home at the United Studios will take about a month. Settings for "Old Ironsides" are already being constructed at the new plant, where shooting will commence shortly.

ALL-STAR ANIMAL CAST

FROM Fox Films comes a statement concerning a gander, some dogs, a jackass and a horse, which requires no comment or addition on our part. It reads:

That an all-star cast is no novelty on the Fox comedy lot at Los Angeles is emphasized by this presentation of a galaxy of famed comedians and the announcement that Brian Boru, the intellectual Celtic Gander, Pal the Smiling Dog, Purp the Presumptuous Understudy, Mike the Home Rule Democrat, and Prima Donna the blonde Filly have all been put together in a dazzling aggregation that will make "rib-ticklers" for laugh-lovers.

To attain fame in "Movie Land" the player must be either bright, brave or beautiful. Though many Foxites possess all of those atrributes that cannot be clamed for ALL of this newest comedy unit because Brian Boru, the philosophical Gander, is merely brave and bright. His birth proves him bright. Italian geese saved Rome by warning the guard that enemies were approaching. Nobody would claim that an Italian goose was as intelligent as an Irish gander.

Pal, Irish dog, has the speed of Tom Mix, the magnificent development of a George O'Brien, the patient and pathetic poise of an Alec B. Francis, but nobody would accredit him with the beauty of an Edmund Lowe. But Pal has a wealth of experience. He is an old-timer. He knows every camera trick. He thinks! He sees! He's an actor, is Pal.

And Mike the Jack (it's slander to call him mule) is a rare find. As the symbol of the political party that wins each Blue Moon but which gives Uncle Sam all his statesmen, Mike stands for human liberty and broad thinking. He is destined to attain a high position in the cinema world.

Last we come to Prima Donna, blonde as a Dakota wheatfield in October, sleek as a fresh dipped eel and richly equipped with youth, beauty, and brains. She may be said to be the equine Sandy of the screen.

A singularly fine cast—all richly equipped to do that for which they were engaged; make more comedies of such merit that the fame of Fox will go faster and further to all places where humor is appreciated and laughter is recognized as a gloom destroyer.

JOY IN NEW YORK

LEATRICE JOY, one of the Cecil B. De Mille stars, arrived in New York on Monday for a brief vacation and a view of the latest fashion creations. Her next picture, "For Alimony Only," makes heavy demands in the matter of gorgeous wardrobe, and Miss Joy decided to come East and make her selection at first hand.

A CANVAS CITY

OUT amidst the sagebrush in the sand wastes of Arizona, near Gap Trading Post on the Navajo reservation, stands a canvas city of more than two hundred tents, where Director George B. Seitz and members of "The Last Frontier" troupe are at work, while one hundred and fifty technical and construction men are building a reproduction of the old frontier town of Salina, Kans.

The duplicate of the old U. S. Frigate Constitution goes to sea to take part in the sea battles of "Old Ironsides" for Paramount off Catalina island. Unlike the historic vessel after which she is patterned, the new "Old Ironsides" carries radio equipment, through which the picture is directed

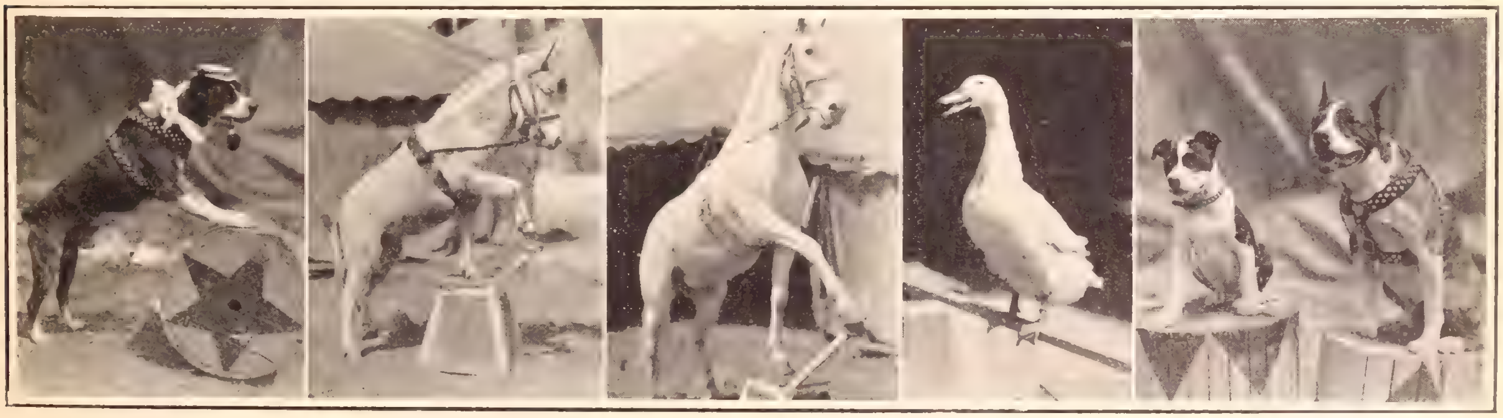
This peaceful invasion of the Navajo reservation was made possible through the efforts of Indian Commissioner Burke at Washington, who also authorized the director to negotiate for the services of more than fifteen hundred Navajo and Hopi Indians.

The Indians demand three dollars a day, no more and no less, out of which they provide their own lodging and food. The Navajos expect to be provided once a week with an elaborate barbecue, while the Hopis, in turn, expect occasional gifts of trinkets.

A NEW "OLD IRONSIDES"

THE ship that sired the American Navy, "Old Ironsides," sailed by proxy on Monday out of Los Angeles Harbor. While scores of small craft and water taxis filled with sightseers circled about and army and navy planes soared overhead, a replica of the gallant Constitution swung gracefully past the line of gray steel monsters of the modern battle armada and fired the naval salute of seven guns.

An order was given as the Constitution came alongside of the first of the Pacific fleet's floating forts, including the West Virginia, Nevada, Colorado and Arizona, and 100 stalwart ex-marines in the buff and blue uniforms of 125 years ago, stood in parade formation on the starboard side of the spar deck. The menacing black muzzles protruding through gun ports belched flame and smoke and from the decks and turrets of four modern warships clusters of sailors let forth a mighty cheer and swung their hats in tribute. It was a stirring moment, one that could scarcely have been exceeded by the



This is the All-star cast of animal actors who appear in Fox comedies. A story, elsewhere on this page describes them fully and comically

Scene of the eruption of Mauna Loa in Hawaii obtained by an International Newsreel cameraman. A molten monolith rolling before the wall of lava may be seen crashing into an Hawaiian home

sailing again of the original "Old Ironsides" which to-day is being rebuilt in the Boston Navy Yard.

The exact copy of the famous ship, that subdued Tripolitan pirates when America resolved on "Millions for defense but not one cent for tribute," was completed at the Craig shipyards to participate in the Paramount historical sea pageant, "Old Ironsides," which James Cruze is directing.

Hundreds of people lined the dock when the mighty vessel got under way, sails bellying to the wind and towed by tugs through the confines of the inner harbor. The suspension bridge at Wilmington sheared air with its iron finger to let the giant-masted old sailing warrior pass through to outer harbor. From the high mizzen mast rippled the glorious flag that flew in triumph after the famous victory of Stephen Decatur in the Mediterranean Sea and from the main mast billowed the heroic blue pennant of the American Navy. Angry Neptune, the figure on the prow, cleaved the way with upraised club for the black hulk of the ship and vast webs of rigging swayed in the breeze, eager to carry more sail on its journey out into the Pacific where the historic sea battle of "Old Ironsides" will be fought again.

Tuesday the ship cast anchor off Catalina Island where Cruze, Wallace Beery, George Bancroft, Esther Ralston, Johnny Walker and Charles Farrel were waiting with 50 vessels and 3,000 sailors to begin the filming of the epic conflict on the waves that made Yankee courage the byword on the seven seas more than a century ago.

CADMAN PRAISES "GLORY"

THE picturization of "What Price Glory?" now being made by Fox Films will serve a helpful purpose in keeping alive the realization of what war really means, in the opinion of the Rev. S. Parkes Cadman, president of the Federal Council of Churches of Christ in America, expressed in a letter to the film company this week, in which he says: "I am reminded in this connection of what President Coolidge said on January 24, 1925, to a group of women attending the Conference on the Cause and Cure of War. In that address he said that it was for the generation who had seen the supreme demonstration of the futility and the horror of war to keep alive the sentiment against war. The motion picture art enables us to do this very thing; what the historian, the press, the pulpit and the platform cannot do, may be accomplished through the motion picture."

Meanwhile, production on "What Price Glory?" is partially interrupted by an indirect effect of the recent British general strike. Ten cases of sketches, photographs and war data loaned to Fox Films by the French Government were to have arrived in New York this week in the hold of the S.S. Cameronia. When they could not be shipped from London they were rushed to Glasgow to be loaded on the Cameronia, but conditions on the Clyde made it likewise impossible to load them there. The earlier sequences of the story, laid in China and the Philippines, are nearly finished, and work on the all-important French sequences may be partially held up until the material arrives from Europe.

A CREATIVE DIRECTCR

PAUL LENI, brought to this country by Universal, may be counted on to bring something new and vital to the development of the atmospheric prologue, in addition to the contributions which he will bring to pictures themselves. Leni is nothing if not versatile. In several notable instances abroad he designed both the picture and the prologue to accompany it, obviously an ideal arrangement when the designer is capable of both.

Regarding Leni's qualifications there can be no question. First a painter, he turned to the theatre many years ago as a richer field for expression, and achieved distinction both as a director and a designer. In pictures, likewise, has been both a director and a designer of setting and costume, though he prefers to be thought of as the former. In producing prologues he has the benefit of his stage training, plus his understanding of the needs of picture houses.

His first effort here is the prologue to "Outside the Law," now running at the Colony Theatre in New York City. This presentation, while neither pretentious nor elaborate, is strikingly novel and original. We understand that Universal plans to have Leni create additional prologues from time to time, with a scheme in view for making them available to houses playing the pictures.

Prologues, however, are not the primary reason for bringing Leni to America, and an interesting announcement will probably be forthcoming in a few days concerning his first directorial activity at Universal City. If the plan now under consideration materializes, it promises much. Watch Leni.

"ALOMA" ON BROADWAY

DESPITE the size of the Rialto Theatre, New York City, it was scarcely large enough last Saturday evening to accommodate the crowd that turned out for the premiere of "Aloma of the South Seas." Gilda Gray appeared in person in the prologue, supported by a considerable company of Hawaiians—an event in which there was practically as much interest as in the picture itself.

A brilliant aggregation of first-nighters turned out, and the picture received much commendation for its remarkable pictorial effectiveness and atmosphere.

BEBE CONVALESCING

BEBE DANIELS, Paramount star comedienne, has left the Harbor where she was a patient for almost three weeks, following a fall from her horse in Central Park. Miss Daniels is convalescing at the Hotel Biltmore. It is expected that her departure for the West Coast to make her new comedy, "The College Flirt," will be delayed for two more weeks.

"Wipe that smile off of your face," snaps Victor McLaglen, the Captain Flagg of Fox Films version of "What Price Glory," to Edmund Lowe as Sergeant Quirt, Flagg's hardboiled "top cutter" and love rival

Lt. Commander Byrd, the first to fly to the North Pole. The film rights to his daring expedition are solely controlled by Pathe, it is announced. (Pathe photo)

THE ACADEMY PASSES

ONE of the all-too-few landmarks of earlier days in New York, that strange city that destroys and rebuilds itself every twenty years, came to an end on Sunday night when the last performance was given in the Academy of Music at 14th street and Irving place. The building where Adelina Patti made her American debut in 1859, and where the Prince of Wales, later Edward VII., was entertained in 1860, will make way for a 24-story structure to be built by the Consolidated Gas Company.

The Academy was built to take the place of Castle Garden and to meet the demand for a really gorgeous home of the opera and the drama. Among the illustrious stars who trod the boards there were Edwin Booth, Lawrence Barrett, John McCullough, Helene Modjeska, Salvini the Elder, E. H. Sothern, Julia Marlowe and Blanche Bates. The opening night price was fixed at $3, which created a furore of protest and ended in a hasty reduction. These days, tickets for a Follies opening are frequently held by speculators at $25 to $50 each. So changes New York—and so passes the last landmark of the glory that was Fourteenth street, while the Great White Way creeps steadily northward past a spot that was rural when the Academy of Music threw open its doors.

A DUAL PREMIERE

BROADWAY'S first two dollar double feature bill opened at the Times Square Theatre, New York City, on Tuesday evening, when P. D. C. gave "Silence" and "The Prince of Pilsen" their premiere. Both are based on Broadway productions—the one melodramatic and sombre, the other farcical and hilarious, forming a striking contrast and providing a well balanced evening's entertainment. The presentation was staged under the direction of Dr. Hugo Riesenfeld, who personally conducted the orchestra in brilliant fashion. The two pictures made widely varying demands upon Dr. Riesenfeld's ability in their musical requirements, and both were scored in a thoroughly satisfying and effective manner.

P. D. C. DELEGATES RETURN

HOME office executives of Producers Distributing Corporation and the New York district delegation returned to Manhattan last Friday from the International convention held in Los Angeles. In the party were: F. C. Munroe, W. J. Morgan, H. O. Duke, R. H. Clark, R. A. Morrow, George W. Harvey, James M. Flinn, J. N. Naulty, Frank Pope, Frank Wilstach, Carroll Trowbridge, George M. Dillon, Frank Drumm, Dave Gross, Robert Wolff, W. G. Humphries.

A STAR QUARTETTE

FOUR asterisks were passed out by the National Board of Review this week, but none of them found their way to the features reviewed. The short subjects to be selected for the honor included "Wild America," a Fox reel showing the wonders of our national parks and reservations, and three issues of Pathe Review, Nos. 21, 22 and 23, respectively.

FILM GOLFERS ON TOES

THE deadly driver, the militant mashie and the potent putter are receiving many a work-out these days at the hands of various prominent members of the industry residing in the East, in preparation for an event which tops in current interest the foreign situation, block booking or extended runs—the Spring Film Golf Tournament, to be held on Tuesday, June 8, at the Winged Foot Golf Club, Mamaroneck, N. Y.

Plans laid look toward the liveliest time on record, and if you've attended past tournaments you'll know what that means. Motion Picture News, as in the past, will present a cup as one of the trophies. The golf standing of the News will be protected by the presence of William A. Johnston, Fred J. Beecroft (official collector of score-cards) and J. S. (Sarazen) Dickerson.

FASHIONS FROM BERLIN

NOT from Paris but from Berlin will come this year's new style trends, according to H. M. K. Smith, costume director for the Paramount Long Island studio, who returned this week from a European tour with photographic evidence of what the well-dressed woman will wear during the next twelve months. According to Smith, who was for many years executive manager of the famed establishment of Lucille, Lady Duff Gordon, virtually all of the fashions observed in the Paris shops may be found almost simultaneously in the smart Fifth Avenue stores. As it is essential that the clothes shown on the motion picture screen be from six to eight months in advance of the current mode, Smith plans to utilize German fashions, rather than Parisian versions, for next season.

ANOTHER WILLIAM FOX

THERE is now a second William Fox in the world, he having made his advent on Saturday morning, May 8, weighing in at 8½ pounds. Aaron Fox, brother of the William Fox, who is such an important figure in the film industry, is the father. Baptismal ceremonies were conducted at the parental home on May 15, with Mr. and Mrs. William Fox as godparents.

TOM HAMLIN IMPROVED

THOMAS J. HAMLIN, publisher of the New York Film Curb, is reported resting nicely following an operation at the Polyclinic Hospital. Best wishes are extended for a speedy and complete recovery.

Producers Distributing Corporation officials at Los Angeles convention; standing, next to Director W. K. Howard, are: Cecil Maberry, Robert Cotton, W. J. Morgan and L. J. Hacking; seated: G. F. Lenehan, F. C. Munroe, and Ralph Clark.

Convention Program is Announced

Business and Entertainment Events Scheduled as Delegates Entrain for Meeting at Los Angeles

OFFICIAL announcement was made this week of the business and entertainment programs of the seventh annual convention of the Motion Picture Theatre Owners of America, which will open at Los Angeles on June 1.

The New York delegation's special train leaves Grand Central Sunday, May 23, at 3.30 o'clock, with many of the national leaders and officers, including President R. F. Woodhull, Business Manager Joseph M. Seider; Sydney S. Cohen, Chairman of the Board of Directors; A. Julian Brylawski, Chairman of the Administrative Committee; Nathan Yamins, National Director; L. M. Sagal, National Treasurer; E. Thornton Kelly, of the M. P. T. O. A. Contact Bureau; Louis F. Blumenthal; Leon Rosenblatt; Sam Sonin; and a large number of others.

The train will arrive at Los Angeles on May 31, and that evening the first important convention event will be held when the National Board of Directors and Executive Committee meets. Headquarters will be at the Ambassador Hotel, where all sessions of the convention will take place.

Under the direction of Glenn Harper, an elaborate entertainment program has been arranged. Each morning will be devoted to tours of the studios; the business sessions will begin at one o'clock and last until five, and the evenings will be given over to banquets and the like.

Wednesday night has been designated as Rodeo Night. On Thursday, one of the principal convention events will occur. This will be a Testimonial Dinner to Sydney S. Cohen on the occasion of his retirement from official position in the organization. Friday the Mardi Gras Ball will be given, with the Association of Motion Picture Producers as hosts to the delegates. All the screen celebrities of the film colony are scheduled to be present.

Each business session of the convention will be preceded by a luncheon at which delegates will be the guests of the various producing companies.

There was considerable discussion this week as to the probable next president of the organization. It is known that President Woodhull is a candidate for re-election, and it was also said that others likely to be in the race were Harry Davis, of Pittsburgh, and A. Julian Brylawski, of Washington, D. C. It was considered likely that the West would have several candidates.

Following is the business program, announced by the Convention Committee, consisting of Messrs. Cohen, Brylawski and Seider:

Monday, May 31.

8:00 P. M.—Meeting of the National Board of Directors and Executive Committee.

Tuesday, June 1.

1:00 P. M.—Singing of America, led by Jos. Gouding. Opening of Convention by Vice-President Joseph W. Walsh.

1:05 P. M.—Introduction of Glenn Harper, Chairman, Convention Committee; Secretary of the Motion Picture Theatre Owners of Southern California.

R. F. Woodhull, President M. P. T. O. A.

1:10 P.M.—Introduction of Mayor Geo. E. Cryer, and his address of welcome.

1:25 P. M.—Response by Eli Whitney Collins, President, Motion Picture Theatre Owners of Arkansas.

1:35 P. M.—Address of screen celebrities (names to be announced).

1:45 P. M.—Opening address and Annual Report of National President R. F. Woodhull.

2:25 P. M.—Roll call of States by National Secretary George P. Aarons.

2:30 P. M.—Report of the Chairman of the Board of Directors, Sydney S. Cohen.

3:00 P. M.—Report of the Chairman of the Administrative Committee, A. Julian Brylawski.

3:15 P. M.—Report of the Business Manager, Joseph M. Seider.

4:15 P. M.—Appointment of Committees on — Credentials, Resolutions, Auditing, Ways and Means, Constitutional Amendments.

Wednesday, June 2.

1:00 P. M.—America.

1:05 P.M.—Roll Call. Report of Credentials Committee.

1:10 P. M.—Address by screen celebrities (names to be announced).

1:20 P. M.—Presentation of resolutions.

1:30 P. M.—Report of Playdate Bureau by Harry Davis, Chairman.

2:00 P. M.—Report of Contact Bureau by E. Thornton Kelly, Chairman.

2:15 P.M.—Report of Treasurer L. M. Sagal.

3:00 P. M.—Address on working conditions in Motion Picture studios by Fred Beetson.

3:30 P.M.—Report of Pictures Sold but Not Delivered, by Joseph M. Seider.

4:00 P. M.—Discussion.

Thursday, June 3.

1:00 P. M.—America. Roll Call.

1:10 P.M.—Addresses of screen celebrities (names to be announced).

1:20 P. M.—Contract Committee report by Joseph M. Seider.

1:35 P. M.—Discussion.

2:35 P. M.—Nomination of members of Board of Directors.

4:00 P. M.—Address on Tax Free Music by Henry Waterson.

4:20 P. M.—Report of Music Tax Committee by A. Julian Brylawski, Chairman, and discussion.

Friday, June 4.

1:00 P. M.—America. Roll Call.

1:10 P. M.—Addresses by screen celebrities (names to be announced).

1:20 P. M.—Discussion on Overseating, Overbuilding and Encroachments.

3:20 P. M.—Report of Ways and Means Committee. Discussion.

4:30 P.M.—Action of the report of the Business Manager.

4:30 P. M.—Election of Board of Directors.

Saturday, June 5.

1:00 P. M.—America. Roll Call.

1:10 P. M.—Addresses by screen celebrities (names to be announced).

1:20 P. M.—Discussion with Producers on product.

2:20 P. M.—Address on Co-operative Insurance by Clinton Weyer.

2:30 P. M.—Report of Resolutions Committee.

3:30 P. M.—Report and action on Constitutional Amendments Committee.

4:00 P. M.—Announcement of election of officers, installation and administering of the oath of office.

4:30 P. M.—Selection of Convention City for 1927.

No Picketing by Labor is Canada Judgment

A very important judgment affecting the local branches of the International Alliance of Theatrical Stage Employes and Moving Picture Operators was handed down in the law court at Vancouver, B. C., on May 13 when Justice Gregory granted a perpetual injunction preventing the members of the Vancouver labor unions from "unlawfully interfering with the business of John A. Schuberg," the latter being a well-known local exhibitor and owner of a group of moving picture houses. Schuberg was also awarded $1,750 damages for injury to his theatre business.

The action was the result of a picketing of a Schuberg theatre by the union men, following a disagreement. Schuberg had reduced the number of stage hands at the theatre from seven to five, whereupon the union men employed at the theatre were called or walked out, Schuberg replacing them with others.

The defendants then distributed handbills and announced by parading motorcars and sandwich men that Schuberg's Theatre "was unfair to organized labor."

Adolph Zukor

G. A. Rogers Severs Relations With Fox Film

Gustavus A. Rogers, formerly general counsel of the Fox Film Corporation, William Fox Theatrical Enterprises and Fox Circuit Theatres, in a statement made this week announced that he has disassociated himself entirely from these corporations.

Rogers, according to his statement, has not been active in any of the Fox enterprises since February, 1920, though retaining his association in some of the Fox ventures. For the past several years there were pending negotiations for his retirement which have now been completed and he has sold to William Fox his interests and those of his associates.

Saul E. Rogers, Gustavus' brother, remains in his position of vice-president and general counsel of Fox.

F. & R. Managers to Hold Semi-Annual Meet

Managers of the Finkelstein and Ruben circuit will hold their semi-annual convention in Minneapolis July 13, 14 and 15. For demonstration purposes they will be divided into three factions: St. Paul, Minneapolis and key cities, composed of the Range towns, Duluth, Superior and key cities of North and South Dakota.

The convention will be far the most pretentious yet attempted by Finkelstein and Ruben. Extensive plans are under way for constructive business sessions as well as elaborate social functions.

Ohio M. P. T. O. Endorses Palmer's Candidacy

The Board of Trustees of the Motion Picture Theatre Owners of Ohio has unqualifiedly endorsed the candidacy of Judge H. T. Palmer, present mayor of Fairport and a fellow member of the board, for state senator representing the 24th-26th State Senatorial District, which embraces Lake, Geauga, Summit, Portage and Ashtabula Counties.

Formal Ceremonies Mark Placing of Paramount Building Cornerstone

WITH suitable ceremonies and before a notable gathering, the cornerstone of the Paramount building now under construction on Times Square, New York City, was laid at noon on Wednesday by Mayor James J. Walker. Talks by Will H. Hays, by the Mayor and by the president of the Broadway Civic Association were an important feature.

Following the laying of the cornerstone, a luncheon was held, attended by an imposing group of leading figures in New York. Speeches were made by Adolph Zukor, by James L. Lasky, by E. F. Albee, Mayor Walker and others.

Mayor Walker, in his address in connection with the laying of the cornerstone, paid high tribute to motion pictures and to the officials of Famous Players-Lasky. He pointed out that the building was an unselfish enterprise, because although motion pictures were a commercial enterprise, the site of the new Paramount building is the most desirable in the world, from a realty standpoint, and might have been made to return a far greater revenue in some other manner.

Highlights of Will Hays' address were:

"The motion picture has been developed by the people. To this theatre, will come some 80,000 persons each week—80,000, and to see nothing more substantial than shadows—shadows cast upon a screen. For a mighty building, erected to house shadows, we will lay a cornerstone today. But those shadows will tell a story and to that screen, as to the screens in London, in Port Said, in Sullivan, Indiana, and at thousands of crossroads, will be brought the entire world outside for all to see. This spot is called the Crossroads of the World—and, indeed, it is, and indeed it more will be, for under this roof all the world, literally all the peoples thereof and all the places therein, will pass before our eyes.

"It is a wonderful thing, the newspaper, indeed—a wonderful agent of service. To the press of the country, the older method of expression, we look as to an elder brother, ambitious to serve as it serves. Within these walls millions will be entertained, educated, uplifted and made happy. My best wishes to them. My best wishes to you, Mr. Mayor, who personified not only this great city, but the success that can come to its sons. My best wishes to you, Mr. Zukor, and to you, Mr. Lasky. As the planters of the small acorn from which this great oak has grown, you are, indeed, benefactors of humanity. The motion picture brings three benefactions as possibly no other instrumentality can do. It entertains—and let us remember always that just as you serve the leisure hours of the masses so do you rivet the girders of society. It instructs—a truly noble function. And above all—it brings the peoples of the earth to know each other—to understand; and when men understand they do not hate, when they do not hate, they do not make war. The universal language of motion pictures will make an immeasurable contribution toward changing ignorance into understanding, misunderstanding into friendship, hate into love, constant combat into continued amity. And that the motion picture may so function under this roof, is my very best wish for the Paramount building, and those responsible for it."

M. P. T. O. A. Service Record Reviewed

Hundreds of Exhibitor Problems and Cases Handled by Joseph M. Seider as Business Manager of National Organization

IN an exclusive interview this week, Joseph M. Seider, Business Manager of the M. P. T. O. A., told in detail the story of the service rendered by the organization to the exhibitor since he took office a few months ago.

Service to the theatre owner has been the keynote—and service of almost every conceivable sort. Hundreds of complaints and appeals have been handled and settled. The organization, in more than one instance, actually stood between the exhibitor and financial ruin. Negotiations were carried on between exhibitor and distributor, with the M. P. T. O. A. as both counsel and intermediary. Disputes between exhibitors themselves were patched up. Legislative activities were carried on. And all this involved a tremendous mass of detail.

Summed up, so far as a record of this size can be summed up, here is an idea of what it means to be the Business Manager of the national organization for a few short months:

Adjustments on film rentals without recourse to arbitration—110.

Adjustments of other exhibitor disputes with distributors—250.

Exhibitor cases prepared, tried and won before Arbitration Boards—75. No case handled by National Headquarters was lost.

Fifteen hundred exhibitor letters received and answered on all kinds of problems dealing with theatre operation.

Scores of music tax cases throughout the country adjusted. In some of these, reductions were obtained in license fees after contracts had been made with the Society of Composers, Authors and Publishers. And all the cases were settled, Mr. Seider stated, "with the fine co-operation of the Society."

Exhibitors were supplied with arguments to be used in handling local or state legislation, in no instance did the M. P. T. O. A. attempt to interfere locally. The theatre owner was given advice, as required; but the national organization, respecting the principle of local self-government, kept in the background.

Co-operation with the Hays office in the interpretation, for national application, of contract clauses in arbitration proceedings.

In his interview with THE NEWS, Mr. Seider confined himself to facts. He opened his files freely and invited the fullest study of the correspondence and data bearing on service to the exhibitor.

"I prefer to let the evidence speak for itself," said Mr. Seider. "But let me sketch briefly the principles we followed. First, no exhibitor case was handled unless the M. P. T. O. A. was first convinced that justice lay on the exhibitor's side.

"Furthermore, our whole aim was co-operation and adjustment; the ending of quarrels and not their perpetuation; a constructive, not a destructive attitude toward the industry as a whole.

"The organization became not only a clearing-house for exhibitor troubles, but the exhibitor's counsel, in some cases his judge, but at all times his friend."

The extent of this service work is shown by typical cases taken at random from the mass of documents on file at national headquarters, representing practically every State in the Union.

Joseph M. Seider, Business Manager M. P. T. O. A.

A large number of cases dealing with exhibitor-distributor disputes included these:

A theatre owner refused to go to arbitration. Through the intervention of the M. P. T. O. A. a lawsuit was avoided and the matter adjusted satisfactorily to all parties.

Complaint was received from a theatre owner in the East that he had been induced to sign an unfair contract. An examination of the facts showed that the exhibitor was equally responsible with the salesman. However, there was an internal situation which made it necessary to obtain an adjustment, otherwise there would have been a dissolution of partnership in the exhibitor firm. Through the courtesy of the vice-president of the distributing company, upon presentation of the facts to him, the matter was adjusted.

A request was received from a theatre owner in New England for an opinion on a contract he had signed with a certain distributor. An analysis of the releases in question showed that the distributor failed to deliver four pictures and changed the titles and stories on six others and the stars in four. It followed that since the distributor had defaulted on his contract the exhibitor was relieved from the performance of the pictures unplayed. In order to arrive at this conclusion, it was necessary for national headquarters to send the exhibitor a thirty-page analysis of the company's entire product.

Still another theatre owner, in one of the Eastern States, met with the competition of a large producer-exhibitor circuit. This case is regarded by Mr. Seider as one of the most important of the year.

"We took the matter up with Mr. Hays," said Mr. Seider. "Mr. Hays brought about a meeting between the General Manager of the producer-distributor company, the principals involved and ourselves. From the evidence developed at this conference, we came to the conclusion that the distributor was not receiving a fair amount of money for the showing of his pictures and was practically locked out of the town.

"We made a plea for the exhibitor. In spite of the fact that the distributor was not legally responsible, a meeting was held between the theatre head of the corporation and the exhibitors, and, although the matter is not completely settled, the last word received from the exhibitor was that the theatre head had said: 'Submit your proposition. We do not want to fight you. We will work together with you as far as possible.'

"In Western Pennsylvania, a case had already been decided by the Arbitration Board, but the decision seemed to us to be unfair to the exhibitor. We took the matter up with the president of the distributing company and an adjustment was made with the exhibitor.

"Two similar cases arose in New Hampshire, necessitating an arbitration hearing at Boston. Nathan Yamins, a lawyer and member of the National Board of Directors, represented the exhibitors. We forwarded to Mr. Yamins a brief on the entire situa-

"The exhibitors' contention was that they were not bound to the contract because the distributor had deleted two pictures, and, since the offer of the exhibitor had been changed without his consent, there was no contract. The exhibitor was willing to proceed with the playing of the pictures, but maintained that he could not play them at a higher rate of speed than one picture in two months. The contract provided that the pictures should be played one a month.

"The Arbitration Board sustained the exhibitor in his contention, but, unlike a court of law, compromised the situation by assuming that since the exhibitor was willing to play the pictures at the rate of one in two months, the verdict should provide that the exhibitor was correct in his defense but should play the pictures as he had indicated that he was willing to do prior to arbitration.

"As a result of these cases, eight individual theatre owners from the vicinity paid their dues to the M. P. T. O. A.

"And now here is a very interesting case, in which, among many others, we had the co-operation of Will H. Hays in the solution of a difficult situation: a theatre owner lost his money and was compelled to close his theatre. The distributors brought an action against the exhibitor for unfulfilled contracts, the total amount involved in the suits being close to $25,000. When he referred the matter to Mr. Hays, he asked for certain proofs of the sincerity and honesty of the theatre owner involved.

"We furnished these, Mr. Hays took the matter up with the distributors and the legal actions were withdrawn."

Conference Held on Contract Changes

Exhibitors' Advisory Committee Meets with Hays and Distributors on "Added Clauses" Situation

MEETINGS, held this week at the Hays office on the "added clauses" situation, were concluded May 18, with the issuance of the following statement, signed by Charles L. O'Reilly, E. V. Richards, W. A. Steffes, R. F. Woodhull and Will H. Hays:

"A meeting was held today at the office of the Motion Picture Producers and Distributors of America, Inc., attended by the representatives of all national and regional distributors of motion pictures and the Advisory Committee of exhibitors appointed at the Union League Club meeting held in February of this year, consisting of Charles L. O'Reilly, E. V. Richards, W. A. Steffes and R. F. Woodhull.

"The subject matter of the meeting was a consideration of the administrative methods of the various distributors for putting into effect the Standard Exhibition Contract adopted in the industry by agreement between the distributors and the exhibitors. This Standard Contract being intended as a vehicle for the agreement between distributor and exhibitor for the exhibition of motion pictures contemplated the insertion of special terms peculiar to the distribution method of each company.

"No changes have been made in the standard clauses of the Exhibition Contract.

"Furthermore, there were accepted by the distributors at the Advisory Committee's suggestion the following constructive suggestions of the Advisory Committee, to wit:

"1. The establishment of a one-year statute of limitations preventing the assertion of stale claims before Boards of Arbitration and limiting such claims to those which have arisen within one year;

"2. An arrangement whereby Boards of Arbitration are given equity power to the extent of restraining anticipated breaches of contract by distributors or other exhibitors."

Joseph M. Seider, Chairman of the M. P. T. O. A. Contract and Arbitration Committee, on May 19 issued a statement in which he said:

"I am, to say the least, astonished that the distributors were successful in retaining some of the clauses that nullify the spirit of the Standard form of contract. We refer particularly to the clause that allows the distributor, upon finding that pictures turn out better than expected, to road show them and be relieved from delivering them to the contract holder. This clause, no doubt, was inspired by an unsuccessful attempt to "big brother" theatre owners into paying more money for a photoplay that they had already bought and contracted for.

"It is true that a greater majority of the clauses added had been withdrawn. The fact remains, however, that the distributors were successful in retaining the particular ones they really wanted.

"The contract originally agreed upon was a fair contract. What the contract is today, I cannot say. The contract now is uniform only as to the standard clauses. The added clauses are all different. Almost every distributor joined the procession in adding clauses. Those already not on the band-wagon joined just prior to the commencement of the Advisory Committee session. I do not believe there are two contracts entirely alike. It looks very much as if Mr. Hays, in all sincerity, tried to bring about a uniform contract but the distributors insisted upon having their own way.

"Two propositions proposed by a member of the Advisory Committee benefit the exhibitor. We would have preferred, however, that the original contract would have been given a fair trial and, upon experience, if any changes become necessary to make them.

"R. F. Woodhull, our National President, has authorized me to issue the following statement in his name:

"'I did not act on the Advisory Committee as the President of the Motion Picture Theatre Owners of America, but only as R. F. Woodhull, an exhibitor. I am not satisfied with the results of the conference, but it was the best obtainable under the circumstances.'

"I shall unbiasedly report the entire situation to the theatre owners at the Los Angeles Convention with specific recommendations so that the delegates representing the members of the Motion Picture Theatre Owners of America will know the facts and have an opportunity to take the necessary steps to protect the interests of those whom they represent."

Vaudeville on the Wane, Says Mayer

M-G-M Production Head States Feature Film is Deciding Factor in Establishing High Grosses; Few Plays Fit for Screening

LOUIS B. MAYER, vice-president and general manager of production for Metro-Goldwyn-Mayer, in a speech at a testimonial luncheon tendered him at the Astor Hotel, New York, told exhibitors that "vaudeville is going out because of its sameness." Continuing he said: "Vaudeville to-day opens with a dumb act and closes with a dumb act. Motion pictures will put vaudeville out of business in a few years. The limited number of all-vaudeville theatres now operating cannot survive motion picture competition. This also is partly due to the continuous repetition during past years in vaudeville, of the same personalities in the same acts. The theaters which show vaudeville and pictures at popular prices will continue to have a large following, but even this type of entertainment will in many cases, give way to pictures with stage presentations such as have been in vogue in recent years.

"Stage presentations in picture theaters will continue to boost the low water mark of weekly box-office receipts. However, the feature film will more than ever be the deciding factor in establishing high grosses. For instance, at the Capitol Theatre, Major Bowes through his presentations has added considerably to the weekly receipts of that institution. Yet the fact remains that the business at that great theatre fluctuates between $40,000 and $75,000 in the week, depending upon the drawing power of the feature film he shows. This is true of every motion picture theatre in the country, in proportion to its seating capacity. Stage presentations are therefore great for picture theatres from the standpoint of establishing institutional prestige and making regular patrons, but the feature film production will always be the backbone of the theatre."

Turning to the stage as a source of material for motion pictures, Mayer was particularly emphatic in his denunciation of legitimate plays. He said:

"Few of the plays along Broadway today can be considered for the screen. No self-respecting motion picture producer would attempt to screen the type of story now prevalent in Times Square. The success of these plays is built on shifting sands that will ruin the legitimate theatre in due course if something is not done to clean the American stage.

"Because we believe that we cannot look to the stage or the printed book for the bulk of our screen material we have consistently obtained writers of note to create material directly for the screen. To-day we have 70 writers under contract, the largest galaxy of writers ever assembled by one company."

Discussing Metro-Goldwyn-Mayer's product for the new season, Mayer said the organization had four new stars in the making and named Sally O'Neill, Renee Adoree, Joan Crawford and William Haines as the people being groomed for stellar honors.

Mayor James J. Walker officially welcomed Mayer and eulogized his career both within and without the industry. Dr. A. H. Giannani, of the Bowery National Bank, was another speaker.

Sam Eckman, Jr., division manager of M. G. M. for Boston, Buffalo, New York, Albany and New Haven, presided. Several hundred exhibitors were present.

American Film Exports on Increase

British Exports and Imports Register Decline; Austria Passes 20 to 1 Contingent Law, Effective September 3

EXPORTS of American film during the month of March totaled more than 19,500,000 feet and had a value of $688,503, according to figures just compiled by the Bureau of Foreign and Domestic Commerce.

Shipments by classes included 1,965,360 feet of raw stock, valued at $81,469; 448,953 feet of negatives, worth $67,264, and 16,266,990 feet of positives, with a value of $525,750. In addition, 878,198 feet of film, valued at $14,020, were shipped to Alaska, Hawaii and Porto Rico.

By far the most important market during the month was the United Kingdom, whose takings included 721,364 feet of raw stock, valued at $28,006; 209,171 feet of negatives, valued at $50,868, and 617,617 feet of positives, valued at $52,041. The best market for positives was Australia, which country took 2,590,240 feet, valued at $80,011. Canada imported 1,898,580 feet of positives, valued at $65,436, and Mexico, Argentine and Brazil also took more than a million feet apiece.

British Exports Decline

British exports of motion picture films for the first three months of 1926 decreased in the aggregate by nearly 12,000,000 linear feet from the figure for the corresponding period of 1925, according to a Consular report to the Department of Commerce from London.

Despite the net fall above stated, the aggregate of British exports during the first three months of this year was over 12,600,000 linear feet larger than the total imports.

Contrasted with 1924, the only fall this year occurred in negative films, which were lower by about 34,000 linear feet, whereas there was an increase of nearly 7,000,000 linear feet of blank film, and of 1,600,000 of positive film, the value of which, however, was less than two years ago.

The following statement shows details of exports during the first three months of 1924, 1925, and 1926:

Blank film	1924	1925	1926
Linear feet	8,300,032	25,846,896	15,053,122
Blank film Values	$21,672	$69,668	$42,910
Positive film, Linear feet	4,927,801	7,682,541	6,620,707
Positive film, Values	$35,879	$44.640	$30,414
Negative film, Linear feet	134,290	107,275	100,509
Negative film, Values	$5,195	$3,126	$2,259

Imports Also Wane

British imports of motion picture films during the first three months of 1926 amounted to only 10,009,732 linear feet as compared with 36,924,931 linear feet received during the same period of 1925, but the decline in value was far from being proportionate, decreasing to $255,250 from $285,619, in the first quarter of 1925, ac- per cent. of that 1925 output was exported, cording to a Consular report to the Department of Commerce from London.

Ray Rockett, producer for First National.

The drop in footage this year is the more striking when considered in relation to imports during the first quarter of 1924, when 24,950,077 linear feet were received, as during that period and the prseent time the operation of the McKenna duties was in force; it would seem, therefore, that the fall has not been occasioned solely by the reimposition of the duties, but to some considerable extent by the flooding which occurred during the second quarter of 1925 in anticipation of the tax, and the non-absorption so far of such greatly increased imports.

In comparing receipts during the period in the three years 1924-26, blank films show the heaviest decline; as against 17,947,517 linear feet and 20,707,592 linear feet in 1924 and 1925 respectively, current imports totaled only 4,506,201 linear feet, whereas positive films, which rose from 5,180,721 linear feet in 1924 to 14,510,196 linear feet in the following year, declined to 3,908,668 linear feet in 1926, showing a difference of about 1,200,000 linear feet contrasted with 1924 when they were also subject to duty, against a fall in blank films, similarly compared, of nearly 14,600,000 linear feet. Of negative films the figures indicated comparatively small changes, 1,794,839 linear feet being imported in 1924, declining to 1,707,143 linear feet in 1925, and to 1,594,863 linear feet this year.

German Film Production

The total German production of motion picture raw film last year was about 120 million meters as compared with 40 to 50 million meters in 1921 and 1922, and 75 per cent. of that 1925 output was exported according to a report to the Department of Commerce from Assistant Commercial Attache Douglas Miller, Berlin. The value of last year's raw film production is said in Germany to be about 30 million marks.

The official German foreign trade figures show total exports of negative film last year to have been 56,747,300 meters, weighing 4,767 double centners, valued at 11,253,000 marks, of which about 30,032,400 meters were sent to the United States. Exports of positive film in 1925 were 4,215,200 meters, weighing 311 double centners, valued at 1,071,000 marks. Nearly all of Germany's exports of exposed positive film go to neighboring European countries.

Germany's exports of exposed negatives in the same year were 93,000 meters valued at 123,000 marks; of this amount 34,700 meters or more than one-third went to the United States.

Imports of negative film in the same year were 821,500 meters, weighing 76 double centners, valued at 157,000 marks.

Imports of exposed positives were 132,700 meters, weighing 72 double centners, valued at 466,000 marks of which 307,600 meters came from the United States and 137,800 meters from Great Britain.

Austrian Contingent

An Austrian decree establishing an import contingent for foreign films was published on May 13, to become effective on September 3, 1926, for a two-year period ending August 31, 1928, according to a cablegram received in the Department of Commerce from Commercial Attache H. Lawrence Groves at Vienna.

During the above period import licenses will be granted to film importers to the extent of at least 20 for each suitable domestic film produced or purchased. Short films, cultural, and educational films are to be exempt from import restrictions until further notice.

In order to determine whether a domestic film submitted as a basis for import privileges is suitable, as described above, and whether an applicant for import privilege is entitled to such privilages, a Film Control Committee will be formed, to be composed both of government representatives and of representatives of the Austrian film industry.

Banned But One Per Cent. of Films in Alberta

Only one per cent. of moving pictures examined in the Province of Alberta have been condemned, according to a statement made by Howard Douglas of Edmonton, chief moving picture censor for Alberta, at a dinner given by Famous-Lasky Film Service, Limited, at the Palliser Hotel, Calgary, Alberta, on May 11.

One of the chief speakers was M. A. Milligan of Toronto, general manager of Famous-Lasky in Canada. Others who officiated included William Kelly, manager of the Galgary branch of the Famous-Lasky organization, who presided as chairman, and John Hazza, manager of the Capitol Theatre, Calgary, who represented Famous Players Canadian Corp.

Universal Chain Plans New Expansion

Present Holdings of 350 Houses to Reach 1,000; Community Houses Especially Desired, Al Fair Announces

THE plans of the Universal Chain Theatrical Enterprises for theatre development during the coming year are unusually ambitious, as shown by an announcement this week at the Universal Home office. Not only will the present holdings of that organization, which includes ownership, interest or leasing arrangements with more than 350 theatres, be increased to 1,000 theatres, but the acquisitions of the corporation will be made according to a definite and well-studied plan for theatre betterment. The important phase of this development will be the emphasis on theatre locations in community and trade centers which will draw patrons from a radius of twenty to forty miles.

The theatres to be built or acquired by the Laemmle organization will be of the ultra-modern type, located in key cities and towns. Where possible, local interests will be sought and co-operative relationships with the various communities built up. This method of theatre founding is best illustrated in the new Candler theatre in Atlanta, which Universal has acquired on a long term lease, and which is tied up with the big Macy Department store being established in the same building.

"It is to the best interests of the local trades in any community to foster and encourage the motion picture theatres because they bring people into town from the nearby countryside and they bring the townsmen to the business section more frequently," explains Al Fair, general manager of the Universal Chain Theatrical Enterprises. "In many instances the local interests are co-operating in the financing of our motion picture theatre propositions.

"It is not Mr. Laemmle's policy to build in communities that already have sufficient theatres, however. In negotiating for houses, the good will that Mr. Laemmle enjoys has been of tremendous help.

"It is well known in the business that Mr. Laemmle will never give anyone the worst of it. The days of slick trading in theatres is past. It is now a question of man power and dealing man to man. The personnel in this business is on a higher plane than ever before.

Hal Roach, producer of comedies for Pathe release.

"We have been making a thorough study of the theatre situation in this country and our plans are based upon our conclusions. Outstanding among the things we have learned are several basic facts. One is that many theatres now operating are obsolete. With the increase in good roads and the centralization of national life, it has come about that high-class theatres located in community and trade centers are the real drawing forces for sections thereabouts, even to a radius of twenty to forty miles. The cross-roads theatre is on the wane. Today the farmer and his family motor to the nearest industrial or trade center where they can see the latest pictures in attractive surroundings.

"We are figuring fifteen years ahead in the building of our present theatres. We are trying to make community show places and community foci of our theatres. For instance, our building policy contemplates a place in every one of our theatres, where women may meet as in a club. It will supply a point of contact for women when they come downtown to shop and see a picture.

"We now have a corps of experts operating throughout the country, negotiating for new theatres or the purchase of property to build on. It is of especial interest to note that we are planning extensive operations in factory and industrial centers, where we plan theatres to be run for the working people—theatres they will take pride in and which will be an essential part of their lives. In this we have the co-operation of business and financial people all over the country.

"Our completed chains of theatres will be operated regionally, just as several of our chains now are operated, such as our Nebraska, our Kansas and our Florida theatres, for instance. The men who handle the various regional chains will be actually on the ground. We find this system works out ideally and mean to build it up, as we enlarge our holdings."

Final arrangements were consummated on Tuesday between the Wolfson-Meyer Theatre Enterprises, Inc., and Universal Pictures Corporation, whereby the latter acquires a fifty per cent. interest in the new Capitol Theatre, Miami's latest film house. Sidney Meyer, well known in film circles both as a former sales executive and as an exhibitor, came up from Florida to complete the deal.

The Capitol is located in the downtown section of Miami on the main shopping thoroughfare. Its seating capacity is 1,500, with 900 seats in the orchestra and 600 in the balcony. The policy of the theatre will be first-run features only, with either weekly or bi-weekly changes of program.

The Wolfson-Meyer circuit consists of eight other theatres, all located in or near Miami and all acquired by them within the last year. These theatres are the Lyric, Lincoln, and Temple of Miami; the Grand and Dixie in West Palm Beach; the Hodges in Hialeah; and the Palace in Fort Lauderdale, Florida.

Pollack Interests May Build in Jersey

RIGHT on top of the announced merger between the Stanley-Fabian-Bratter and Pollack interests comes word that the latter concern contemplates another construction program in three New Jersey cities. Although these houses may eventually be absorbed by the Stanley-Fabian interests, the present report indicates that it is an enterprise apart from the parent company.

It is said that Bratter and Pollack have already purchased sites for the following theatres: At Vailsburg, N. J., they will build a theatre that will as near as possible duplicate Chicago's Capitol. Newark will also be the site of another large house and a 2,800 seat theatre planned for Belleville will supplant the Alpha at that point.

All are said to be million dollar projects.

Harrisburg Mayor Vetoes Daylight Saving

Mayor Hoverter, of Harrisburg, has told a committee of representatives of seven business men's and women's organizations that have been advocating the belated establishment of a daylight saving time schedule in that city, that he is unwilling to endorse the project or the suggested passage of a city ordinance on the subject, because of his opinion that no such action can be taken by the city without violating the State law which makes municipal recognition of such a plan illegal in Pennsylvania.

Americans Invited to C. E. A. Convention

IN a radiogram received this week, Chairman Lyons of the Cinematograph Exhibitors Association of Great Britain, announces that the annual convention of that body will be held at Brighton, England, from June 14 to 18, inclusive.

Members of the American film industry are extended a cordial invitation by Mr. Lyons to be present at this important meeting of representative British exhibitors. Many vital problems are to come up for discussion, and the convention sessions will be of considerable interest to members of the industry on both sides of the water.

"Movie Season" Press Book Out June 1

Letters Pledging Cooperation Received from Theatre Owners Throughout the Country by the Will H. Hays Office

JUDGING from the scores of letters arriving every day at the Hays offices from exhibitors who participated in the first Greater Movie Season last summer the second season, which starts in August, will find an even larger number of exhibitors enlisted in the drive.

Frank W. Buhler, managing director of the Stanley Company of America, wrote a letter to Will H. Hays in which he said: "I am very glad that your organization is again recognizing Greater Movie Season . . . . Besides being a money-making proposition, this is a great builder of good will.

Similar expressions of satisfaction with the results obtained during the first season and predictions for the second are contained in letters from L. S. Bard, Bard's Theatres, Los Angeles; Edw. B. Brown, San Francisco; H. E. Huffman, Huffman Enterprises, Denver; C. W. Simons, Simons Theatre, Las Animas, and Ray P. Allison, Colorado Springs.

H. M. Richey, general manager of the M. P. T. O. A. of Michigan, said "Campaigns carried simultaneously by nearly three hundred theatre owners brought a remarkable public interest and increase in business."

In New York City last year August was an extremely hot month. Legitimate theatres suffered a bad slump. A number of plays closed. But motion picture houses broke records.

Major Edward Bowes, managing director Capitol Theatre: "Business was unprecedented, especially for this time of year."

Throughout the eastern and southern part of the country greater Movie Season proved its worth judging from letters received from E. J. O'Keefe, City Square Theatre, Atlantic City; S. S. Stevenson, Henderson Theatre, Henderson, N. C.; Fred S. Meyer, Palace Theatre, Hamilton, Ohio, writing "I think Greater Movie Season should be made a compulsory event in every city of 5,000 or more population."

On June 1, a complete Press Book for the Campaign will be issued. This tells exactly how exhibitors should proceed in order to take part in Greater Movie Season. It is filled with the most valuable sort of suggestions as to advertising and publicity, and contains a great number of feature stories and smaller items that may be used in newspapers, programs and other publications, and in speeches.

It is of even greater scope than last year's Press Book. Following the issuance of this, there will be additional sheets of suggestions and advice.

Circuit Expansion, Building, Active

Seven Theatres Planned for Hollywood to Cost $4,500,000; Exhibitors in Texas Form Combine Involving 14 Houses

ACCORDING to permits issued four million, five hundred thousand dollars will be spent in the erection of seven theatres in Hollywood, says the Los Angeles Examiner.

The program contemplates seven theatres of various types which will include the Wilkes-DeMille Theatre, Vine near Hollywood Blvd., $300,000; Music Box Theatre, Hollywood Blvd. near El Centro, $260,000; Alice Calhoun-Hansen Theatre, Hollywood near Bronson, $250,000; Warner Theatre, Wilshire at Maplewood, $250,000; West Coast Maplewood Theatre, Wilshire at Maplewood, $250,000; West Coast La Brea Theatre, Wilshire and La Brea, $450,000; Playhouse, Vine near Hollywood Blvd., $1,000,000.

Other theaters under construction in Worcester are the Palace, to be operated by Sylvester Z. Poli, and seat 3,400; the Capitol, to be operated by the firm now operating the Olympia, to seat 2,500; the Steinberg, to be operated by Henry J. Steinberg, seating 1,200, and a theatre to be constructed by Mr. Steinberg at Piedmont and Main Streets that will seat 1,200. All these theatres will present motion pictures and musical divertisements.

A temporary organization, known as the Rio Grande Valley Theatres, Inc., has been formed in Dallas, and the organization of 14 theatre enterprises into one corporation is going forward. A Delaware charter will be sought.

Theatres to be taken into the organization include four in Brownsville, two in San Benito, two in Harlingen, one in La Feria, one in Mercedes, one in Weslaco, two in McAllen and one in Mission.

The Century and Parkway Theatres, formerly of the Whitehurst group in Baltimore, Md., have been completely taken over by the Marcus Loew interests now, and are under the general management of H. Stewart, formerly with Paramount, who represents Mr. Loew there.

The A. H. Blank Theatre Corporation of Delaware has been chartered with $100,000 capital. This is merely a subsidiary corporation which has been formed by Publix Theatres Corporation and A. H. Blank.

Jack Eaton, of the State, and James S. Hommel, formerly manager of P. D. C. in Denver, are forming a new theatre chain in local territory. Theatres already secured by them are the Alamos, American Legion and the American of Colorado Springs.

Charles Bryan, manager of the Walter Reade chain in Jersey, has announced plans for the construction of a new $1,000,000 theatre on the site of the Main Street Theatre, Asbury Park, destroyed by fire, in addition to the Mayfair, which is to open shortly.

The Comerford Amus. Co., Scranton, Pa., has purchased the Lee & Van Dyke Theatre at Wyalusing, and a house at Montrose has also been taken over. It is expected that shortly the chain will extend to Tioga and Potter counties.

Highlights of German Film Situation as Seen by the News' Berlin Correspondent

DETAILS of latest developments in First National's German exchange system, the United Artists-Phoebus deal and the Ufa production plans are contained in the latest dispatches to be received from Heinrich Fraenkel, Berlin correspondent of MOTION PICTURE NEWS, as follows:

First National has opened its German exchange system, and will handle 25 German productions with an equal number of its own. This does not mean production in Germany by First National, however. E. Bruce Johnson is now in Berlin arranging the details in connection with distribution.

Under the terms of the deal between Phoebus and United Artists, the two will produce 15 pictures jointly in Germany, United Artists agreeing to distribute in America the best five of the 15. The Phoebus circuit of houses now numbers more than 30, and will be considerably augmented shortly.

Ufa will centralize all production at Babelsberg, and sell the studio site at Tempelhof, so as to effect important economies. Rumor has it that Henry Ford will buy the Tempelhof site in order to start there his long projected German automobile production.

Dismisses Charges Against Tampa Managers

The charges of violation of the Sunday Blue Laws against J. H. McLaughlin, manager of the Franklin Theatre, on Franklin Street, Tampa, and eleven other managers and employees of Tampa theatres, were dismissed last Wednesday, May 13th, by Judge Hendry of the Tampa municipal court.

The charge of violation of the city ordinance which prohibits all work, except of necessity or for the comfort of the community, on the Sabbath was brought against McLaughlin and the others by Jesiah Richardson, proprietor of a dance hall at Sulphur Springs.

The defence was arranged by John B. Carroll, general manager of the Consolidated Amusement. Fifteen witnesses took the stand and upheld the Sunday showings, agreeing that it was for the comfort of the community as provided in the ordinance. Some of the witnesses were Judge L. Hazard, E. D. Lambright and Judge H. Blaine Pequock.

Yeggs Rob Olympia Theatres, Inc., of Worcester

A heavy safe in the offices of the Olympia Theatres, Inc., in the Olympia Theatre, Worcester, Mass., was blown open by yeggs early this week and $2,000 in cash, representing the Saturday and Sunday receipts of the Family Theatre of Worcester, also owned and operated by the Olympia Theatres, Inc., was stolen.

Entrance was gained through a rear door from an alleyway. The big safe was hauled from the ticket office to the main office, where the combination was knocked off and the safe then blown. A second safe, containing the receipts from the Olympia Theatre itself, was not touched, although in the same office. Fingerprints on the damaged safe are the only clue the police received to work on.

Move to Oust Fake Schools in Los Angeles

There is a movement on foot in Los Angeles to rid the city of all fake film schools. As many as five individuals have already been reported as operating without licenses and of false representation.

Those cooperating in the move are the State Labor Bureau, the Better Business Bureau, the Motion Pictures Producers Association, juvenile authorities and the office of the district attorney.

Laemmle Plans Hollywood Office Building

A $500,000 office building on the northwest corner of Vine Street and Hollywood Boulevard in the business section of Hollywood is planned by Carl Laemmle according to an announcement from the Universal president's real estate representative, A. W. Kleinordlinger.

This, it is reported, is the first of a series of real estate deals planned by the producer, who intends to invest several millions within the next few years. The building will be three stories high and so constructed as to permit the addition of more stories as the need arises.

De Mille Stops Work on "Deluge"; Conflicts with Warner Plans

THOUGH fifty thousand dollars has been spent in research work Cecil B. De Mille has decided not to produce "The Deluge" which was to be a companion piece to "The Ten Commandments." The producer, in a statement issued to the press, announced that the reason for the change in his plans is owing to the fact that the Warner Brothers had previously filed plans with the Hays office to make a production titled "Noah's Ark," which formed the basis of the De Mille picture.

While De Mille has not indicated the exact nature of the subject that will take the place of "The Deluge" as his next personally directed production he intimated that it will be one of equal magnitude.

Harris Expands N. Y. Circuit

Ties Up Heights Section of Manhattan; Independent Exhibitors Join Circuits

SEWING up of certain sections of territory and consolidation of independent theatres with the more powerful circuits as regards booking arrangements continues unabated in the New York and New Jersey zone.

One of the most recent deals closed by a prominent exhibitor is the consolidation of a section of New York City, which lies between 125th and 149th Streets on the West Side. It is reliably reported that Harry Harris has secured three additional houses in that territory where he is already strongly entrenched. The theatres involved are the Washington, 149th and Amsterdam Ave., a 1,500 seat house—the Gotham, 138th and Broadway, seating about 1,200 and the Grange at 137th Street and Broadway. The latter is a small theatre and along with the Washington was taken over from the Tri-Boro Amusement Co. According to report, the Gotham was an independent house.

All in all, Harris now has nine theatres in the Heights section and this deal gives him practical control of that part of the city.

Harmon Jaffa and J. Joelson, after disposing of the Grange and Washington, still control about ten houses in Brooklyn and New York City under the name of Tri-Boro Amusement Co.

Another New York City theatre deal reported is that of the Dyckman Theatre, 207th Street and Broadway. It is said that Jack Springer has added that house to the Springer and Hamburger circuit, which controls several houses in the middle West Side and Harlem. This firm is also engaged in remodelling the 103rd Street Photoplay Theatre to the extent of installing a new marquee, new tapestries—in fact, a general overhauling which will transform this house into a strictly modern and most attractive playhouse. On completion, its name will be changed to Essex.

A booking arrangement has been recently brought about over in Brooklyn with the consolidation of McNamara's Midwood with the powerful A. H. Schwartz circuit. The Midwood is located at Avenue J and Coney Island Avenue.

Just a block or two away from the Midwood Theatre is the Manor, a fine house opened a few months ago by Fleischman and Goldreyer. Both the Midwood and Manor will each accommodate about 2,000—and a tug of war between the two houses has been the result. It is said that the Manor will soon follow the footsteps of its competitor.

Over in Kearney, N. J., where Harry Hecht holds forth, and where Jos. Stern is building a new theatre, it is reported that a joint booking deal has been arranged with Mr. Hecht in charge.

Seek "Extended Run" Answer

Cleveland Test Case on Availability Period Hinges on Definition of Term

THE test case of the Ohio Amusement Co. against First National relative to the availability period of a picture following the first run engagement has just been heard by the Board of Arbitration and ended in a tie vote. A seventh arbitrator has been requested by the Ohio Amusement Co.

Fred Desberg, general manager of Loew's Ohio Theatre, Inc., represented the distributor and Sam Horwitz the exhibitor side. Discussion centered mainly about the term "extended run." The Ohio Amusement Co. contended that "Kiki," contracted for by them during the lifetime of the zoning plan, which no longer exists, should have been available for one of their houses six weeks after the closing of the first run. Desberg contended that the protection rules, under the zoning plan, did not apply to extended runs.

The zoning rules state that "extended runs are understood to be runs of more than seven consecutive days' duration." The Ohio Amusement Co. contends that the minutes of the joint committee that formulated the zoning plan state that "extended runs are understood to be run of longer duration than runs under the regular policy of the theatre." "Kiki" was played at the Stillman, which holds a picture for one or two weeks, depending upon the success of the film.

It is understood that Cleveland exhibitors favor a return to the zone plan on some equitable basis, while the distributors feel that this would not be desirable.

Louis B. Mayer is greeted by the Acting Mayor and Police and Fire Chiefs of Buffalo, who met him at the railroad station

Chicago's Fire Chief greets Mayer on his arrival in that city.

City Officials Turn Out to Welcome Mayer

An enthusiastic reception was accorded Louis B. Mayer, vice-president in charge of production for Metro-Goldwyn-Mayer, when he attended regional sales conventions of M-G-M salesmen throughout the country, for the purpose of describing his company's production program for the new season.

The chief executives in the various cities visited by Mayer turned out to do him honor. Numbered among them were the chiefs of the fire and police departments, who headed parades which escorted Mayer from railroad station to hotel

Mayer receives the key to Buffalo from the Acting Mayor of the city.

Metro-Goldwyn-Mayer salesmen gathered at a banquet in Chicago at which Louis B. Mayer presided

Fox Film Balance Sheet Shows Surplus

A SURPLUS of $12,629,239 is indicated by the surplus, profit and loss statement issued by Fox Films. The net profits are shown as $752,869, the period of time extending from December 26, 1925, to March 27th of the present year. However, from this amount the Federal taxes are to be deducted.

The total assets amount to $25,258,917 and real estate, machinery and equipment are listed at $8,207,766.

At March 17th, cash on hand was $1,948,986 and accounts receivable $720,413.

Sax Names Titles and Release Dates

The release dates and production titles for the twenty Gotham productions have been announced by Sam Sax.

The titles and dates of the Gotham products follow: "The Golden Web," August 2nd; "The Silent Power," Sept. 6th; "King of the Pack," Oct. 4th; "The Black Signal," Nov. 1st; "Money to Burn," Dec. 6th; "The Final Extra," Jan. 3. 1927; "Quarantined Rivals," Feb. 7th; "Heroes of the Night," Mar. 7th; "The Woman Who Did Not Care," Apr. 4th; "Sinews of Steel," May 2nd; "Mountains of Manmattan," June 20th, and "The Silent Avenger," July 5, 1926.

The series of eight William Fairbanks features will be issued one every six weeks beginning with "The Mile a Minute Man," Aug. 16, 1926. The others are "Through Thick and Thin," Sept. 27th; "The Winning Wallop," Nov. 8th; "Flying High," Dec. 20th; "One Chance in a Million," Jan. 31, 1927; "Catch as Catch Can," Mar. 14, 1927, and "The Down Grade," Apr. 5, 1927, and "When Danger Calls," June 6, 1927.

Neil Hamilton Cast for Lead in "Diplomacy"

The leading male role in "Diplomacy," Marshall Neilan's first production for Paramount release, will be played by Neil Hamilton. Blanche Sweet will appear in the feminine lead. Others in the cast are Gustav von Seyffertitz, Julia Swayne Gordon, Arlette Marchal, David Mit and Earle Williams. Production is to start immediately at the Neilan studios.

"Flames," Associated Gold Medal Prod.

"FLAMES," the Lewis H. Moomaw production, made in Oregon with a cast consisting of Virginia Valli, Eugene O'Brien, Jean Hersholt, Bryant Washburn, Cissie Fitzgerald, George Nichols and Boris Karloff, has been selected by Associated Exhibitors as the first Gold Medal production to head the series planned for release next year.

The production takes its name from the roaring forest fire which is the climax of the production. More than two months of preparation preceded the filming of this one sequence which was done in natural color.

Amer. Cinema Lists Program

Will Distribute Twelve Features and Comedy Series; First Release Aug. 15

A PROGRAM of twelve feature productions and a series of twelve two-reel comedy-dramas is announced as the 1926-32 program of the newly organized American Cinema Association.

American Cinema Association, of which A. J. Moeller is president, is a national distributing organization that supplies independent distributors throughout the country. It is definitely supported by independent producing forces. The producing for the company is done in Los Angeles by David Hartford Productions, of which David M. Hartford is president and general director. The comedies will be produced in New York under the direction of William A. Schilling and T. Carlyle Atkins.

Of the contemplated productions four are already finished and three are in the course of production. The four are: "Then Came the Woman," with Frank Mayo, Mildred Ryan and Cullen Landis; "Jack of Hearts," an adaptation of the stage play; "Jack in the Pulpit," which has in its cast Cullen Landis, Vera Lewis, Gladys Hullette, John T. Prince, Lester Pegg, Antrim Short and Joseph Bennett; "Dame Chance," from Frances Nordstrom's novel in which will be seen Julanne Johnston, Mary Carr, Robert Fraser, Gertrude Astor and Lincoln Stedman. The final production completed is "The Man in the Shadow," by Anne Francis, with a cast that includes Myrtle Stedman, David Torrence, Mary McAllister, Joseph Bennett, Arthur Rankin, John T. Dwyer and Margaret Fielding.

The three additional productions are "The Beloved Fraud," by Frances Nordstrom; "Rose of the Bowery," from a novel by Pearl Doles Bell, entitled "Little Lady, Inc.," and "A Flash in the Night," from the Munsey Magazine story by H. B. Swope.

The following are also on the list of coming productions: "Kidnapped in New York," Barney Gilmore's stage melodrama, "God's Great Wilderness," a story by Spoteswood Aiken, "Your Brother and Mine," "Stronger Than Steel" and "Drivin' Mad." The comedies will be adapted from John Tainter Foot's stories, "Trub's Diary," which appear in Liberty Magazine. The author will cooperate in their editing and titling.

Fox West Coast Studio Active

"Return of Peter Grimm" Started; Eight Others in Midst of Production

THE Fox Film West Coast Studio is the scene of much activity these days with ten productions in full swing and many in the cutting room.

Victor Schertzinger has finished his fifth Fox picture, "The Lily," and is now working on the David Belasco stage play, "The Return of Peter Grimm." "What Price Glory?" the World War play by Laurence Stallings, is progressing under the direction of Raoul Walsh, with Victor McLagen, Edmund Lowe and Dolores Del Rio as the principal characters.

"The Pelican," with Alma Rubens in the chief feminine role, is being made by Frank Borzage while "Bunny" Dull, Borzage's assistant for many years, is directing "The White Eagle," a story by Max Brand which stars Buck Jones. A Gerald Beaumont story, "The Devil's Master," is being filmed under the direction of John Ford. In addition, Howard Hawks is engaged on an original story of college, as yet untitled.

Having finished "No Man's Gold," Tom Mix is working under the direction of R. William Neil on an Adele Rogers St. John story which has polo as its main theme. Irving Cummings is now engaged in the direction of a James Oliver Curwood story which will bear the title of "The Country Beyond," and Harry Beaumont will soon complete, "Womanpower," in which Ralph Graves and Katherine Perry have the leading roles.

Winfield R. Sheehan, General Manager, and Sol. M. Wurtzel, General Superintendent, are supervising all productions.

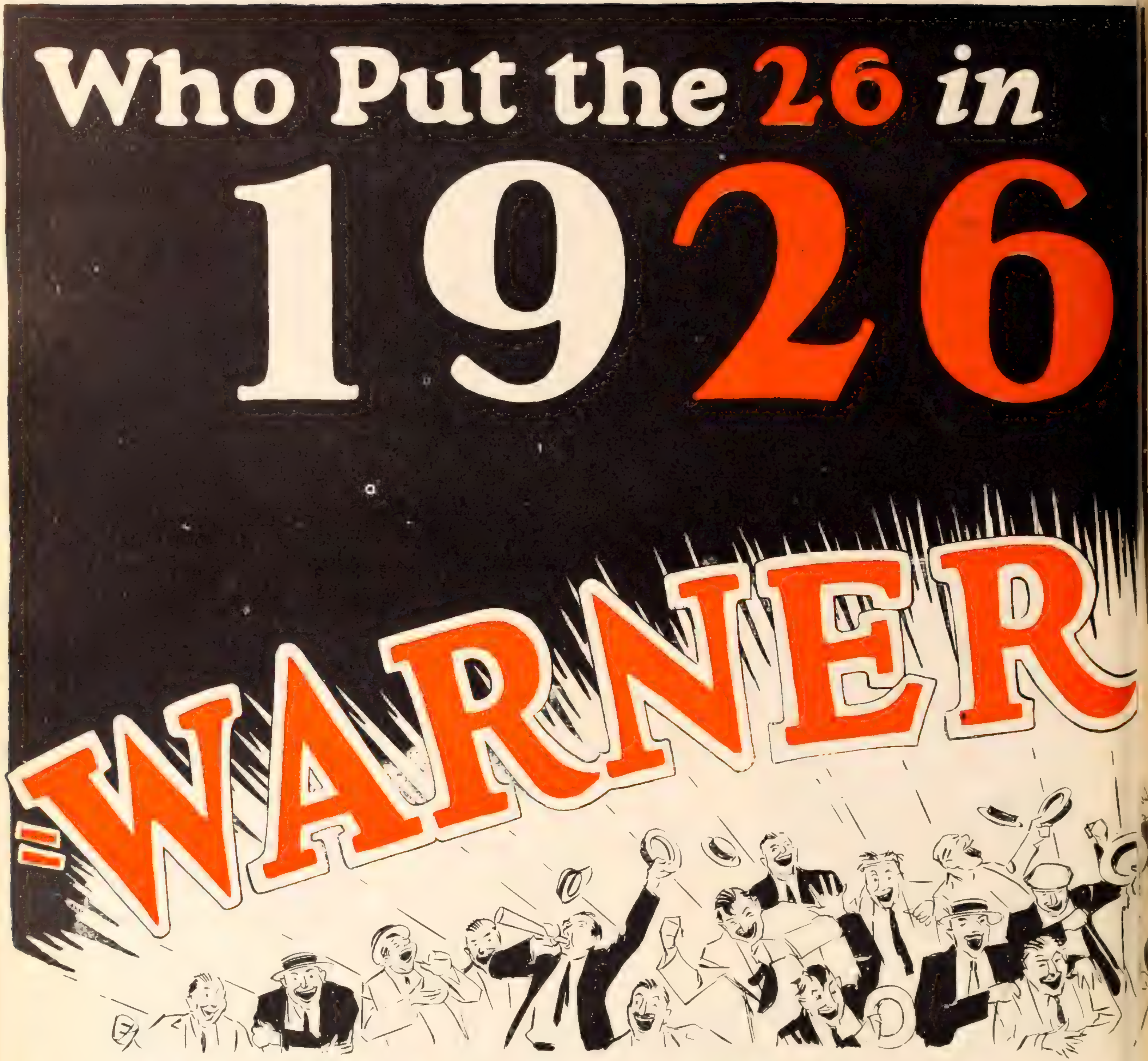
Gest Goes to Europe for Stars

Seeks World-Famous Cast for "Darling of the Gods;" First United Artists Film

MORRIS GEST, who recently signed with United Artists to produce six spectacles for that company, departed for Moscow this week on a trip of three months' duration. Gest will confer with the leading theatrical producers and artists of Europe including Reinhardt, Stanislavsky, d'Annunzio, and Gorky, while on the other side.

In addition to conferences regarding his theatrical productions for next season Gest plans to make an exhaustive search of the theatres in Europe for a cast for "The Darling of the Gods," which will be the first of his spectacles for United Artists release.

Although the theatrical season will practically be over many of the theatres have planned to keep open or recruit their companies once more to give special performances for Gest, as he is determined that the cast for his first picture shall include representatives of Russia, Germany, England, France and Italy and other countries. Everyone chosen will be submitted for approval to David Belasco before contracts are signed.



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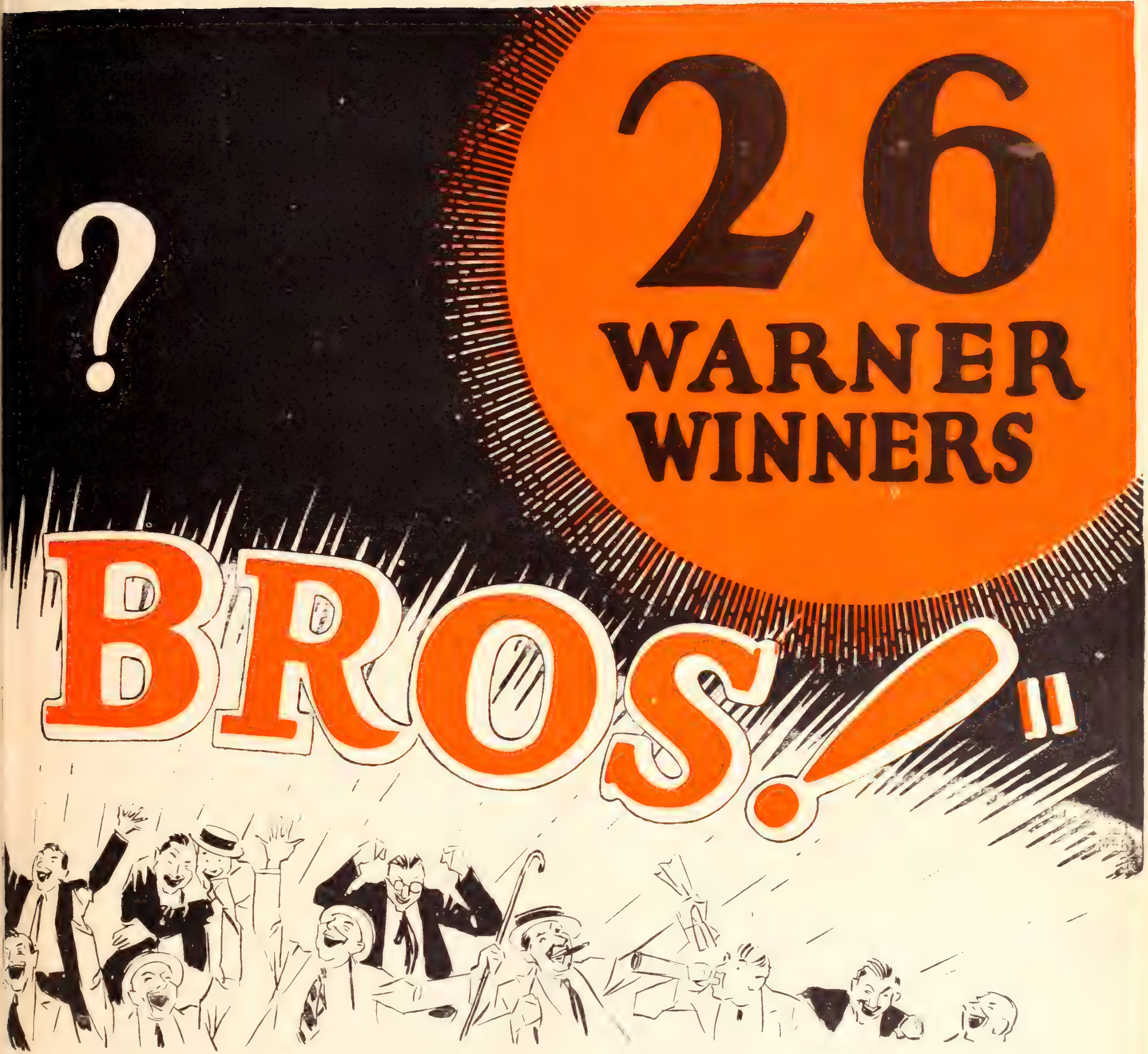

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Leatrice Joy

Priscilla Dean

Vera Reynolds

Box Office Value of Photoplay Stars

WE have reached a new period of crisis in the motion picture industry which will raise to new prominence the box office value of individual screen personalities.

At the present time the forces of the old dying stars are in a deadlock with the new climbing personalities who will replace them within the next few years. As everyone knows, this industry is, in its more important aspects, only a little over twelve years old, and during the past several years the older stars have had their own way. There was but little chance for newer personalities to supplant them. And as a result motion picture interest turned to the development of new effects in lighting; in settings in photography, both natural and trick. We will, of course, continue to improve in these technical lines, but I do not think we will see any very radical changes during 1926, such as the opening of the Red Sea in "The Ten Commandments," or the splendid chariot race shots in "Ben Hur."

During 1926 and 1927 you will see many new stars and featured players. You will see the passing of a number of stars who have held their position for six, eight, ten or twelve years, but who are now losing their vogue with the public.

Many New Stars

It is with the idea that 1926 is the psychological year for the entrance and development of strong new screen personalities that the Producers Distributing Corporation has committed itself to a policy of star development—of educating and bringing forward young people who are on the upward grade. It is easy to see what this means to the exhibitor. Just as the first miner into the Klondike skimmed the cream of that great gold rush, just so will the exhibitor who ties his wagon to an ascending star reap the most profit from new screen personalities.

Producers Distributing Corporation is offering among its six stars and twenty-one featured players, three new stars this year in Marie Prevost, Jetta Goudal and Vera Reynolds as well as a number of splendid new featured players who have just been signed. These include: Harrison Ford, Arnold Gray, Phyllis Haver and Kenneth Thomson.

It is unnecessary to indicate the value of Marie Prevost. Her worth has been adequately proven by her featured roles in a number of very splendid vehicles directed by Mr. Ernest Lubitsch.

Vera Reynolds Versatile

Vera Reynolds is a girl whom I offer as a star with very particular pride. However, I must take back that phrase, "I offer," for it was no doing of mine that Vera Reynolds became a star. She was made a star because in less than six months her fan mail has multiplied in number over six times, and now equals that of our biggest stars and is larger than nine-tenths

Featured players in Producers Distributing Corporation release for the new season—Left to right, top row—Clive Brook, Jobyna Ralston, Junior Coghlan, Lilyan Tashman, John Bowers and Seena Owen; bottom row—Edmund Burns, Marguerite De La Motte, Robert Agnew, Lilian Rich, Victor Varconi, Julia Faye and Kenneth Thompson

Jetta Goudal

Rod La Rocque

Marie Prevost

as Analyzed by Cecil B. De Mille

of the stars of other companies. There is something about the remarkable naturalness of this girl which has an irresistible appeal. She would not, however, have attained her present position if she did not possess very remarkable acting ability. She first worked with me in ''Feet of Clay,'' displaying at that time an ability for strong drama as well as delicate comedy. Since then, however, she has been largely seen in vehicles of a lighter nature, such as ''The Million Dollar Handicap.'' Because of this, however, no one should class her as an exclusive comedienne. Those who see her in ''Silence'' will have the pleasure of witnessing one of the greatest dramatic performances I have ever seen on the screen. Vera Reynouds is a star of very definite appeal and I look for her to rise to the very highest heights of stardom.

Jetta Goudal "Different"

Jetta Goudal—she of the strange eyes and weird, exotic personality—captured the country with ''Three Faces East.'' She is an unusually colorful personality, and we have arranged for her a line of pictures designed to take adequate advantage of these definite box office values. Jetta Goudal is one of the most talked of women in America—because she is DIFFERENT! It must be remembered that the different and unusual will always be the backbone of the entertainment business.

One does not need to dwell upon the new personalities mentioned above—they all have achieved splendidly. The same applies to Priscilla Dean, Joseph Schildkraut, Rudolph Schildkraut, William Boyd, Lilyan Tashman, Victor Varconi, Robert Edeson, Walter Long, Clarence Burton, H. B. Warner, Marguerite De La Motte, Edmund Burns, John Bowers and Lillian Rich—all players who will have newer and greater opportunities in the line of stories we have arranged for next year.

Boyd Coming Forward

And in closing, I must present to you with special emphasis people such as William Boyd, Elinor Fair, Julia Faye, Sally Rand, Majel Coleman, Louis Natheaux and Junior Coghlan. Here is a group of real comers who have more than won their laurels during the past year and who will mean real dollars at the box office during 1926. Boyd's advance alone proves the value of developing personalities. When I took him for ''The Road to Yesterday,'' he was a comparative unknown. Now, after ''Steel Preferred,'' ''The Volga Boatman'' and ''Eve's Leaves,'' he stands as one of the greatest assets to any company. And the same thing applies to all of our other young people in varying degrees.

The company which succeeds during the next two or three years is the company which gives proper attention to the growth and development of what will always be one of the most important phases of picture making—namely, strong and effective screen personalities.

Players who will be especially featured in Producers Distributing Corporation releases for the coming season. Left to right, top row—Joseph Schildkraut, Robert Edeson, Elinor Faire and Rudolph Schildkraut; bottom row—H. B. Warner, Phyllis Haver, William Boyd and Harrison Ford

First National Completes Ten

Productions Now in Cutting Room; Ten More in Work at East and West Coast

FILMING of ten productions was completed this week at the First National studios and the pictures are now being cut and titled. Six more have been put in work on the West Coast and four are in the filming process at the eastern plant. Temporary arrangements have been made to house some units in the new studio at Burbank, which is to open in July.

Pictures in work in the Hollywood studios are: ‘‘Delicatessen,’’ the Colleen Moore starring vehicle adapted from the story by Brooke Hanlon which Alfred E. Green is directing; Constance Talmadge in the ‘‘Duchess of Buffalo,’’ a Joseph M. Schenck production of a story by Hans Kraly; ‘‘The Amateur Gentleman,’’ a story by Jeffrey Farnol, directed by Sidney Olcott. Dorothy Mackaill appears opposite Richard Barthelmess, who is starred.

‘‘Pals First,’’ is an Edwin Carewe production based on the story of Francis Perry Elliott. The cast includes Lloyd Hughes, Dolores Del Rio and Alec B. Francis. ‘‘Midnight Lovers’’ is being directed by John Francis Dillon with Anna Q. Nilsson and Lewis Stone in the cast; Harry Langdon’s ‘‘Johnny Newcomer,’’ his second vehicle, makes the sixth production in work at the West Coast studios. Gertrude Astor appears in support.

At the eastern studios the concluding scenes are being made for ‘‘Men of Steel,’’ the Earl Hudson production starring Milton Sills. George Archainbaud is directing a cast including Doris Kenyon and George Fawcett; work is almost finished on ‘‘Mismates’’ in which Doris Kenyon is starred supported by Warner Baxter. Charles Brabin is directing.

The A. L. Rockett unit filming ‘‘Subway Sadie,’’ an adaptation of the story ‘‘Sadie of the Desert’’ is ahead of schedule. Alfred A. Santell is directing a cast including Dorothy Mackaill, Jack Mulhall and Charlie Murray. ‘‘The Great Deception’’ is nearly through at the Cosmopolitan studios. Howard Higgin is directing the Robert Kane production.

F. B. O. Production Units Busy

Three Gold Bond Pictures Completed; Work on Star Series Being Rushed

PRODUCTION has practically been completed on ‘‘Bigger Than Barnum’s,’’ ‘‘Her Honor the Governor’’ and ‘‘Laddies,’’ the first three Gold Bond specials being made by Film Booking Offices for the new season.

‘‘Kosher Kitty Kelly’’ will be the next picture to start with a cast including Viola Dana, Vera Gordon, Nat Carr, Aggie Herring and others. ‘‘Breed of the Sea,’’ the Peter B. Kyne story, and ‘‘Rose of the Tenements,’’ the picturization of John Moroso’s novel ‘‘The Stumbling Herd’’ are scheduled to go into work in the near future. Following these two filming will be commenced on ‘‘Hello Bill,’’ the Elks picture by Milton Gardner and John W. Grey. These constitute the major number of the Gold Bond productions.

Preparations for the filming of the star series is also being pushed forward. The scenario department is at present lining up stories for Alberta Vaughn and George O’Hara. The first story for Miss Vaughn will be ‘‘Collegiate’’ written by Jean Dupont; it is now in the hands of the scenarists. F. A. E. Pine is working on the script of ‘‘The First Car,’’ by James Henry O’Brien.

Fred Thomson has finished interiors on ‘‘The Two-Gun Man’’ and has left the studio for the High Sierras where he will film exteriors, under the direction of Dave Kirkland. Evelyn Brent has just begun work on ‘‘Flame of the Argentine’’ with Eddie Dillon directing.

Tom Tyler is expected to start work shortly on ‘‘Jerry Settles Down’’ under the direction of Bob DeLacy. Sam Nelson is filming ‘‘The Dead Line,’’ the Barr Cross story with Bob Custer starred, and Lefty Flynn is busy filming ‘‘Mulhall’s Great Catch,’’ a story of the police and firemen written by Gerald Beaumont, under Harry Garson’s direction.

“Better Ole” Filming Finished

Lubitsch’s “So This is Paris” and “Footloose Widows” in Cutting Room

PHOTOGRAPHY on ‘‘The Better Ole,’’ the second Warner Brothers Special in which Syd Chaplin is starred under the direction of Chuck Reisner, has been completed and the production is now in the cutting room along with ‘‘So This Is Paris,’’ Ernst Lubitsch’s latest, and ‘‘Footloose Widows,’’ which Roy Del Ruth directed.

‘‘Manon Lescaut,’’ in which John Barrymore is starred, is now in its eighth week of production with Alan Crosland at the megaphone. Many big sets are being utilized for this Warner special. Dolores Costello appears opposite Barrymore.

The latest of the Warner productions to go into work is ‘‘Broken Hearts of Hollywood,’’ which is being directed by Lloyd Bacon, recently signed by Warner Brothers. Darry Francis Zannuck is responsible for the scenario, while the original story is by E. T. Lowe, Jr., and Phil. Klein.

The cast includes Louise Dresser, Douglas Fairbanks, Jr., Patsy Ruth Miller, Jerry Miley and Stewart Holmes.

Warner Portable Radio Creates Interest

WARNER Brothers portable radio broadcasting station, 6XBR, now working its way through the Northwest, is attracting considerable attention, at the theatres from which it broadcasts local programs.

Frank A. Cassidy

Splendid co-operation has been extended by the newspapers through the efforts of Frank A. Cassidy, showman and exploiter, who is out in advance of the station. A tie-up has been arranged with station KGO, one of the most popular stations on the coast.

Monty Banks Making First Pathe Feature Comedy

Space has been leased at the Hal Roach studios by A. McArthur, who is in charge of the Monty Banks production unit for Pathe, for the making of ‘‘Atta Boy’’ Bank’s first feature comedy under his new starring contract.

The story was written by Charles Horan, and Alf Goulding assisted in the preparation of the continuity. E. H. Griffith will direct, Jack Mintz will be technical man and Robert Wagner chief cameraman.

The length of the comedy will be six reels.

First National Leases Los Angeles Fine Art Studios

The Fine Arts studios have been leased by First National. Two productions will be made there, ‘‘Delicatessen’’ and ‘‘Midnight Lovers.’’ ‘‘Forever After’’ will be made at the Metropolitan studios and ‘‘The Yes Man’’ at the old United Studios plant. All units will be re-united at the First National studios at Burbank, now in the course of construction, and which are scheduled to open the middle of July.

Tom Moore in “Ashes” Corinne Griffith’s Next

Tom Moore has been selected for the leading role in Corinne Griffith’s next starring production for First National ‘‘Ashes,’’ a story of stage life in which Miss Griffith plays the part of leading lady in a stock company.

Miss Griffith is now in New York filming exteriors and will finish production work on the Coast.

May MacAvoy Signed for “The Fire Brigade”

The leading feminine role in ‘‘The Fire Brigade’’ will be played by May MacAvoy who has just been signed by Metro-Goldwyn-Mayer. She will play opposite Charles Ray with a supporting cast which includes H. B. Warner, Tom O’Brien and Bert Woodruff.

The picture is now being directed by William Nigh under the supervision of Hunt Stromberg.

Motion Picture News Prize Contest For Branch Managers and Film Salesmen

GREAT interest has been aroused by the offer of a prize of One Hundred Dollars for the best article from any branch manager or film salesman on the subject:

"How MOTION PICTURE NEWS Helps Me in My Contact With Exhibitors."

The competition will close at midnight on July 1, 1926. Articles should be typewritten and limited to 1,000 words, if possible. They may be as short as the contestant desires. The judges will be the editorial staff of MOTION PICTURE NEWS.

In case two or more articles are deemed of equal merit, the full amount of the prize will be given to all articles so tying. The winning articles will be published in full together with a short history of the winner's career. Articles deserving honorable mention will also be printed.

Competing articles should be addressed to the Editor, MOTION PICTURE NEWS, 729 Seventh Avenue, New York City, and the name and address of the contestant should be written on the first page.

All branch managers and salesmen are eligible to compete. Manuscripts cannot be returned. Copies should be kept by contestants. MOTION PICTURE NEWS cannot be responsible for loss of manuscripts in transit. Proof of mailing will not be considered proof of receipt.

SEND IN YOUR ENTRY NOW

Original Title "Cat's Pajamas" Retained by Famous

Due to the request of exhibitors attending the regional Paramount conventions throughout the country, the title of the Betty Bronson, Ricardo Cortez feature vehicle "The Cat's Pajamas" has been retained though Paramount had changed this tentatively to "The Voice With A Kiss."

"You'd Be Surprised" Next for Raymond Griffith

Paramount has chosen "You'd Be Surprised" as the next starring vehicle for Raymond Griffith. Clara Bow has been assigned the leading female role.

Work on "Kid Gloves" Put Off for Year

C. C. BURR, producer of Johnny Hines comedies for First National release, has definitely delayed for one year production on "Kid Gloves," out of regard to Famous Players who are about to present a picture with a similar title, "Kid Boots." The reason, Burr states, is that Famous once performed a similar courtesy when they abandoned the title, "The Early Bird," as a vehicle for Richard Dix when they learned that Johnny Hines' first First National picture would bear the same appellation.

"The Dancing Mayor," a comedy of New York life and politics, will probably take the place of "Kid Gloves" on the First National program.

Columbia in British Alliance

Film Booking Offices of England to Distribute Series; To Film Abroad

UNDER the terms of a contract just closed by the executives of Columbia Pictures Corporation and F. A. Enders, managing director of Film Booking Offices, Ltd., of England, the British Company will distribute 24 Columbia pictures in Great Britain and Ireland. Mr. Enders also represented H. & W., Ltd. of England, and obtained a similar franchise for the Continent for 1926-27.

Upon his return to England, Mr. Enders has set in motion a plan for the acquisition of reliable local franchise holders in each of the countries on the Continent. This, with a chain of British releasing offices, will completely internationalize the Columbia Franchise idea.

Going a step further, Mr. Enders and the Columbia executives have discussed and are now considering, the actual tying together of the producing and distributing interests of Columbia in company with the producing and distributing facilities of the Film Booking Offices, Limited, in England and the franchise holders on the Continent.

This unit will be sufficiently mobile to make pictures in England, on the Continent, or wherever the locale of the story might be, if in that part of the world. This internationalization plan will give Columbia an outlet which markets the world and will give to the foreign unit a possible release in America thereby helping to maintain a firm balance. The production plans will use largely local capital and labor wherever possible; the star, or stars, from the United States may be used, but the supporting cast will be essentially English or of the country in which the picture was actually being filmed.

Robert E. Welsh, who has resigned as Assistant to the President of Associated Exhibitors to become Advertising Manager of Universal Pictures Corp.

Studio Briefs

Casting has been completed on the Cosmopolitan production, "The Red Mill," based on the operetta by Henry Blossom and Victor Herbert and which serves Marion Davies as her next starring vehicle. Besides the star there are Owen Moore, George Seigmann, George Fawcett, Karl Dane, Tully Marshall and Fred Gambold. William Goodrich is now directing from a script by Francis Marion.

Barney Gilmore, vaudeville interpreter of Irish characters, is the latest addition to the cast of "Almost a Lady," the Metropolitan production starring Marie Prevost. The other players are: Harrison Ford, Trixie Friganza, George K. Arthur and John Miljan.

Edward Everett Horton will play the featured role in "Taxi! Taxi!" It will be his third Universal production, the other two being "Poker Faces" and "The Whole Town's Talking." He will work under the direction of Melville W. Brown.

Karl Dane, film comedian, has signed a new contract with Metro-Goldwyn-Mayer. Films in which he has appeared or is scheduled to appear are "The Big Parade," "La Boheme," "The Scarlet Letter," "The Devil's Circus" and "The Red Mill." His first motion picture part was that of the "Kaiser" in "My Four Years in Germany."

The role allotted to Helen Dunbar in "Love Me and the World Is Mine" will be portrayed by Mathilde Brundage, owing to the absence of Miss Dunbar in the East. In this Universal jewel, now being directed by Andre Dupont, U. F. A. director, Norman Kerry and Mary Philbin are starred. Also featured in the picture are Betty Compson, Henry B. Walthall and George Siegmann. The balance of the cast includes Albert Conti, Charles Puffy, Martha Mattox, Charles Sellon, Emily Fitzroy, Robert Anderson and Rose Dione.

Christy Cabanne, who is directing Mae Murray in her forthcoming picture, "Altars of Desire," has added Robert Edeson to the cast. The new picture is an adaptation of Maria Thompson's magazine story.

Louise Brooks, last seen with Adolph Menjou in "A Social Celebrity," has been given an important role in "The Show Off," which Malcolm St. Clair is directing with Ford Sterling and Lois Wilson featured.

The screen rights to Thomas Addison's short stores, "Come-On Charley," have been purchased by Samuel S. Hutchinson, producer of the Edward Everett Horton comedies for release by Associated Exhibitors. These stories will form the basis of Horton's third starring vehicle.

George Lewis, who played his first featured part in "His People," will play the leading role in "The Big Gun," Universal's naval story which Harry Pollard will direct as soon as he finishes his present assignment, "Uncle Tom's Cabin." Lewis has also been selected for the two-reeler series, "The Collegiettes," which were written by Carl Laemmle, Jr. He also played a prominent part in "The Old Soak," which stars Jean Hersholt.

The cast of "Man Trap," Sinclair Lewis' latest novel which Victor Fleming is directing for Paramount, has been augmented with the addition of William Orlamond, Josephine Crowell and Tom Kennedy. In the principal roles will be seen Clara Bow, Ernest Torrence and Percy Marmont.

Off the Isthmus of Catalina the Battle of Tripoli is now being enacted by more than a score of square-riggers. The battle relates the historic conflict in which the Algerian pirates who demanded tribute of young America were subdued by "Old Ironsides," whose story is being filmed by Paramount.

In the Florenz Ziegfeld' production, "Glorifying the American Girl," now in production at the Paramount Long Island studio, William Collier, Jr., has been given an important part. Another addition to the cast is Louise Brooks. Edward Sutherland will direct.

Herbert Grimwood, English actor who appeared as "Savonarola" in the Lilian Gish spectacle, "Romola," has been signed by Inspiration to play the role of "Gaunt" in the Richard Barthelmess starring feature, "The Amateur Gentleman." The picture is now being filmed on the Coast.

"The Monkey Talks," Rene Fauchois' play which ran in London, Paris and New York, is now being adapted by Gladys Unger for Fox Films. Only two principals have been selected so far. They are, Madge Bellamy, who will play "Dora," and Jacques Lerner, "Foho." Lerner enacted the talking monkey in all of the stage performances, and this will be his debut in the movies. The story is that of a man who impersonates a monkey so well that he deceives everyone and is accepted and treated as such.

F. B. O. has signed Theodore Von Eltz to play the role of "Pagett" in "Laddie," a screen version of the Gene Stratton-Porter. Jack Luden was originally assigned this role, but Director Leo Meehan was prevailed upon by James Wilkinson, production editor, to release Luden so that he might play the leading role in the Paramount School.

Marjorie Schweinert, nineteen and a niece of Charles Schwab, the steel magnate, is playing a small part in "Lew Tyler's Wives," a screen adaptation of Wallace Irwin' novel which is being directed by Harry Knoles as a Preferred Picture.

Virgil Miller and Ernest Crockett, cameramen, have been added to the production staff of the Warner Bros. West Coast studio. They have signed long term contracts and will be given their initial assignments in the near future.

A featured role in W. C. Field's second starring vehicle for Paramount, "So's Your Old Man," has been given Buddy Rogers, one of the Paramount Junior Stars. The only other member of the cast thus far chosen is Alice Joyce.

The script for the next starring picture for Dolores Costello, "The Heart of Maryland," is now being prepared by Bess Meredyth. The production will be under the direction of Millard Webb. The first player assigned to the supporting cast is Charles Emmet Mack.

As soon as John Francis Dillon has completed directing "Don Juan's Three Nights," he will start work on the screen version of J. E. Terry's play, "Collusion," which will bear the screen title of "Midnight Lovers." Carey Wilson, who did the screen adaptation, will be editorial director on the picture.

During this week Warner Bros. "The Honeymoon Express," with Irene Rich and Willard Louis, will go into production. Originally it was a stage play by Ethel Clifton and Brenda Fowler, from which Mary O'Hara prepared the screen adaptation. The choice of director fell upon James Flood. The supporting cast includes Helene Costello, John Patrick, Jane Winton, Virginia Lee Corbib, Harold Goodwin and Robert Brower. Bill Cannon will serve as assistant director, while the photography will be in the hands of Willard Van Enger and David Abel.

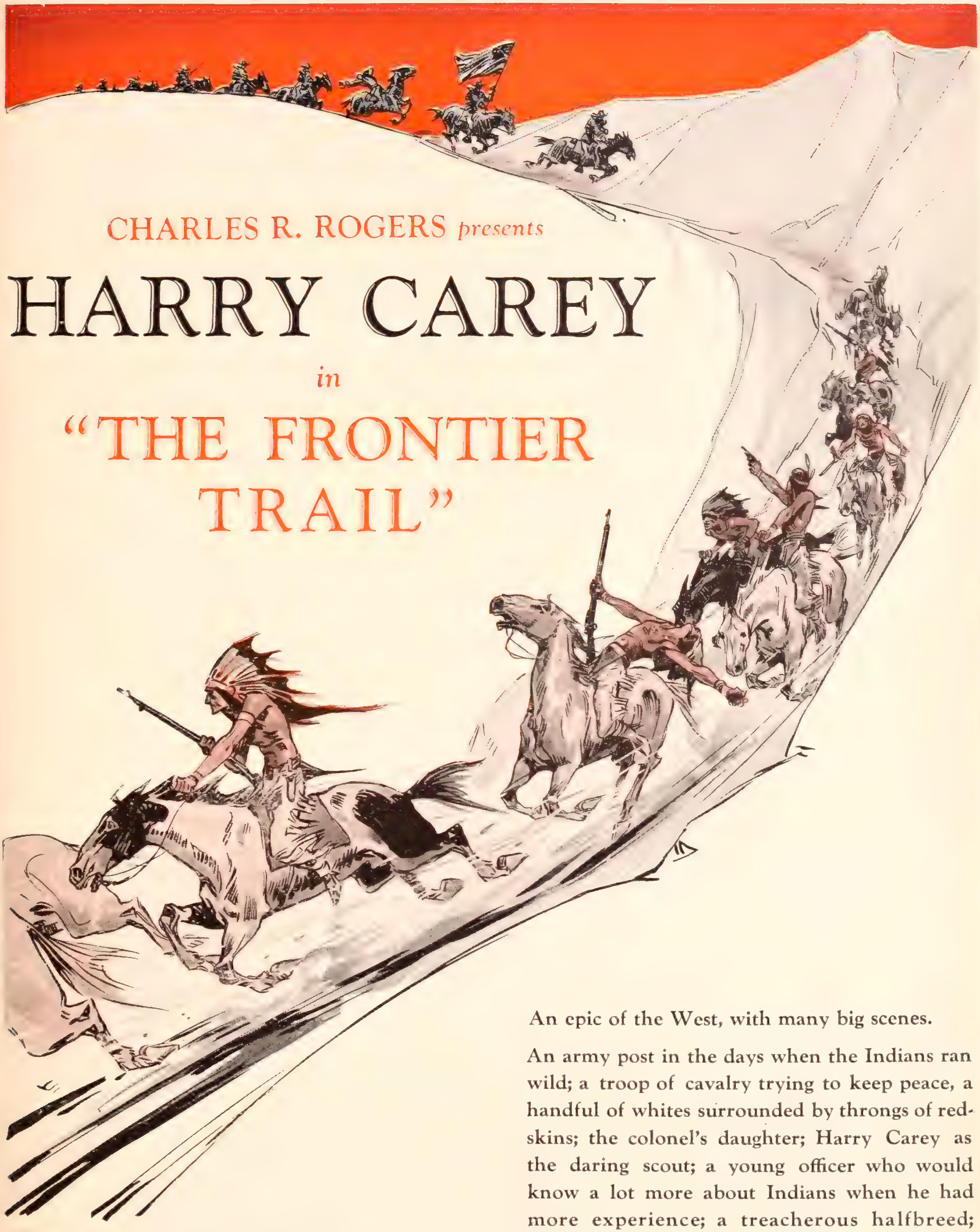
The latest additions to the cast of "Forever After" are David Torrence, Eulalie Jensen and Halla M. Cooley. Production started this week under the direction of Harmon Wright.

Buddy Roosevelt has started work on "The Dangerous Dub," his first production for Associated Exhibitors. Richard Thorpe is directing from the story by James Madison.

Under the direction of Irvin Willat, "Paradise," Ray Rockett's first production for First National, was started this week at the Cosmopolitan studios in New York City. Milton Sills has the starring role in this feature with Betty Bronson in the leading feminine part. Settings are being designed by Clark Robinson.

Five additional players have been added to the cast of "Meet the Prince" which Joseph Henaberry is directing for Metropolitan. They are Marjorie Prevost, Michael Dark, Earl Crane, May Forster and Leon Holmes who will augment the featured cast which includes Joseph Schildkraut, Marguerite De La Motte, David Butler, Julia Faye, Vera Steadman and Helen Dunbar.

Lester F. Scott's second western feature unit for Associated Exhibitors began work this week when "The Dangerous Dub," starring Buddy Roosevelt was put into production on the Coast. This marks the first of six Buddy Roosevelt starring vehicles which Scott is making for Associated.



CHARLES R. ROGERS *presents*

HARRY CAREY

in

"THE FRONTIER TRAIL"

An epic of the West, with many big scenes.

An army post in the days when the Indians ran wild; a troop of cavalry trying to keep peace, a handful of whites surrounded by throngs of redskins; the colonel's daughter; Harry Carey as the daring scout; a young officer who would know a lot more about Indians when he had more experience; a treacherous halfbreed; attacks, battles, rescues!

Intense drama, and a star whom your audiences know and love.

Pathépicture

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IS HE THE
"SEVENTH BANDIT"

CHARLES R. ROGERS *presents*

HARRY CAREY

in

"THE SEVENTH BANDIT"

He's real. He rings true.

He's a great Western star because he *knows*. He's been prospector, miner, cattleman, rancher. He owns a big ranch today where he *lives* the same sort of life he *plays*.

Do you wonder that the public *feels* the reality of his dramas?

"The Seventh Bandit" has a new slant. It's intense, strikingly dramatic, with a situation you'll remember for a long, long time.

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WAS
THIS MAN

THIS
MAN?

DOROTHY PHILLIPS

in

THE BAR C MYSTERY

with

WALLACE MACDONALD, PHILO McCULLOUGH
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From the story by Raymond Spears
Produced by C. W. Patton

A stirring, swift-gaited Western romance with one of the greatest casts that ever played a serial.

Mystery and suspense that brings them back for more; action and excitement that makes each chapter a treat for all.

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THE GREATEST BOX-OFFICE ATTRACTION
OF THE DAY IN PICTURES THAT
MADE HIM GREAT—

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IN SIX ONE REEL COMEDIES
NEVER BEFORE RE-ISSUED

with BEBE DANIELS

Lloyd is another way of spelling money.

His name brings them in, in crowds.

His comedies are chuck full of laughter, and clean as the driven snow.

"Swat the Crook," "Step Lively," "Are Crooks Dishonest," "Kicked Out," "Count Your Change" and "Ring Up The Curtain" are six of those wonderful one reelers that brought him to greatness.

They have never been reissued. They are a great buy.

Released one every other week beginning June 13th.

Produced by the Rolin Film Co.

Pathécomedy

TRADE MARK

HIRAM ABRAMS

President of United Artists Corporation since its inception seven years ago—a progressive in the field of film distribution whose efforts recently have been crowned with a significant expansion of the membership, product and activity of that organization

JOSEPH M. SCHENCK

Chairman Board of Directors, United Artists Corporation and producer for that organization, whose career as a producer has been marked by an imposing series of achievements and successes and who is one of the outstanding figures of the industry

Sixteen Productions, United Artists' Schedule For Next Season

SIXTEEN productions, embracing works with Mary Pickford, Gloria Swanson, Charlie Chaplin, Douglas Fairbanks, Rudolph Valentino, John Barrymore and Buster Keaton as stars, and productions from Joseph M. Schenck, Samuel Goldwyn and Morris Gest, will make up the 1926-27 schedule of releases from United Artists Corporation, according to an announcement by Hiram Abrams, president of the organization.

The new product, which will reflect the most ambitious efforts of these famous stars and producers, is well under way, five of the new sixteen pictures already being scheduled for definite dates early in the fall.

Of the new producing members, Gloria Swanson will make two films, John Barrymore two, Buster Keaton two, Samuel Goldwyn three and Morris Gest one.

In addition to films the newly acquired producing units of United Artists will contribute, there will be Mary Pickford in "Sparrows" and another picture; Charlie Chaplin in his new feature comedy, "The Circus"; Douglas Fairbanks in "The Black Pirate"; and Rudolph Valentino in "Son of the Sheik" and another film that will have a Spanish locale.

The first five productions and their release dates are:

"Stella Dallas," Samuel Goldwyn's presentation, produced by Henry King with Ronald Colman, Belle Bennett, Jean Hersholt, Alice Joyce, Douglas Fairbanks, Jr., and Lois Moran, released August 29th. Rudolph Valentino in "Son of the Sheik," with Vilma Banky, released September 5th. Douglas Fairbanks in "The Black Pirate," released September 12th. Mary Pickford in "Sparrows," released September 19th. "The Winning of Barbara Worth," Samuel Goldwyn's presentation produced by Henry King from the novel by Harold Bell Wright, released September 28th. Gloria Swanson's first picture will be "Personality." The star will make a second film thereafter, on a plan to make two pictures each year.

Charlie Chaplin's new feature comedy, "The Circus," will present the comedian, derby, mustache, shoes and all, in the sawdust rings under the big top.

Douglas Fairbanks, presently vacationing abroad, is considering material for his next film, but "The Black Pirate" is his only announced production for this season.

Rudolph Valentino, who is supported by Vilma Banky in "Son of the Sheik," an adaptation from an E. M. Hull novel, will thereafter make a second film, probably laid in Spain.

John Barrymore will first appear in a romantic role in "The Vagabond Lover." His second production will be an adaptation from a famous stage play.

Buster Keaton's first production, "The General," will be laid against a Civil War background. Later the frozen-faced one will make another comedy.

The third of the three Goldwyn offerings on the schedule will be the George Fitzmaurice production of "Beauty and the Beast," based upon the Delineator serial by Kathleen Norris, with Ronald Colman and Vilma Banky again featured. It will follow "Stella Dallas" and "The Winning of Barbara Worth."

Morris Gest is presently preparing the screen version of "The Darling of the Gods," the David Belasco stage success, which will be the first Morris Gest Spectacle of six to be made in as many years.

Comprising the sixteen productions on United Artists' schedule for the year are:

Mary Pickford in "Sparrows" and another production.

Douglas Fairbanks in "The Black Pirate."

Charlie Chaplin in "The Circus."

Rudolph Valentino in "Son of the Sheik" and another play.

Gloria Swanson in "Personality" and another production.

Buster Keaton in "The General" and another production.

John Barrymore in "The Vagabond Lover" and a second production based on a stage play.

Samuel Goldwyn will present "Stella Dallas and "The Winning of Barbara Worth," Henry King productions, and "Beauty and the Beast," a George Fitzmaurice production.

Morris Gest will present a screen production of "The Darling of the Gods."

United Artists Expands Service to Exhibitors

W. W. Hines, general sales manager, and E. A. Eschmann, assistant to the President, of United Artists Corporation

IN anticipation of its notable increase of high-class releases, United Artists Corporation quite recently expanded its sales and exploitation facilities. Not only is an enlargement of its service to the key cities involved, but also a distinct broadening of service to exhibitors in the smaller communities. The addition of product from Gloria Swanson, John Barrymore, Buster Keaton and Morris Gest to that of Mary Pickford, Charlie Chaplin, Douglas Fairbanks, D. W. Griffith, Rudolph Valentino, Samuel Goldwyn and the current productions made for Joseph M. Schenck by John W. Considine, Jr., and Roland West, forecasts an activity in bookings that requires a much larger organization than formerly.

In making the expansion announcement, Hiram Abrams, president, stressed the fact that the identical sales ideals prevailing at the inception of the company seven years ago—of selling each picture separately and individually, remains unchanged in the wider activities now beginning. This announcement was also emphasized in a review of the company's strong status by Joseph M. Schenck, chairman of the Board of Directors.

With a total of sixteen productions for the coming season—and with an augmented sales and distributing system, a better service is available for the key centers, while at the same time smaller theatre localities will realize, without undue delay, on the value of key city advertising and exploitation.

Under the expanded organization, President Hiram Abrams continues active supervision over the entire system. At the head of the staff devoting all energies to distribution is E. A. Eschmann, known as a sales executive of the highest calibre, assistant to the president, and W. W. Hines, for several years general sales manager.

For the sake of more intimate contact with the field, United Artists Corporation has lately divided its sales energies into three sections—the Southern-Western, with Paul Lazarus, General Sales Manager; the Mid-Western, with Cresson E. Smith, Sales Manager; and the Eastern, with Moxley A. Hill, General Sales Manager. These executives make their headquarters in New York City.

In the Southern-Western Division, Kenneth Hodkinson is District Manager for Los Angeles, San Francisco, Seattle, Salt Lake City and Denver; W. F. Seymour is District Manager for Pittsburgh, Washington, Atlanta, Dallas and Charlotte.

In the Mid-Western, the District managers are: T. Y. Henry for Minneapolis, Omaha, Kansas City and St. Paul; Morris Safier for Cleveland, Detroit, Cincinnati, Chicago and Indianapolis.

In the Eastern Division, H. T. Scully is District Manager for Boston, Portland and New Haven; and Jack von Tilzer for Philadelphia, New York, Buffalo and the Canadian branches.

The following are the Sales Managers and branches of United Artists Corporation in the country at large: T. E. Dillard, 106 Walton Street, Atlanta, Ga.; H. T. Scully, 69 Church St., Boston, Mass.; Wm. Sherry, 265 Franklin St., Buffalo, N. Y.; C. C. Wallace, 804 Wabash Ave., South, Chicago, Ill.; C. E. Peppiatt, 505 W. 4th St., Charlotte, N. C.; Harry Gold, 503 Broadway Film Bldg., Cincinnati, O.; W. A. Shalit, 2143 Prospect Ave., Cleveland, O.; J. E. Luckett, 308 So. Harwood St., Dallas, Tex.; J. A. Krum, 2044 Broadway, Denver, Colo.; H. W. Traver, 344 Ins. Exchange Bldg., Detroit, Mich.; E. W. MacLean, 408 N. Illinois St., Indianapolis, Ind.; Guy F. Navarre, 1708 Baltimore Ave., Kansas City, Mo.; F. E. Benson, 922 So. Olive St., Los Angeles, Cal.; T. J. MacEvoy, 503 Loeb Arcade Bldg., Minneapolis, Minn.; H. M. Masters, 134 Meadow St., New Haven, Conn.; M. Striemer, 729 Seventh Ave., New York City; A. Ambrose, 1508 Davenport St., Omaha, Neb.; Jno. Hennessy, 1323 Vine St., Philadelphia, Pa.; C. E. Moore, 1014-1016 Forbes St., Pittsburgh, Pa.; M. G. Garrity, 614 Fidelity Bldg., Portland, Me.; Wm. A. Barron, 3328 Olive St., St. Louis, Mo.; W. S. Rand, 58 East 4th South St., Salt Lake City, Utah; M. C. Coyne, 229 Golden Gate Ave., San Francisco, Cal.; C. W. Harden, 1913 Third Ave., Seattle, Wash.; J. T. Cunningham, 801 Mather Bldg., Washington.

In Canada, distribution of United Artists releases is by United Artists Corporation, Ltd. J. W. Berman is general sales manager. Sales managers and exchanges are: C. M. Weiner, Montreal; W. H. Golding, St. John, New Brunswick; J. W. Berman, Toronto; L. C. Smart, Winnipeg, with branches in Calgary and Vancouver.

Sales executives of United Artists Corporation: Cresson E. Smith, general sales manager, Mid-Western Division; Paul N. Lazarus, general sales manager, Southern-Western Division; Moxley A. Hill, general sales manager, Eastern Division

District sales managers of United Artists Corporation. Kenneth Hodkinson, manager for Los Angeles, San Francisco, Seattle, Salt Lake and Denver district; T. Y. Henry, manager for Minneapolis, Omaha, Kansas City and St. Louis district; Walter F. Seymour, manager for Pittsburgh, Washington, Atlanta, Dallas and Charlotte district; Morris Safier, manager for Cleveland, Cincinnati, Detroit, Indianapolis and Chicago district; Jack Von Tilzer, manager for New York City, Buffalo, Philadelphia and the Dominion of Canada; H. T. Scully, manager for Boston, New Haven and Portland, Me., district

United Artists Celebrates Seventh Anniversary

SEVEN years ago with Hiram Abrams, these foremost film personalities—Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith, startled the motion picture industry with a distinct innovation. They launched an independent distributing service of their own and went at the market for their productions direct. It was an ingeniously contrived organization, to which they were to purvey the best product of which they were capable, and sell it to the trade—each picture on a strictly separate footing, under the direction of Hiram Abrams, expert in distribution. The organizers called it United Artists Corporation.

The move was indeed startling—and for two reasons. For one thing, it grouped the four outstanding box-office names of the time apart from their former connections. In the second place it presented them to the world allied in an undertaking for the physical handling of their own product, a thing which therefore had been monopolized by the specialized machinery of employer companies. The Big Names, in fact, went into business for themselves in a branch that up to then had always been a mystery to stars and directors.

Much skepticism greeted the innovation. But the distribution principles of United Artists Corporation's expert in this branch have today proved not only sound, but triumphant. As president of the organization, Hiram Abrams was felicitated by his fellow founders and their augmented associates in a most enthusiastic manner on last April 2nd, this being the seventh anniversary of United Artists Corporation's beginning. For, as compared to a much smaller schedule of releases in the earlier years, United Artists Corporation had on its seventh birthday reached colossal importance and effectiveness, with a schedule comprising sixteen productions of first magnitude for distribution in the season at hand.

Better even than that, it had so adhered, unswervingly to its original principle of conduct, that no question or doubt exists today that this principle was sound at the outset.

Adhering to the basic purpose of concentrating upon the superlative type of motion picture produced by its members, United Artists Corporation handles a definite, volume of material. The minimum of pictures from its members which it will market is twelve a year. On the other hand, the maximum will be sixteen. The producing units for which United Artists Corporation is the outlet are therefore under no abnormal pressure and free from the requirements of quantity production. They are making pictures under most favorable conditions for entertainment and artistic values.

Just as there is no program method among the members of United Artists Corporation, there is no program or block booking system of marketing their film. Each United Artists picture is received and distributed entirely on an individual basis. This has been repeatedly proclaimed as the platform of the organization.

A significant feature also is that United Artists Corporation is a distributing service and a selling service, on very simple and clear cut lines; but it is not a dividend machine. It is a service, not an employer of artists, nor an owner of film, nor a producer of pictures. It is substantially an employe of its stars and producers.

Notable Past Product of United Artists

A VALUE of permanency rarely achieved in photoplay production attaches to the pictures in the partial list of United Artists' past product, which follows:

Mary Pickford in "Pollyanna," "Suds," "The Love Light," "Through the Back Door," "Little Lord Fauntleroy," "Tess of the Storm Country," "Rosita," "Dorothy Vernon of Haddon Hall," "Little Annie Rooney" and "Sparrows."

Charlie Chaplin in "The Gold Rush," and Charlie Chaplin's dramatic feature, "A Woman of Paris," with Edna Purviance.

Douglas Fairbanks in "His Majesty the American," "When the Clouds Roll By," "The Mollycoddle," "The Nut," "The Mark of Zorro," "The Three Musketeers," "Robin Hood," "The Thief of Bagdad" and "Don Q, Son of Zorro."

Showmanship Activities Enlarged in Scope

WITH the recognized group of producers making an outstanding array of box-office attractions, United Artists Corporation is dovetailing these activities with plans and ideas to give each and every picture both an intensive and extensive exploitation scope.

The home office publicity and advertising department of United Artists will function along lines considerably broader than previously. Concentrated drives will be launched as complementary to the sales drives of the sales department and of the various branches and, with sales promotion accomplished, the energy of these drives will be diverted to the direct aid of the exhibitor.

The advertising and publicity departments of United Artists Corporation recently have been enlarged and their expansion, like the organization of which they are a part, is to accomplish but one purpose, the further service of exhibitors booking United Artists releases. Victor M. Shapiro directs the department with a staff of executives as follows: Charles E. Moyer, foreign publicity; Fred Schaefer, exploitation; Bruce Gallup, advertising and sales promotion; Warren Nolan, publicity.

The Original Four of United Artists. Mary Pickford, Charles Chaplin, Douglas Fairbanks, D. W. Griffith

Starring in United Artists New Pictures

THE schedule of sixteen productions which United Artists Corporation has announced for the coming season lists the names of stars elevated by their artistic achievements and the public's acclaim to a position of preeminence in the motion picture theatre of the world.

The stars, accompanied by brief sketches of their careers, who will be seen in productions to be distributed by United Artists during 1926-27, are as follows:

Mary Pickford

THE American public claimed Mary Pickford as its favorite before it was even aware of her name! This was in the days of the Biograph Company when Miss Pickford appeared in pictures directed by D. W. Griffith.

Miss Pickford's long list of productions for United Artists Corporation release are testimonials to her undisputed claims to name and fame. From "Pollyanna" down through "Suds," "The Love Light," "Through the Back Door," "Little Lord Fauntleroy," "Tess of the Storm Country," "Rosita," "Dorothy Vernon of Haddon Hall," and "Little Annie Rooney," these pictures stand as milestones in her ever-increasing popularity.

"Sparrows," Miss Pickford's latest film, will be released in the fall.

Gloria Swanson

GLORIA SWANSON issues dramatically into a career "on her own," as a United Artists Corporation affiliated star. Her pictures, under the United Artists idea, will be sold individually and separately, but under exceptional auspices.

Since her "Manhandled," Gloria Swanson's rise to eminence has been notable. Her talents, her magnetic personality, her beauty, her leadership in feminine styles, her position professionally and in popular favor, leave no room for doubt that she will long remain one of the most sought after personalities in modern stardom. At the head of her own producing organization she will be free to make pictures of the most ambitious standard, wholly independent of arbitrary production schedules or limited appropriations. She will exercise her own choice of stories, and avail herself of the ablest directors and writers. The best that money can afford will go into her new productions of which there will be two each year for United Artists.

Charlie Chaplin

DURING the past few years it has become the favorite occupation of the intellectuals to discuss Charlie Chaplin, his personality and his art. Writers of high literary and social degree have had their say about this great comedian—all to the same effect—that Charlie Chaplin is a genius.

Charlie Chaplin in "The Gold Rush" is an international household word. His forthcoming picture, "The Circus," will be ready in the Fall for United Artists Corporation release. In this picture the comedian works in his favorite make-up of the derby, the cane and the loose trousers. In one episode only does he put on a high hat. This picture must not be confused with "The Clown," a subject which was proposed at one time.

Douglas Fairbanks

THE tremendous popularity of Douglas Fairbanks, year in and year out, needs no emphasis or elaboration. Fairbanks maintains his remarkable pace through his ability, in plain English, "to deliver the goods."

Since he started to make spectacular productions, he has never slipped backward nor even stood still. Progress has been his watchword. His vision is not dimmed by his own success.

He is the idol of the youth of America and of the world. Age, as well as youth, idolizes him. He is the epitome of energy, of clean-cut American manhood; he is romantic, and he is adventurous. He accomplished gigantic tasks, but he works and works to accomplish them. In his pictures and in his life Douglas Fairbanks is an example of what pluck, brains and perseverance will do for a man.

Rudolph Valentino

DESPITE a growing list of actors of the Latin type, there is only one Rudolph Valentino.

"The Four Horsemen of the Apocalypse" gave this star his supreme opportunity to bid for fame. It was a difficult, though gracious opportunity. The picture was of such immense proportions that a player of but ordinary ability would have been utterly eclipsed. Rudolph Valentino, by reason of his personal magnetism, his ability and the freshness of his method, proved to be as great as the picture.

Valentino will have two United Artists releases yearly. "Son of the Sheik" will be his next starring vehicle, a production awaited with keen anticipation by his public.

John Barrymore

THERE is no more renowned nor dignified figure in the combined fields of the modern theatre and the motion picture studio than John Barrymore. Of a theatrical family, his first efforts on both stage and screen were in the light and farce comedy. Then, simultaneously, both the stage and screen discovered him as an actor possessed of unparalleled dramatic talents.

"Hamlet" and "The Jest," on the stage, "Dr. Jekyl and Mr. Hyde," "Beau Brummel" and "The Sea Beast," on the screen, served to bring out his dramatic ability to its fullest extent.

Barrymore will be presented in productions of pictorial as well as dramatic magnitude to be distributed through United Artists Corporation. He will make two productions this year, the first of which will be "The Vagabond Lover."

Buster Keaton

FROM his very first film appearance in support of Roscoe Arbuckle in a two-reeler, Buster Keaton was marked for stardom.

Joseph Schenck realized Keaton's possibilities from the outset and, after the comedian had become thoroughly acquainted with his new medium of humorous expression, presented him as a star in his own two-reelers. Instantly successful in these, Keaton graduated to the five-reel feature comedy. And now, as his first United Artists release, he is at work on an elaborate feature comedy production, "The General," having as its background the Civil War.

Production is also scheduled to be begun for the second term in the forthcoming season.

Details of United Artists' Productions

IN "Sparrows," which Mary Pickford completed as her new season's release through United Artists Corporation, before leaving on her vacation trip abroad, the star returns again to that type of role which is the foundation of her enduring popularity.

Written especially for her with a new angle of universal appeal, "Sparrows," from the pen of Winifred Dunn, discloses Miss Pickford as the oldest of ten forlorn youngsters on a swampland baby farm, pitiful little human sparrows. Her trials and tribulations and little joys as the foster-mother of this brood, and the unusual climax in which she braves death and disaster to save them from oppression and from the reptile monsters in the bayous, are elements which are expected to make "Sparrows" the most impressive of her recent releases.

William Beaudine, assisted by Tom McNamara and Carl Harbaugh, directed "Sparrows," while the script was prepared by C. Garner Sullivan. Miss Pickford has another picture scheduled for production to follow "Sparrows."

"The Circus"

CHARLIE CHAPLIN'S new feature comedy for United Artists Corporation is to be "The Circus." In it he will appear in his time-honored make-up with all the circus, including everything from the freaks to the trained fleas, as background for his imaginative talents.

Reports are trickling in from the Chaplin studio in Hollywood as to the wonderful touches that the star is putting into "The Circus." But reports are hardly needed to project an idea of the opportunities the comedian will make for himself before the broad and colorful setting that "the greatest show on earth" offers.

Chaplin walking a tight rope. Chaplin as custodian of the flea circus. Chaplin among the freaks. Chaplin with the animals. Every phase of the big top offers endless channels for the projection of Chaplin's marvelous humor.

There will be the fine balancing portion of sentiment in "The Circus" that Chaplin injects into all his comedies. It is this wistful, elusive touch that sets Chaplin's comedies definitely apart from the productions of all other comedians.

"The Black Pirate"

THE annual wonder of the nations is the thrilling stunt the "world's greatest showman" will introduce to rival his gasp-provoking achievement of the year before. There was the rapier-like action of "The Three Musketeers." Then followed the massive medieval background of "Robin Hood." Then came the splendors and phantasy of "The Thief of Bagdad." Anon appeared the whiplash, lightning prowess of "Don Q, Son of Zorro." Always bigger and better than ever.

And then came "The Black Pirate." Douglas Fairbanks in the crowning achievement of his career—that is, until 1927.

Each Fairbanks picture contained new surprises, but "The Black Pirate" adds to all the sure-fire devices of the star, a marvellous production in Technicolor, hailed as the modern triumph of color expression on the screen, every foot of the film being in fine hues and tones.

"Son of the Sheik"

RUDOLPH VALENTINO'S contribution to the new season's product of United Artists Corporation is an elaborate version of E. M. Hull's "Son of the Sheik." This was written by Miss Hull as a sequel to "The Sheik," a novel which sold sensationally for years.

Exchange managers were asked to ballot at the leading theatres in their territories as to what type of picture, as represented by "The Sheik," "The Four Horsemen," "Blood and Sand," and "The Eagle," audiences desired to see the star in next. "The Sheik" won hands down. And "Son of the Sheik" was selected over all other possibilities for such a type of story.

Romance and adventure and keen dramatic situation, with the picturesque backgrounds of the limitless Sahara, go to make up "Son of the Sheik," which is a John W. Considine, Jr., production, under the direction of George Fitzmaurice.

Vilma Banky, Samuel Goldwyn's remarkable discovery, played opposite Valentino in "The Eagle," performs in the leading feminine role in "Son of the Sheik."

"Stella Dallas"

"STELLA DALLAS," the Samuel Goldwyn-Henry King production, has already come to be known as "the picture with the universal appeal." It is the poignant study of a mother's love for her daughter, enlivened with romance and laughter.

Now becoming generally released through United Artists Corporation, "Stella Dallas," is available to the exhibitor.

In Belle Bennett and Lois Moran, the picture made two new screen personalities who already are well known to film fans of the nation. In Alice Joyce, Jean Hersholt and Douglas Fairbanks, Jr., it brought together three additional players whose work stands comparison with the best that the screen has offered.

"Stella Dallas" with its producer, Samuel Goldwyn, its director Henry King, its author, Olive Higgins Prouty, and its scenarist, Frances Marion, have received catalogues of praise from press, public, profession and trade.

"The General"

"THE GENERAL," a mammoth comedy of Civil War days will be Buster Keaton's first production for United Artists Corporation. Several months will be required in its making and it will be the biggest comedy that Keaton has ever set himself to produce.

Keaton says of "The General": "It has long been my ambition to make a really big comedy with a historical atmosphere. My entry into United Artists Corporation with no set time in which to complete the production and with no restrictions on how much to spend, makes this possible. While the picture will be designed primarily for laughs, it is my aim to make it historically correct and equally acceptable in the North and in the South. It will not be a burlesque, but a comedy spectacle of certain thrilling episodes in the struggle between the States."

Keaton will make two productions each year for United Artists.

Contributing artists of the United Artists Corporation. Gloria Swanson, Rudolph Valentino, Buster Keaton, John Barrymore

United Artists producers, Roland West, Samuel Goldwyn, Morris Gest

"Darling of the Gods"

WITH the entry of Morris Gest, noted theatrical producer, into the motion picture industry as an associate of United Artists Corporation, interest was keyed to redoubled pitch by the announcement that his first production of a series of six annual Morris Gest Spectacles would be "The Darling of the Gods."

"The Darling of the Gods" will be personally supervised by Gest, actual work to begin next March, with a portion of the film to be shot in Japan itself, the scene of the story. David Belasco will cooperate actively.

Produced by David Belasco, and written by him and John Luther Long, "The Darling of the Gods" was a sensation of the legitimate stage. Motion Picture rights to this subject had long been sought by many producers, but with Gest's decision to enter the cinema field and his offer to undertake filming the story for United Artists release, the dean of playwrights enthusiastically concurred.

"The Darling of the Gods" was first shown at the National Theatre, Washington, D. C., on November 17, 1902, with Blanche Bates starring. It then had its New York debut with a run of 186 performances, and following a summer vacation went on for 64 performances more.

"Winning of Barbara Worth"

"THE Winning of Barbara Worth," by Harold Bell Wright, which Samuel Goldwyn will present, is as a Henry King Production with Ronald Colman and Vilma Banky in the stellar roles.

The work holds a record for sales and circulation. Over two million, eight hundred thousand copies have been sold. Such books do not come along twice in the same generation or even in the same century. The book will be serialized in the newspapers and a photoplay edition sold also.

This remarkable story will be produced under the direction of Henry King, the man who made "Stella Dallas." The scenario has been fashioned by Frances Marion, who performed the same service on "Stella Dallas."

"Beauty and the Beast"

SAMUEL GOLDWYN'S third contribution to the sixteen new productions that United Artists Corporation will release during the coming season will be an elaborate version of Kathleen Norris' best selling novel, "Beauty and the Beast," which originally appeared as a serial in the "Delineator."

George Fitzmaurice, who has no superior in directing productions of this type, has been assigned the task of transferring Mrs. Norris' work to the screen. Frances Marion has already completed the adaptation of the story.

In the featured roles of "Beauty and the Beast," Ronald Colman and Vilma Banky will appear. A cast of uniform excellence has been chosen to appear in their support.

"Beauty and the Beast" promises another artistic and box-office triumph from a producer whose concern is only with pictures combining these elements.

"The Bat"

BEFORE he started the filming of "The Bat," for United Artists Corporation release, Roland West, its producer and director said:

"The story consists of the three ingredients which spell the best entertainments in the world—thrills, laughs and a touch of romance."

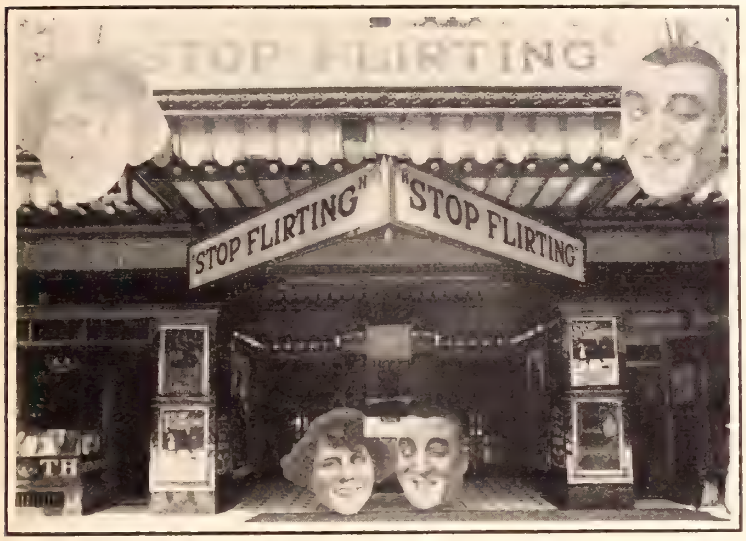
How well the picture has demonstrated this in the leading theatres, is a matter of record. If "The Bat" had never been produced on the stage it still would make a box-office picture of high calibre. However, as a film, the plot has behind it the prestige of a play which has shown to a gross of ten million dollars.

Mr. West was wise enough to add new elements to the picture so that its denouement would not be forcast even by those who had seen the play. He particularly emphasized the comedy in the film version.

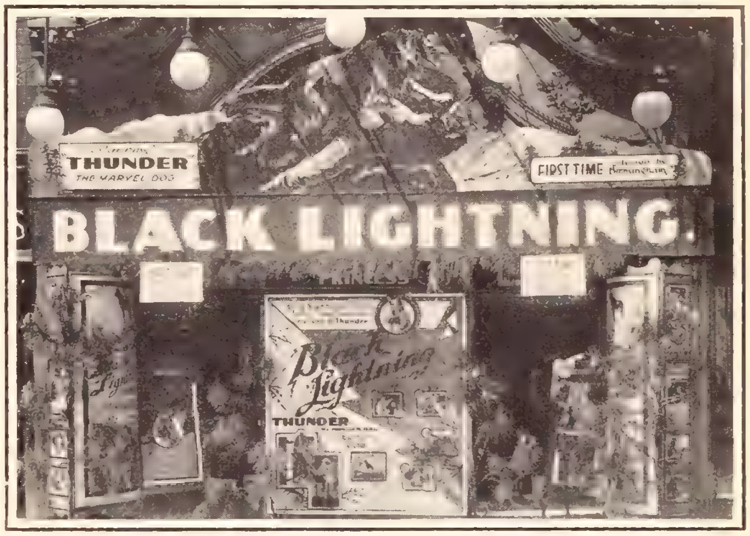
The cast is exceptional including as it does, Jewel Carmen, Jack Pickford, Louise Fazenda, Tullio Carminati, Emily Fitzroy, Robert McKim, Eddie Gribbon, Arthur Houseman, Lee Shumway and Andre de Beranger.

Artists and directors of United Artists Corporation. Vilma Banky, Henry King, George Fitzmaurice, Ronald Colman

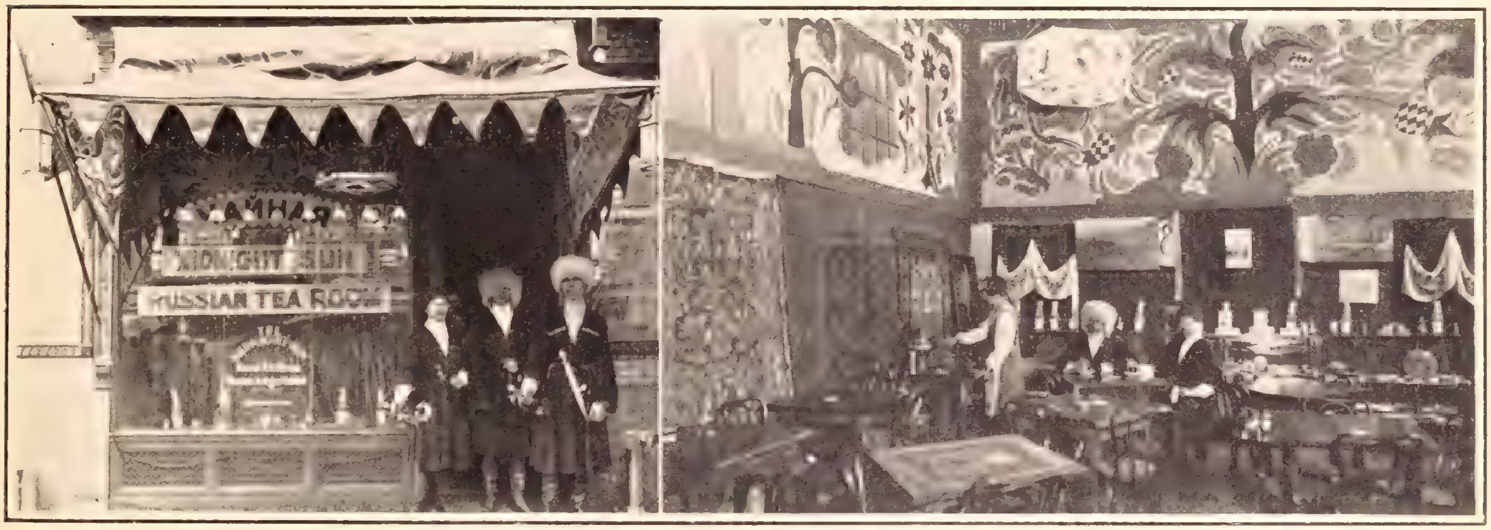
Exhibitors Service Bureau



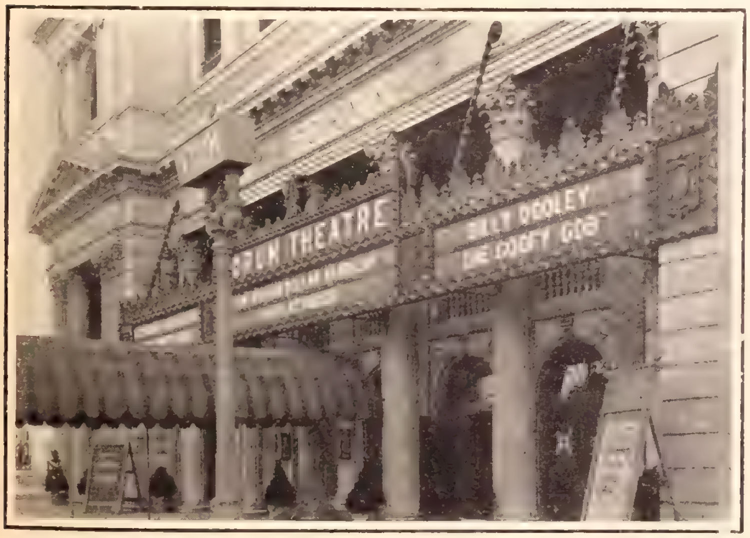
Cutouts from the stock paper were effectively used in a frontal display for "Stop Flirting" (Producers' Distributing Corporation) at the Majestic Theatre, Memphis. Display was designed by Manager W. R. Allen



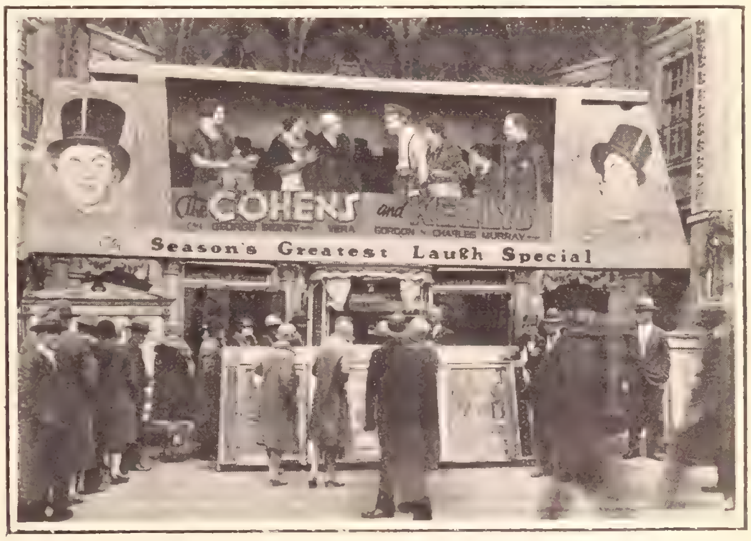
Another realistic lobby display arranged by E. W. Street, manager of the Princess Theatre, Birmingham, for his presentation of the Lumas production, "Black Lightning." The Princess specializes in action stories and that element is always vividly conveyed in the displays



The "Midnight Sun" Russian Tea Room flourished as a popular refreshment resort during the run of the Universal feature of that title at the Colony Theatre, New York City. The Tea Room, which came into being as an exploitation aid for the picture—and incidentally served admirably in that capacity—was a colorful and attractive establishment, as shown in the photos of its exterior and interior above. It occupied the store adjacent to the theatre entrance, in the Colony theatre building.



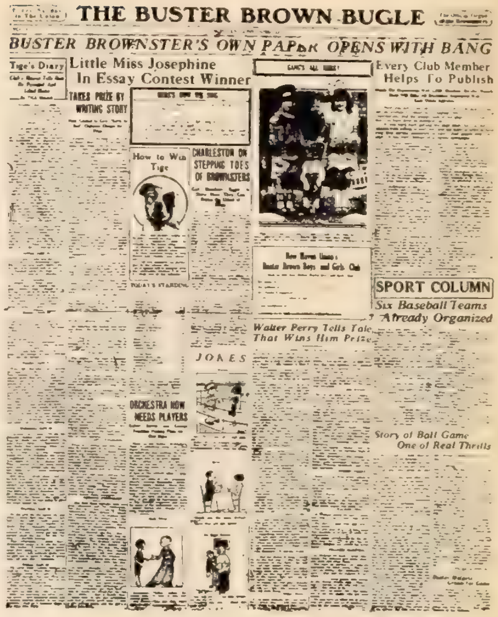
The front of the handsome Forum Theatre, Los Angeles, showing the feature space given Educational's comedy, "The Goofy Gob," in the electrical display



The whole story of "Cohens and Kellys" (Universal) was vividly suggested in the lobby display for the picture at the Capitol Theatre, Dallas, produced from stock paper cutouts

2,500 Join New Haven "Buster Brown" Club

Movement Sponsored by Newspaper and Theatre One of Greatest Short Subject Campaigns



THE BUSTER BROWN BUGLE

BUSTER BROWNSTER'S OWN PAPER OPENS WITH BANG

Tige's Diary

Little Miss Josephine In Essay Contest Winner

TAKES PRIZE BY WRITING STORY

Every Club Member Helps To Publish

How to Win Tige

CHARLESTON ON STEPPING TOES OF BROWNSTERS

TODAY'S STANDING

SPORT COLUMN

Six Baseball Teams Already Organized

Walter Perry Tells Tale That Wins Him Prize

JOKES

ORCHESTRA NOW NEEDS PLAYERS

Story of Ball Game One of Real Thrills

Reproduction of "The Buster Brown Bugle," a Sunday supplement published by the New Haven Union in support of the Buster Brown Club organized in that city in connection with Universal's Buster Brown Comedies

PROBABLY the most comprehensive tie-up and exploitation campaign ever executed in one city on a short subject is now running in New Haven, Conn., in connection with the "Buster Brown" comedies being shown at the Olympia Theatre there.

By the formation of a "Buster Brown" Boys' and Girls' Club, Bob Wood, Universal's New Haven Exploiteer, working with William F. Buck, resident manager, of the Olympia Theatre, and the New Haven Union, one of New Haven's leading newspapers, the whole territory has been covered for the "Buster Brown" two reelers.

More than 2,500 boys and girls, between the ages of 6 and 16, living in and around New Haven, have signed up for membership in the club, are wearing the club buttons, and bringing their parents to the Olympia Theatre, and otherwise are boosting Buster Brown.

The Buster Brown movement has attained such a headway in New Haven that in addition to running a three column layout on the club daily, the New Haven Union has inaugurated a full feature page in their Sunday edition known as the Buster Brown Bugle which contains stories, pictures and other material concerning the Buster Brown movement and correspondence from various youngsters who are members of the club.

The club idea was based on a kindness to animals pledge and coupons to be filled out for membership were reproduced in the paper.

Buck arranged to have club members as guests of the theatre once a month to see a Buster Brown comedy and other pictures, a membership card in the club issued by the newspaper as a means of identification.

Following the first announcement, March 30th, the newspaper followed with three column stories and coupons every day, the Union staged a Buster Brown Club parade on April 17th. 1,200 children were in line and marched over a route through the business section of New Haven which led to the Olympia Theatre where they had their first Buster Brown preview. The picture was "Buster's Nose Dive," one of the most recent of the two reelers.

The paraders were accompanied by several fife and drum corps, and carried huge banners advertising the New Haven Union, Olympia Theatre, Buster Brown Comedies and the Club. This parade won great praise from New Haven officials and from officers of New Haven Welfare organizations because it was so well handled and such a novelty.

The interest of the campaign has been further increased by the offer made by Anthony Maresco, manager of the Connecticut Dog and Bird Store, to donate a full-blooded Boston Bull pup, named Tige, to the Buster Brown Club member who gets in the most members.

Hymans, Inc., a New Haven outfitter, has offered suits of clothes to the boy or girl member standing highest in the membership campaign now on the way, and a special allowance to all club members making purchases in their store. Buster Brown shoes, Buster Brown hosiery and other articles are being offered by the local merchants. There is a Buster Brown Boys' Orchestra in the making in New Haven. Also boxing bouts scheduled, under the auspices of the Buster Brown Club, and contests for girls. The club actually has taken on a municipal significance.

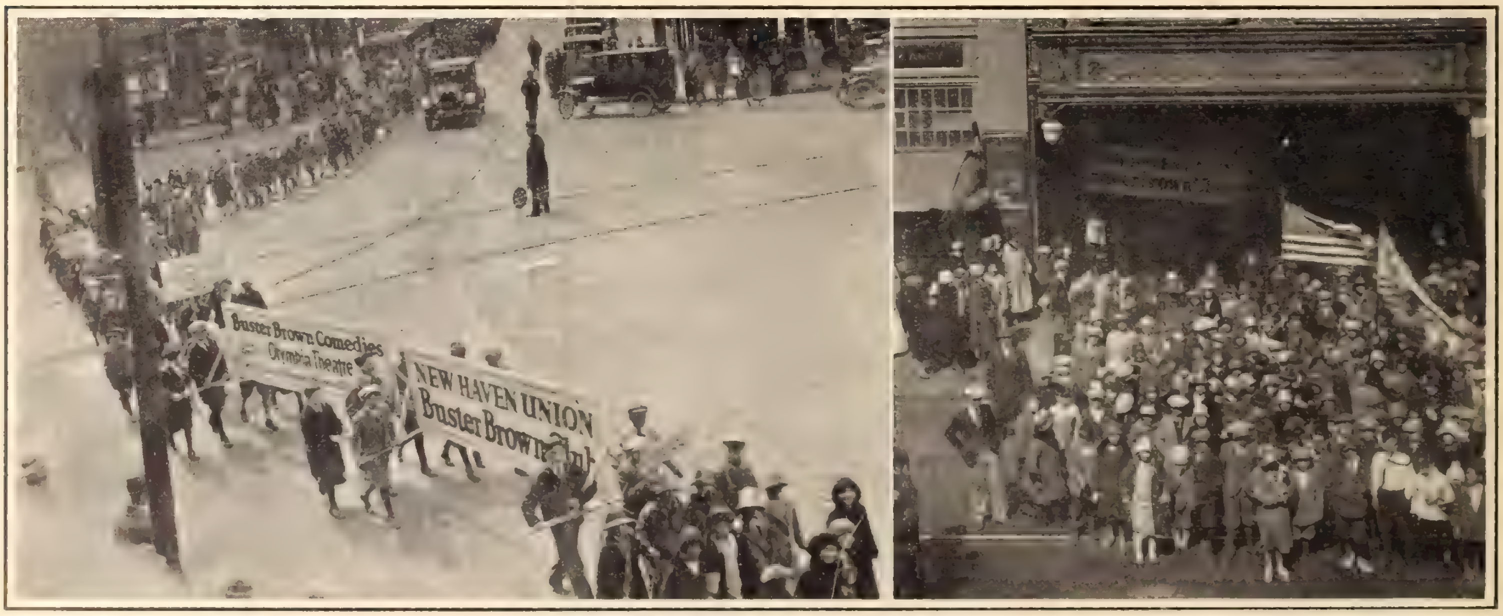
The New Haven Union officials can hardly believe the extent to which the movement has grown. Their use of a seven column streamer and layout on the front page, of the day of the parade, and their subsequent inauguration of the Sunday feature page indicates their confidence in the value of the club as a community idea.

Universal now has plans under way to duplicate this idea in every other territory.

Heralds in Form of Checks Mail Piece for "Secretary"

A Herald in the form of a check sent to all people on the mailing list of the Strand Theatre, Evansville, Ind., was the principal means employed by M-G-M Exploiter Chas. Glickauf, to exploit "His Secretary."

These checks were made out to "His Secretary" to the value of one thousand dollars (for a kiss), and signed by Lee Colman. On the back was the theatre's name as an indorsement, and the play date.



1,200 New Haven youngsters marched to the Olympic Theatre there in a remarkable demonstration launching the Buster Brown Club, organized by the theatre and the New Haven Union, as an important civic movement covering the entire city. The Club was formed in connection with the Buster Brown comedies offered by Universal.

Windows Exploit "The Volga Boatman"

Tie-Up With Radio and Motors Feature New York Campaign

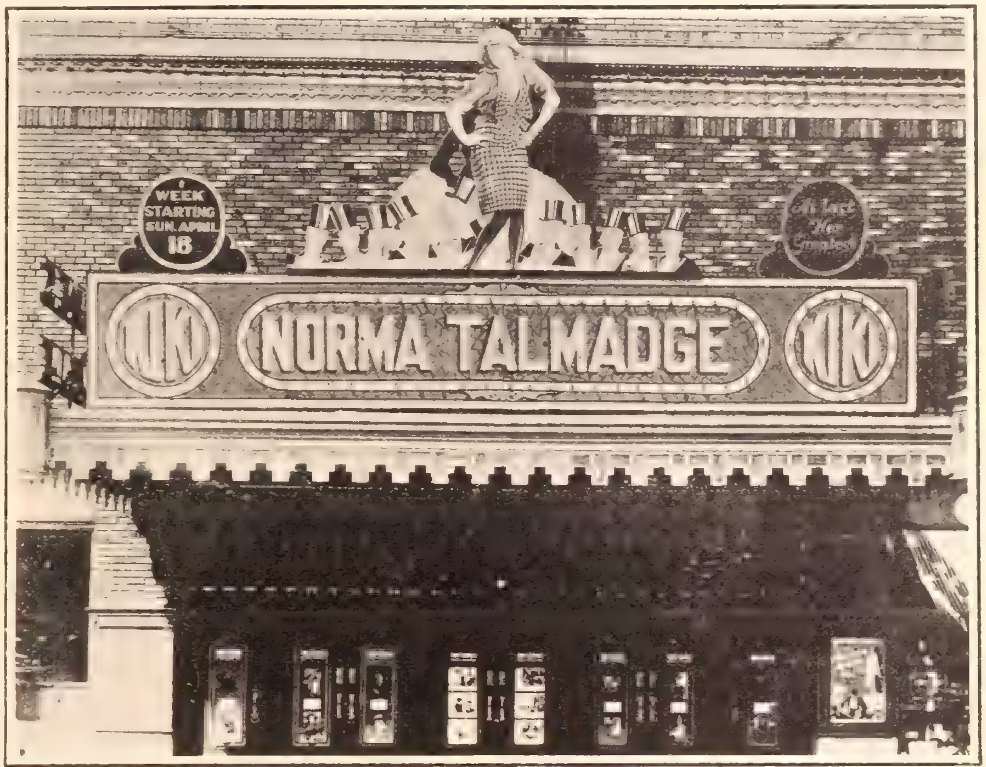
COOPERATIVE arrangements in which motor car and radio dealers are the leading factors have resulted in many first-rate displays throughout the city for the showing of "The Volga Boatman" at the Times Square Theatre in New York.

The Zenith Radio Corporation has supplied dealers in that product with a special window hanger, printed in two colors and with five scenes from the picture surrounding a photo of Julia Faye listening in on a Zenith receiver. These have received wide circulation and display. The tie-up line is "there is nothing so soothing to the ear as listening in on a Zenith Radio to the song of "The Volga Boatman."

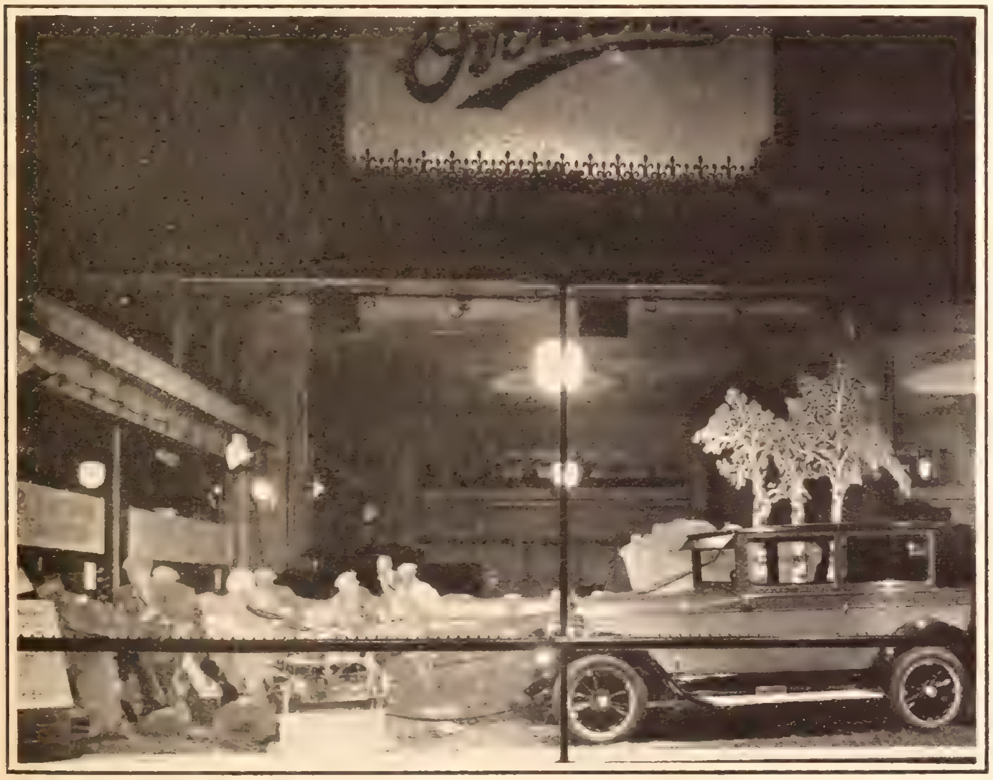
These window hangers have been sent to all Zenith dealers, numbering 6,000 in 3,000 cities, where they will be displayed when "The Volga Boatman" is shown at the local theatres.

The most striking stunt was the window display in the Willys-Overland showroom at Broadway and Fiftieth Street. The Producers Distributing Corporation engineered the tie-up which consisted of a life-size cut-out of Volga boatmen hauling their barge along the Volga river.

The motion picture edition of "The Song of the Volga Boatmen" issued by G. Schirmer, Inc., is being displayed in the windows of dealers in sheet music, and the book stores are making window displays of "The Volga Boatman" novel just published by Grossett & Dunlap.



Stock paper supplied the figures for the attractive marquee display for "Kiki" (First National) at the Plaza Theatre in Waterloo, Ia.



A Broadway window display for "The Volga Boatman," Producers Distributing Corporation release. The production was featured by the Overland Company, which gave prominent space to a cutout and billing for the picture. "Rhythmic Man Power—Rhythmic Motor Power" was the tie up line

Report "Driverless Car" is Success in Exploitation for Theatres

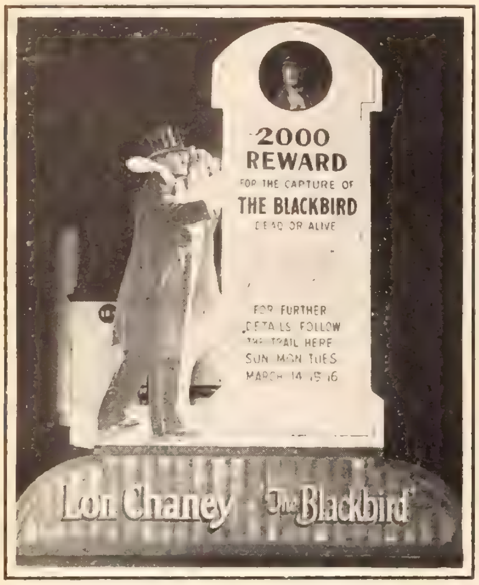
WORD comes from First National that the Johnny Hines "Driverless Car" which is touring the Southern States is proving a big exploitation aid for exhibitors in the cities visited and that this direct tie-up with "Rainbow Riley," as well as the comedian's other releases, is producing results for the theatre.

A recent letter from Glenn Condon, of the Wm. M. Smith Enterprises in Tulsa, Okla., states:

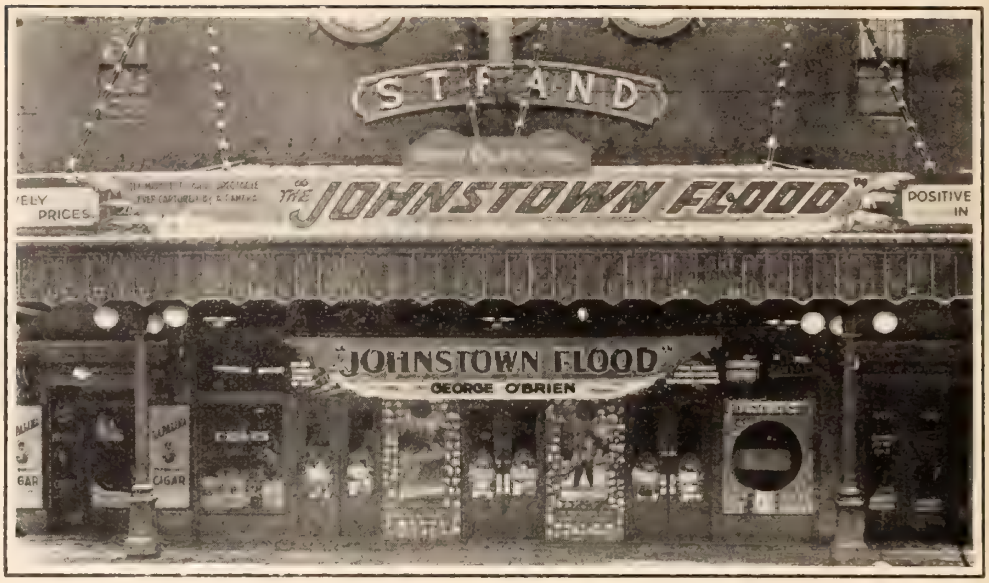
"Just a line to advise you that we have had with us Mr. Murray Lafayette and the Johnny Hines Driverless Car. We took a county police escort and a string of new cars, all properly bannered to Sapulpa, 15 miles distant and met him. We then escorted him to the city limits where we were met by local exhibitors, newspaper men, photographers, an aeroplane and city motorcycle police. We paraded the main streets and I doubt if any outdoor stunt ever pulled off attracted so much attention. As we had 'Rainbow Riley' at the Rialto the tie-up brought splendid direct results."

A letter from John Paxton, Manager of the D. F. and R. Enterprises, at Wichita Falls, Texas, said:

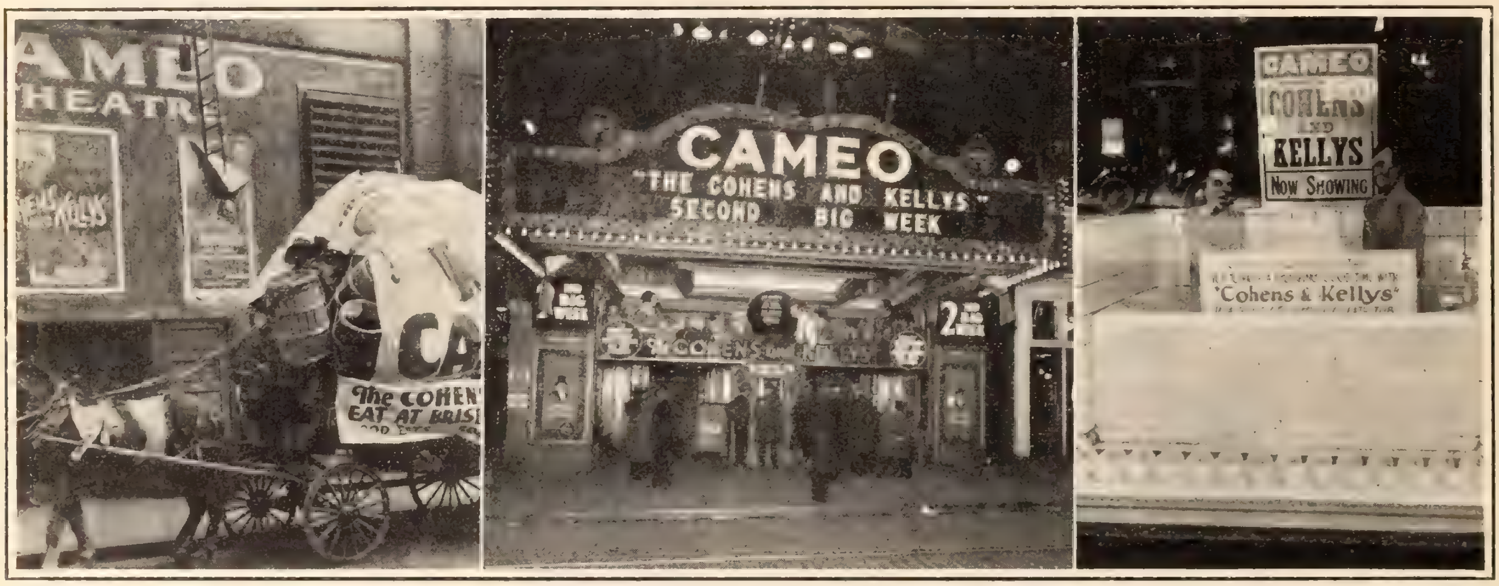
"The Johnny Hines Driverless Car appeared on the streets of Wichita Falls this morning and afternoon and created a great deal of excitement. With the klaxon shrieking its weird 'hello' the car roared through the business section with no driver at the wheel and wending its way in and around our heaviest traffic gave an unexpected thrill to thousands of people. We feel it will be a big boost for all coming Johnny Hines First National Pictures. In behalf of the D. F. & R. Enterprises, the writer wishes to thank you for your effort in including Wichita Falls on your route and thanking Mr. Lafayette for his cooperation and pleasant visit."



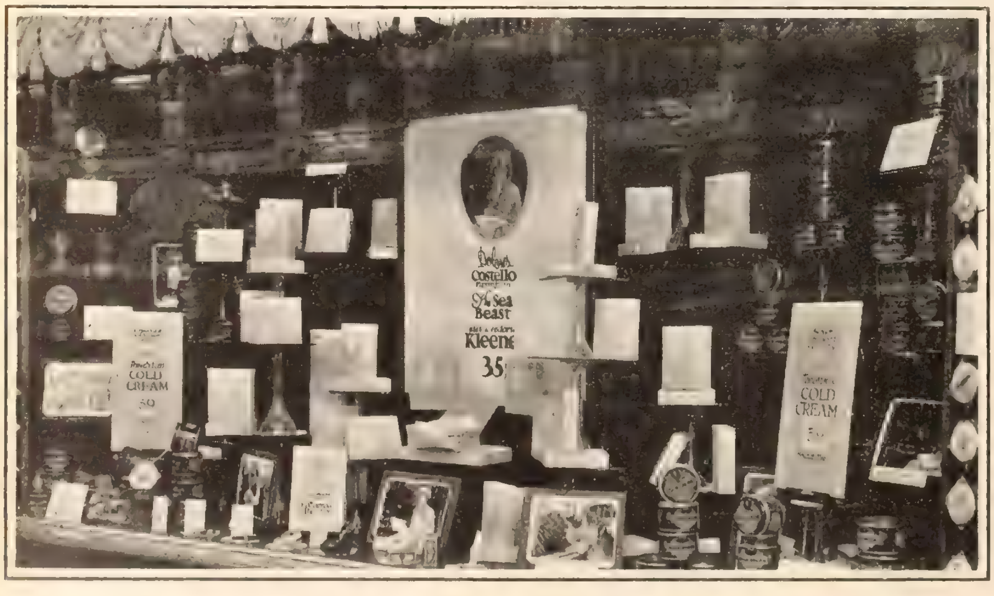
Striking lobby cutout display for Metro-Goldwyn-Mayer's "The Black Bird" at the Empire, Montgomery, Ala., designed by Manager H. C. Farley



Display for "The Johnstown Flood" (Fox) at the Strand Theatre, St. Paul. Arranged by Manager H. W. Lawrence, a former Fox exploiter



A blanket campaign for the showing of "The Cohens and Kellys" in Pittsburgh was conducted by the Cameo Theatre, one of the Rowland and Clark houses in that city. Features of the drive are illustrated in the photos above, showing, at left, the ballyhoo—a "barrel load of laughs"—right, a window display in a plumbing shop, and, center, the frontal decorations at the Cameo



Effective window display featuring the showing of Warner Bros.' "The Sea Beast" in Los Angeles. The tie-up was with Kleenex Cold Cream and was shown in the window of the Sun Drug Co. store

This girl ballyhooed for "Ibanez' Torrent" (M.G.M.) when it played Loew's Dayton Theatre in Dayton, O.

Short Subjects and Serials

Educational Starting New Comedy Series

Actual production has been started on three of the four series of comedies which Al Christie will produce for Educational release on the new season's program. These include the Bobby Vernon comedies, and a series from Billy Dooley and Jimmie Adams, also the Christie Brand.

Bobby Vernon has started on the first of eight comedies which he is to deliver for the new season. Billy Dooley will make six two-reelers of the "gob" type, the role which he played so successfully on the stage. The ten Christie comedies will have such featured players as Neal Burns, Jack Duffy, Bill Irving, Anne Cornwall and Vera Steadman.

With the exception of the unit to work on the Lupino Lane comedies, most of the companies working at the Educational studios have been organized and will start work early in June. Hamilton comedies, Juvenile series starring "Big Boy," the two-year-old star who is under a long-term contract to Educational, the Mermaid series, and the Cameo comedies, starring George Davis and Phil Dunham, will all be started on schedule.

Educational's advertising and publicity department is now at work on plans for extensive exploitation backing that will include a full line of accessories as well as national tie-ups.

Changes in Warner Bros. Sales Personnel

Sam E. Morris, general manager of distribution for Warner Brothers, who just returned from a five weeks' trip, announced several changes in the sales personnel of the Warner forces.

Morris announced that F. Goodrow has been appointed manager of the New Orleans branch to succeed T. Guinan, resigned. J. N. Byrd has been transferred as manager of the Oklahoma City branch to the Dallas branch. T. B. Wildman will manage the Oklahoma branch. J. E. Huey will do special work under C. C. Ezell, division manager, with headquarters at Dallas.

Cast Chosen for Fox Comedy Feature, "Married Alive"

The cast has been selected for the Fox Film comedy feature, "Married Alive." The principal players are Lou Tellegen, Matt Moore and Margaret Livingston. The supporting cast is made up of Claire Adams, Gertrude Claire, Eric Mayne, Marcella Daly and Charles Lane.

The production will be directed by Emmet Flynn after an adaptation by Gertrude Orr from the novel by Ralph Straus.

Production Date Set for Mabel's Next Comedy

Mabel Normand will start the second of her Pathe comedies under the Hal Roach banner on June 10th.

Charles Chase is starred in "Mum's the Word," a Pathe two-reel comedy release

Hal Roach Discusses Comedies

Pathe Comedy Producer Gives Reasons for Innovation of Star Series

"MY purpose of these Star comedies," said Hal Roach, discussing his recent innovation in the comedy field, that of bringing big star names to the short subject, "was to create an attraction so important in name value that no exhibitor would consider playing them without exploiting them. His recognition of the box office value would be so great that he would recognize immediately the folly of putting them on the screen without putting them in electric lights in front of his theatre."

The producer, in a recent interview, opened the discussion with an outline of his plans for the coming season, which will include four series, the Our Gang, Charles Chase, Mabel Normand and the Hal Roach Star Comedies.

In connection with the Stars Comedies, Roach named several well-known players at present appearing in feature length productions who would be seen next season in his special series. Continuing he said: "The motion picture business must progress in all its branches or it must go backward. It cannot stand still and this is what we are endeavoring to do to advance the two-reel comedy productions in keeping with the march of progress in other lines of business.

"We are not competing with other comedy makers, but with feature makers, and it is upon that basis that we expect the Hal Roach comedies to be sold and presented to the exhibitor and the public.

"The footage has nothing to do with the value of entertainment, and I believe the time is not far distant when it will be as easy to secure feature prices for feature short comedies, as it will be for a picture with a great deal more footage."

Roach pointed out that his production plans for the coming season called for an unusually large investment per reel.

"The short comedy can be a filler-in no longer," he said. "We cannot go back, for the public will not accept a lesser quality. We must go forward! No, we are not satisfied with our product and I never will be satisfied, for I am going ahead every month—every year—to make my comedies better, step by step, and keep pace with the progress of the industry."

Resume of Current News Weeklies

FOX NEWS, VOL. 7, NO. 55: Dirigible Norge flies across North Pole; New York City—Lillian Cannon will try to swim English Channel accompanied by her dog; Charlotte, N. C.—Earl Devore wins 250-mile national classic; East St. Louis, Ill.—Crowd of 20,000 sees 22 runners compete in run from Belleville; Kansas City, Mo.—Celebration marks inauguration of air mail service north and south; Personalities in day's news—Gen. Pilsudski leads revolt against Polish government; Sydney, N. S. W.—Great crowds throng to the Royal Agricultural Show; Hendersonville, N. C.—Early morning visit to Dempsey's training table; Potsdam, Germany—A new class of students at German naval school are initiated by seniors; Atlantic City, N. J.—Latest type of fireboat is demonstrated.

FOX NEWS, VOL. 7, NO. 56: Arctic zone—American flag is first to North Pole by air; Cambridge, Mass.—Graduation ceremony of Sargent School where girls study gymnastics; St. Joseph, Mo.—Residents of two states join to celebrate coming of apple blossoms; New York City—Delegation of business and professional leaders from Tulsa visit metropolis; Charleston, S. C.—State ceremony opens Ashley River Memorial bridge; New Orleans, La.—Children of city pay honor to benefactor, John McDonough; Dallas, Texas—Postal and air transport officials attend ceremony; Colorado Springs—First train in 7 months pushes its way to Pike's Peak; New York City—The Flettner rotor ship makes port after 40-day trip from Hamburg; Nice, France—Best jumpers of seven nations risk necks for steeplechase honors; Block Island, R. I.—Salvage operations start to raise the ill-fated S-51; Portland, Ore.—Only orang-outang raised in captivity in this country; Pimlico, Md.—Crowd of 31,000 sees horseflesh compete in thirtieth running of the Preakness; England in the grip of a general strike.

KINOGRAMS NO. 5185: New York—Stillmans return from second honeymoon and thirty-nine girl scout leaders from foreign lands arrive on same ship; Cambridge, Mass.—Harvard Seniors start annual scramble when they try to stop Freshmen from posing for a photograph; Savannah, Ga.—Dances of long ago are staged on ground of Strathey Hall, the estate of Henry Ford; New York—Albin Stenroos, Olympic champion, wins big modified marathon from Bronx to City Hall; Philadelphia—First pictures of 100 buildings under construction for Sesquicentennial; Danville, Ill.—"Unce Joe" Cannon, former Speaker of House, celebrates his ninetieth birthday; On Board U. S. Cutter Medoc at Sea—Exclusive pictures of memorial services over spot where Titanic sank: San Francisco—Navy's oldest ship, U. S. S. Bear, leaves on final voyage to Arctic (Coast exchanges only); Pomona, Florida—National Farmer' Union holds annual Pow-wow (Southern exchanges only).

KINOGRAMS, NO. 5186: King's Bay, Spitzbergen—Lientenant Commander Byrd is first to reach the Pole; New York—Rotor ship reaches America after voyage of 6,000 miles; Off Block Island—Divers go down 130 feet in fresh attempt to raise sunken S-51; Derby, Conn.—Yale beats Penn and Columbia in great two-mile rowing contest; New York—City holds its first Mutt Parade on Fifth Avenue; Arlington, Va.—Cabinet members pay homage to memory of war mothers on Mother's Day; Chicago—City opens its first air mail route to the south (Chicago only); Philadelphia—Downtown boy wins elimination contest and city championship in marble games.

KINOGRAMS, NO. 5187: King's Bay—Amundsen with Lincoln Ellsworth makes successful dash to the Pole in big dirigible; New York City—Ten thousand girls from Public Schools Athletic League hold annual May fete; Sydney, Australia—Hold prize stock show; New York City—To try Channel swim with dog at her side; Washington, D. C.—Coolidges cheer hospital cripples; Maurice River, N. J.—Yo! ho! the merry oyster fleet sails; St. Louis—This city has big bears by the mile; Hollywood, Cal.—Here's how they keep reducing on the coast; Guantanamo Bay, Cuba—Navy crews race for the Battenburg Cup.

KINOGRAMS, NO. 5188: Paris, France—Royalists riot at Joan of Arc fete; Williamsburg, Va.—Coolidge tells states not to shirk rights; Gabriels, New York—Summer White House chosen by President; Washington, D. C.—Stage snake dance on Capitol steps; New York City—Greased lightning has nothing on these dogs; Louisville, Kentucky—"Bubbling Over" wins the Kentucky Derby.

PATHE NEWS NO. 38: Washington, D. C. Democrats stage ball filibuster and slip one over on G.O.P.; Washington, D. C.—Reach French debt agreement; New York City—"Keep healthy" is slogan of great city's children; Rome, Italy—Celebrate 2,679th anniversary of Rome's birthday; Little Rock, Ark.—Race for America's chief balloon honor; London, England—Great Britain rent by gigantic labor struggle; Hammonton, N. J.—Harry Hartz sets new world's record in 300-mile auto race; Abilene, Texas—State Attorney-General Dan Moody weds Miss Mildred Paxton; Bryn Mawr, Pa.—College girls dance in annual May Day festival; New York City—Military unit leaves for friendly invasion of France; San Antonio, Texas—All neighborhood is digging for oil; New York City—Stenroos captures modified marathon; Washington, D. C.—Boy Scouts visit President Coolidge.

PATHE NEWS, NO. 41: Brooklyn, N. Y.—Public school children dance in annual fete; Warsaw, Poland—Military revolution shakes Poland; Fairbanks, Alaska—With Wilkins over unexplored Alaska; London, England—Britain's gigantic general strike ends; Kings Bay—Norge off on attempt to span top of world in flight to Nome; Pittsburgh, Pa.—Veterans honor mothers in impressive celebration; Minneapolis, Minn.—Becomes a good Indian; Baltimore, Md.—Johns Hopkins takes lacrosse victory from Onondaga Indians; Greenwich, Conn.—Rabidoux takes handicap road run from fast field; Philadelphia, Pa.—Plans religious activities for Sesquicentennial; Indianapolis, Ind.—If you could only hear this harmonica band; Springfield, Ill.—Springfield beats Decatur in season's first game; Dallas, Texas—Hail storm does damage of $1,000,000; Oklahoma City, Okla.—Oklahoma City joins new air mail route; Washington, D. C.—Coolidges observe National Hospital Day; Detroit, Mich.—Honor founder of Boy Scouts.

INTERNATIONAL NEWS, NO. 40: Washington—President reminds nation of debt to war heroes; New York City—Learns swimming secrets from seals; Charlotte, N. C. —Speed demons thrill crowds in death defying contests; Bellingham, Wash.—"Tulip Town" ablaze with color for annual festival; Newport, R I.—World's oldest sea-dog sails Atlantic again; Berlin, Germany—Germans renew battle against Kaiser's claims; Atlantic City, N. J.— —Diminutive fireboat proves powerful flame quencher; New York City—Adopts whole family of baby monkeys; Amundsen in first dirigible flight over top of world; the ill-fated Algarsson expedition ten months ago.

INTERNATIONAL NEWS, NO. 41: Fort Bend County, Texas—Vast moonshine lair found hidden in jungle; Monolith, Cal.—Record mountain blast; Westwood, Mass.—Hundreds escape uninjured when speeding trains crash; Paris, France—Paris police battle rioting thousands; Orleans, France—City Joan of Arc saved, honors her memory; Cambridge, Mass.—School and college athletes compete in Track Carnival; New York City—Learns swimming secrets from seals; London, England—Final scenes as Britain's greatest strike ends; Williamsburg, Va.—College degree for President Coolidge; Churchill Downs, Ky. —The Derby—from start to finsh with "Bubbling Over."

Trio of comedy highlights from "Fight Night," a Mack Sennett production released through Pathe

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BALLROOM
CHARLESTON
Featuring
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THE FOLLIES GIRLS
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Scenarists Busy on Scripts for Universal Program

The Universal program for the latter half of this season is being whipped into shape by ten staff writers and five free lance scenarists.

Harrison Jacobs is doing "Follow the Signs;" "Down the Stretch" is in Curtis Benton's hands; Harry Dittmar and Montagne are collaborating on "The Big Gun;" Winnifred Eaton Reeve is scenarizing "Brides Will Be Brides;" "Taxi! Taxi!" is being written by Raymond Cannon; "Butterflies in the Rain" is being adapted by Charles Kenyon; Emil Forst is working on "Lea Lyon;" "Another Woman's Life" is being done by Irme Fazekas; Leigh Jacobson is doing "The Love Thrill;" "Beware of Widows" is being scenarized by Graham Baker; "The Cheerful Fraud" is being written by Harvey Thew; "The Man in the Saddle" is being done by Charles Logue. Charles Whittaker is making the script on "The Man Who Laughs," while Joseph Jackson is working on "Advice to the Lovelorn."

Futter Plans European Tour in Search of Material

Walter A. Futter, producer of short subjects, is planning a tour of Europe where he will search for material and novelties for his series, "Curiosities—the Movie Side Show," which was recently added to the Educational schedule for 1926-27. He will sail June 2nd on the S. S. President Harding and will remain in Europe for a period of eight weeks.

Red Seal Will Distribute Bronte Dog Series

A new series of thirteen one reelers, featuring Lassie and Jean, dog actors, will be distributed by Red Seal Pictures during the coming season according to an announcement from Max Fleischer.

The series will be made by Emory B. Bronte whose studio is located at Englewood Cliffs, New Jersey.

Harry Scott, General Sales Manager, Pathe Exchange, Inc.

Pathe Lists May 30 Releases

Schedule Includes One "Our Gang" Comedy and Two from Mack Sennett

HEADING the Pathe short subject schedule for the week of May thirtieth is an "Our Gang" comedy and two two-reelers from the Mack Sennett lot. Also included in the list are "Songs of Central Europe," one of the Famous Melody series; "R. P. M.," a Grantland Rice Sportlight; "The Bumper Crop," one of the Æsop's Fables; chapter six of the "Bar-C Mystery"; Pathe Review No. 22; Topics of the Day No. 22, and two issues of Pathe News.

"Uncle Tom's Uncle," the "Our Gang" two-reel comedy, produced by Hal Roach under the direction of Robert McGowan, shows the Gang putting on its own conception of the classic, "Uncle Tom's Cabin" and the dire results accruing when the audience hurls fire-crackers and rotten eggs at the actors.

"Muscle-Bound Music," is a Mack Sennett two-reel comedy directed by Alf Goulding, detailing the troubles experienced by a couple of embryo musicians trying to practice their art in a boarding house. The cast is made up of Natalie Kingston, David Morris, Patsy O'Byrne and Kewpie Morgan.

"A Yankee Doodle Duke," the second Mack Sennett two-reeler, deals with the trying adventures of a night club entertainer who fails in love, but becomes involved in a marital mix-up due to mistaken identity.

"Against Desperate Odds," is the title of the sixth chapter of the Pathe serial "The Bar-C Mystery," starring Dorothy Phillips. In this chapter, the enemies of the Bar-C are getting warmer and warmer on the trail of the hidden mine, for they acquire half of the information they need to learn a secret worth millions. This is a C. W. Patton production.

"Songs of Central Europe," featuring Peggy Shaw, was produced by James A. FitzPatrick. Some of the songs presented in this release are "Holy Night," "How Can I Leave Thee?" "Oh Where, Oh Where, Has My Little Dog Gone?" "The Fir Tree," and the student songs of Old Heidelberg.

"R. P. M." is a Grantland Rice Sportlight produced by J. L. Hawkinson. "R. P. M." is the abbreviation for "revolutions per minute," and refers, of course, to the speed of motors.

Fox Comedy Units Hard at Work

Name Last Five for This Season and Six for Next; Animal Comedy on List

THE Fox comedy units under the leadership of George E. Marshall are in full blast.

Six of the comedies for next season have been completed and others are now in production. Those completed are two Imperials, "It's a Pipe," "Lafayette, Where Are We?" two O. Henrys, "A Complete Life" and "Babes in the Jungle"; and a Van Bibber, "The Swimming Instructor." Also the first of a new series of eight animal comedies.

The comedies now in work will be completed within a few days. They are being directed by Ben Stoloff, Lex Neal, Al Robbins, Max Gold and others.

The five releases between now and August when the new year begins are, "Rah, Rah, Heidelberg," a Van Bibber with Earl Foxe; two O. Henrys, "A Lickpenny Lover," with Hallam Cooley and Gladys McConnell; "The Family Picnic," a Helen and Warren with Hallam Cooley, Katherine Perry and Art Housman; one Imperial, "Matrimony Blues" with Lige Conley, Dot Farley and Mildred June, and "A-1 Society."

Pathe Has Summer Sales Drive

To Be Known as "Great Scott Billings Round-Up" in Honor of Harry Scott

THE managers and salesmen of Pathe's thirty-four exchanges have launched a summer sales drive in honor of Harry Scott, general sales manager for the company, who recently put in operation the Pathe personal sales plan whereby the executives of the company come into closer contact with exhibitors. The drive, which started May 15th and will end at midnight, August 7th, is known as the "Great Scott Billings Round-Up."

A novel idea has been introduced whereby the contest will be made typical of a fast Western round-up. To carry out the Western idea the five major divisions of Pathe's field forces will be known as ranges, and the New York branch becomes the New York Ranch, the Omaha branch, the Omaha Ranch, and so on. Each branch manager becomes the foreman of the ranch and the salesmen, cowboys.

The prizes are exactly the same for the five ranges, or divisions, and consist of a monetary reward for the branch managers, assistants, salesmen, bookers and cashiers.

Following is the line-up of ranches as they come in the various ranges: Range No. 1 takes in New York, Philadelphia, Boston, Chicago, Pittsburgh, Cleveland and Cincinnati; Range No. 2 Detroit, Los Angeles, Atlanta, New Jersey, Dallas, Washington and San Francisco; Range No. 3 St. Louis, Double "I," Buffalo, Kansas City, Minneapolis, Indianapolis and Milwaukee; Range No. 4 New Orleans, Charlotte, Des Moines, Seattle, Albany, New Haven and Oklahoma, and the fifth range includes Omaha, Denver, Memphis, Salt Lake City, Portland and Butte.

Opinions on Current Productions

"Mr. Cinderella"

(Educational-Tuxedo—Two Reels)

(Reviewed by M. T. Andrews)

THE diminutive, forlorn looking Johnny Arthur heads all-star cast in this comedy which combines the radio and the Cinderella ideas to achieve its purpose. Johnny is the brow-beaten stepchild in a hard boiled family where his presence is tolerated with as much attention as the doormat. The senior members of the family are about to attend a motormen's ball and use Johnny to press their clothes; but he burns a pair and for penalty has to stay home and listen to the radio. He dreams that Cinderella appears and bids him to go to the ball in evening dress which she creates with her magic wand, on condition that he must return before midnight or he will lose everything he has on. There is a lot of chuckles when Johnny being late, loses his clothing piece by piece until only the B. V. D.'s are left.

THE CAST

Johnny Arthur, Virginia Vance, Glen Cavender, George Davis, Stanley Blystone and Ella McKenzie. Directed by Norman Taurog.

Summary—Variety of ideas scrambled to serve for a good number of laughs, although it may strike fans as being trifle slow for a comedy.

"Say It With Babies"

(Pathe-Roach—Two Reels)

(Reviewed by M. T. Andrews)

GLENN TRYON heads the cast in this two-reeler with an entirely novel twist to the story. Glenn is an official baby keeper in a large department store where the shopping mammas leave them in his care. But a keeper of the babies is a thankless job when one has no authority to spank, consequently there is no end of mischief the prankish kids play on him. The climax of all fun comes when one mother forgets her baby who leaves it in Glenn's care. He slips the baby in a newlywed's car just before both couples go out on a picnic. They are caught in the rain, and to add to their trouble, baby swallows the key to the flivver which has to be pushed home. When they are home, of course, the key is found. Glenn struggles along creditably enough but the gags are none too spontaneous in some of the sequences. Babies' atmosphere dominates the film and should appeal to women especially. Director Fred Guinol.

THE CAST

Glenn Tryon, Eva Novak, Martha Sleeper, Oliver "Babe" Hardy, Jackie Haines.

Summary—A comedy of average merit.

NOW PLAYING
KOKO
IN
THE CIRCUS
AN
"OUT OF THE INKWELL CARTOON"

A SIGN
OF A
PERFECTLY
BALANCED
SHOW

WHEN PATRONS SEE THIS SIGN
IT MEANS SOMETHING TO THEM
WHICH MEANS—**IT MEANS**
SOMETHING
TO
YOU

RED SEAL PICTURES CORP.

Comedy highlights from "The Ghost of Folly," a Pathe release.

"Don Key"

(Pathe-Roach—Two Reels)

(Reviewed by M. T. Andrews)

THIS is a burlesque on the original story idea, presented to the audience from diversity of angles which is worked as follows. A despairing movie producer is searching desperately for the great story which will salvage his business from bankruptcy. In comes the great author with an original masterpiece and proceeds to enact the various scenes which are visualized on the screen. The action shifts continually from the office to the place of its origin with greatly amusing result. Max Davidson's disconsolate expression as he listens to the author's recital is genuinely funny while Stuart Holmes exaggerates the acting to the extent that will prove a sure fire laugh-getter. But the lion's share of fun is furnished by the office attendants as they enter the office at various times ready to shoot, hang or dynamite the boresome author.

THE CAST

Stuart Holmes, Jimmy Finlayson, Vivien Oakland, Max Davidson, "Spec" O'Donnell, Jackie Hanes, Jerry Mandi, Frank Butler. Directed by Grover Jones.

Summary—A novel theme and an all star cast combined in a lively, entertaining comedy.

"Uncle Tom's Cabin"

(Pathe-Roach—Two Reels)

(Reviewed by M. T. Andrews)

IN the opinion of this reviewer, Our Gang comes out with the sole exception of "Good Cheer" with a most significant contribution to the art of amusement in this picture. It may be an erroneous impulse which prompts one to wonder whether the juvenile rascals have ever done anything so heavily charged with keen, unadulterated humor, and so judiciously flavored with refined slapstick at the same time. The Gang plays Uncle Tom's Cabin and as is their wont on such occasions, manages to bungle things in an uproarious manner, while the town's urchins make up the audience. The Gang's conception of the play is riotously ingenious, with Mickey presiding as Simon Legree, Fatty Joe as Uncle Tom, Mary as Eva and Farina as Topsy, they succeeded in pulling gags that will make even the most crotchety person laugh. From making up the town mutts as bloodhounds with hot water bottles for ears, to pelting the performers with rotten tomatoes, the picture sparkles with merriment, clean as a hound's tooth.

THE CAST

Mickey Daniels, Joe Cobb, Mary Korman, Jay Smith, Jackie Condon, Johnny Downs, Farina. Director, Robert McGowan.

Summary—One of the best from Our Gang. Ought to lure coppers out of Scotch pockets any house, anywhere.

"Going Crazy"

(Educational-Mermaid—Two Reels)

(Reviewed by M. T. Andrews)

LIGE CONLEY brings forth lots of fun in this one which is mostly of the rough play variety with slapstick situations also strongly in evidence. Lige impersonates a rich heir who goes "crazy" so he can be near the girl he loves who is a nurse in a sanatorium. This problem keeps the comedian busy most of the time side stepping troubles until he finally attains his heart's desire. There are few irrepressible moments, as for example, when Lige assails the doctors with a museum sword calling himself Caesar, in order to convince the "docs" that he is violent. Or later when awaiting their verdict he overhears the cuckoo clock and promptly tells his friend that the examiners have called him a "cuckoo." The doctors were really crooks and meant to keep Lige locked up so they could possess themselves of his fortune, but they are exposed and everything ends happily.

THE CAST

Lige Conley, Estelle Bradley, Anita Garvin, Otto Fries, Eddie Lambert. Directed by Charles Lamont.

Summary—Lige Conley has done better before, but this comedy is of the average rating.

"A Bumper Crop"

(Pathe-Fable—One Reel)

THIS issue of the Fable cartoon contains quite a variety of fun-evoking ideas which run true to form in the entertainment value. There is lots of fun when the pigs are seen diving from the spring board into the old swimmin' mud hole, also when Thomas Cat is forcing a hen to lay him an egg. Milton Mouse, seeing the latter stunt, tries it on a poor little chick but is fought off by a rooster. He gets his revenge however on the clock cuckoo which he forces to lay an egg; he then invites his gang and all play football with the egg until farmer Al chases them away. Clever, amusing cartoon.—M. T ANDREWS.

"Pathe Review No. 22"

(Pathe—One Reel)

COL. FRED LINDSAY, British officer and big game hunter, demonstrates the use of the Australian stock whip as a weapon of convenience. The magic eye of the camera revealing cell structure of wood constitutes the second part of the Review. The last part is a Pathe color study of The College of the City of New York in a number of charming shots.—M. T. ANDREWS.

Wet Paint

Not up to the Griffith Mark

(Reviewed by Laurence Reid)

AFTER "Hands Up" and "This Side of Paradise," Raymond Griffith's new comedy, "Wet Paint," falters by the wayside—a work far below the high standard of its forerunners. Of course to those who have seen the above-mentioned pieces it will doubtless prove entertaining enough. It is crammed with gags of the slapstick pattern—and most of them go back to the early Sennett period. It starts from nothing and gets nowhere. The camera simply grinds and Griffith does the rest.

The introductory title announcing it as a version of the Bard's "Much Ado About Nothing" in modern clothes promised a sparkling hour. But after a few moments of spontaneous fun it spends itself. One sees a lot of horse-play—most of which concerns auto chases and ridiculous shootings.

Accepted as straight slapstick it offers merit in places, but Griffith's name has become synonymous with subtle pantomime—so that when he resorts to gags to gain the laughs those who have followed his antics are apt to become disappointed. There are some explosive scenes and a few are truly mirthful. Helene Costello and Natalie Kingston offer the pulchritude appeal.

The Cast: Raymond Griffith, Helene Costello, Bryant Washburn, Natalie Kingston, Henry Kolker. Director, Arthur Rosson.

THEME: Comedy of slapstick brand based upon a thread of "Much Ado About Nothing." Involves the goings-on of adventurous chap who gets in and out of various tight scrapes.

PRODUCTION HIGHLIGHTS: The scene of star inebriated, having fun with a fire truck. The Turkish bath episode. The auto chase. The appeal of Helene Costello. The subtitles.

EXPLOITATION ANGLES Play up Griffith as one of the best comics on the screen. Surely fans are familiar with him and his style of comedy. Bill as a typical Griffith number. Feature Helene Costello.

DRAWING POWER: Star's name should draw them—although they won't see as good a picture as some previous efforts. Suitable for first runs and other types of houses.

Produced and distributed by Famous Players.
Length, Six reels. Released July, 1926.

Dramatic moments from "Rawhide," an Associated Exhibitors release

Episodes from "Aloma of the South Seas," a current Paramount release which serves to introduce Gilda Gray to the movie public

The Galloping Cowboy

An Engaging Star in Glamorous but Inarticulate Western

(Reviewed by Maurice T. Andrews)

THE outstanding feature in this picture is the appealing, youthful personality of Bill Cody, his rip-tearing performance, and above all the uncanny way in which he wields the thirty-foot Australian stock-whip. This form of weapon is a novelty so far as Westerns are concerned and should prove popular with fans. Bill uses the whip to snap a cigar from a man's mouth twenty feet distant, remove another's hat, and to catch and tie his adversary single-handed. The plot is woven along the familiar pattern required of all ordinary Westerns, interspersed at intervals with action of an aimless kind which appears to handicap the spirited performance of the dashing hero. Fortunately the incoherency of the story is overbalanced by a pulse-quickening situation and an adequate supporting cast with Edmund Cobb especially effective as the cold-blooded villain. Cody wears a picturesque cowboy costume which befits his ingratiating smile rather than the rugged surroundings, but this will no doubt serve to appeal to the imagination of the juvenile gallery, as well as the feminine admirers of screen cowboys.

The Cast: Bill Cody, Alex Hart, Edmund Cobb, Barney Gilmore, Florence Ulrich, Richard Cummings, David Dunbar. Author, Adele Buffington. Director, William J. Craft.

THEME. Western. Lighthearted nephew of cattle raiser is suspected of robbing his uncle, is captured by his cousin, a notorious bandit, and held captive; he achieves escape, rescues the girl from the gang and recovers the stolen money from his cousin, who is the real thief.

PRODUCTION HIGHLIGHTS. Cody's appealing personality, the sequences where he uses the whip in fighting, the stampede, the long, thrilling shots of the galloping cowboy, the fight in the gang's hangout and the effective climax.

EXPLOITATION ANGLES. Boost Bill Cody, who fights and rides like a demon. Exploit the Australian stockwhip and the stunts the star performs with it.

DRAWING POWER. Will satisfy those who are not particular about plot values, but like action, thrills, stunts and romance in plenty.

Produced by Western Star Productions, Inc. Distributed by Associated Exhibitors, Inc. Length, 4,639 feet.
Released May, 1926.

Aloma of the South Seas

Not up to Calibre

(Reviewed by Laurence Reid)

HERE is a picture which has been over-publicized—with the result that it does not come up to expectations. As a play it didn't set Broadway on fire and as a picture it never seems to get anywhere in spite of its suggestion of melodrama. About the only points of recommendation are Gilda Gray's portrayal of a South Sea dancer (Gilda makes her screen debut and gives promise of going far under the proper direction and if she is given suitable stories), and the exteriors shot along some picturesque part of the coast of Porto Rico.

The story is tawdry, slow in unfolding, and tenuous all the way—and it fails to create any excitement. Scenes will build to a dramatic climax and then the punch disappears. As a result Maurice Tourneur hasn't accomplished anything.

It tells of the South Sea girl's love for a disillusioned white man who is on the island to forget an unhappy romance. For purposes of conflict her brown-skin admirer is ever ready to send his rivals to the deep. Indeed, William Powell goes down to the sea in sharks because these tigers love white meat. Miss Gray acts with simple naturalness and her grace and dancing—together with the drawing power of her name—should win her a lot of attention.

The Cast: Gilda Gray, Percy Marmont, Warner Baxter, William Powell, Harry Morey, Julanne Johnston, Joseph Smiley. Director, Maurice Tourneur.

THEME: Romance of South Seas in which native girl falls in love with disillusioned white man. When his erstwhile sweetheart finds him and becomes reconciled the native girl returns to her native lover.

PRODUCTION HIGHLIGHTS: The beautiful exteriors—especially the tropic storm. The grace and abandon of Gilda Gray and her natural performance. The effort to be convincing by William Powell. The dance of the star.

EXPLOITATION ANGLES: Here is a new star, who in the first run is making personal appearances. Her name should attract—also the title. But story is apt to prove disappointing so don't exploit it too heavily.

DRAWING POWER: Suitable for all types of houses.

Produced and distributed by Famous Players. Length, Seven reels. Released July, 1926.

"The Galloping Cowboy" is the title of a current Associated Exhibitors release. These scenes are from the picture

Comedy highlights from Ray Griffith's latest Paramount picture, "Wet Paint"

Rawhide

Intrigue and Comedy in Snappy, Entertaining Western

(Reviewed by Maurice T. Andrews)

A GOOD occasional Western after the usual pattern whose chief appeal lies in daring horsemanship, gun-fighting, and a more or less obvious out-wit-the-villain plot. Also it offers several enhancing curves by providing a sufficiently fervid love interest between the hero and a blind girl who sets out to kill him; only to learn that it was he who the cause of restoring her sight. Buffalo Bill, Jr., certainly lives up to the standard set by popular demand for the delineator of western types, as valiant, hard-riding, strenuous cowboy of the open spaces. He is adequately supported by Molly Malone whose sincere portrayal of the blind girl captures the sympathy, and by Harry Todd who generously contributes to the entertainment of the picture with his comedy. Others in the cast give good account of themselves. Richard Thorpe, the director, speeds up action from the opening of the first real, shrouds the hero with a shady past, then promptly begins to extricate him from difficulties via the channel of thrilling incidents culminating in a smashing climax. The redoubtable villain, engaging heroine, a gallant, sympathetic hero, plus moderate amount of comedy and furious riding, mark this as an acceptable program picture in houses where action Westerns are in demand. Direction and photography of good quality.

The Cast: Buffalo Bill, Jr., Al Taylor, Molly Malone, Joe Rickson, Charles Whitaker, Harry Todd, Ruth Royce, Lafe McKee. Author, Ralph Cummins. Director, Richard Thorpe.

THEME. Western. Rawhide is innocently suspected of killing his partner and ruining the latter's sister. He meets a blind girl, younger sister of the above, and pays for the operation on her eyes, later is cleared with her help and gains her love.

PRODUCTION HIGHLIGHTS. Buffalo Bill's spectacular riding, good malo twist to the story, fine outdoor photography and comedy supplied by Todd. The scene where Nan tries to kill Bill, the fight with villain and the effective climax.

EXPLOITATION ANGLES. Advertise Buffalo Bill, Jr., and his daring horsemanship. Promise them thrilling stunts, romance, crisp, swiftly moving action and good direction.

DRAWING POWER. Good one day program Western for small town houses.

Produced by Action Pictures, Inc. Distributed by Associated Exhibitors, Inc. Length, 4,460 feet. Released May, 1926.

The Social Highwayman

Much Below the Standard

(Reviewed by Laurence Reid)

IT was difficult at the start to determine just what the author and the director were shooting at here. Any attempt to take it seriously is fatal, for it is one of the most feeble films to flicker its way across the screen this season. You can't take it as farce, much as the players do their best to portray false heroics—and you can't take it as melodrama either.

Just as some point is introduced that looks reasonable, it is quickly dashed to pieces with some ridiculous bit of action. The idea has to do with a cub reporter assigned by the city editor to expose the police for not capturing a notorious highwayman. When he bobs up as the victim of a practical joke engineered by the boss of a rival paper, he is promptly catapulted by strong hands and feet through the door—a scene which was never true to newspaper life and never will be—for city editors use strong language which can be understood by a graduate of a kindergarten.

Of course the cub must make good. What follows is a lot of namby-pamby romance and adventure in which the action is pointless. One can guess that the director shot the picture, ad lib, as the ideas came to him. The players are swallowed up in the hokum.

The Cast: John Patrick, Dorothy Devore, Montagu Love, Russell Simpson, George Pearce, Lynn Cowan, Frank Brownlee, Fred Kelsey, Charles Hill Mailes. Director, William Beaudine.

THEME: Comedy-drama of cub reporter who is forced to make good and capture a highwayman before he can back his job. All of this calls for a lot of adventure sprinkled with romance.

PRODUCTION HIGHLIGHTS. The effort of the players to be convincing. Scene when villain is caught and the moment when train carries the crooks into prison yard. The romantic moments.

EXPLOITATION ANGLES: Might mention the cast—emphasizing such names as John Patrick, Dorothy Devore and Montagu Love. Bill as story of a young newspaper man who makes good when down in his luck. Take advantage of the ballyhoo possibilities suggested in the title.

DRAWING POWER: All right for small houses in towns and cities. Strictly a program picture which needs strong support from rest of bill.

Produced and distributed by Warner Brothers.
Length, Six reels. Released June, 1926.

Scenes from "The Rainmaker," a Paramount picture. It is a drama of the race track

Reginald Denny "does his stuff" in "Rollin' Home," his latest feature comedy for Universal

Ranson's Folly

Military Story Is Fair Enough

(Reviewed by Laurence Reid)

RICHARD HARDING DAVIS' story of army life at a frontier post is brought forth on the screen with a good deal of conviction. True, it offers no great shakes as a work of moving, absorbing drama. It is so simple that a ten-year-old can "spot" the development of every scene. To overcome its plot shortcomings the director has dressed it up with appropriate atmosphere and detail—and the military flavor gives it a certain tang that lifts it out of the ordinary rut of films.

Barthelmess has had far better pictures—and he's done far better work, but at that he makes himself convincing in his role of the venturesome lieutenant. As Ranson he has more than one folly. The first comes when he saves the post from fire and the second—which provides the punch—arrives when he, for the sake of excitement, masquerades as a highwayman. It develops into a case of the officer and the father of his sweetheart attempting to assume the blame. But the happy ending is achieved.

Not so much to it, but suspense is well projected in the mysterious actions of the trader, a rough-and-ready sergeant and the follies of Ranson. Dorothy Mackaill makes the most of a weak role—and the others are competent enough. The film will not add laurels to Barthelmess, nor for that matter will it take any away.

The Cast: Richard Barthlemess, Dorothy Mackaill, Anders Randolf, Pat Hartigan, Wm. Norton Bailey, Brooks Benedict, Pauline Neff, Billie Bennett, Frank Coffyn, Jack Fowler, Col. C. C. Smith. Director, Sidney Olcott.

THEME: Romantic drama of army officer who craves excitement. When bored with life at the post he playfully stages a fake hold-up but is caught red-handed and court-martialed. However, he is absolved of guilt.

PRODUCTION HIGHLIGHTS: The exteriors. The fire scene. The moment when hero meets heroine. The hold-up. The court-martial. The atmosphere.

EXPLOITATION ANGLES: Play up author, star and director. Tie up with army camps if situated near them. Also tie up with American Legion. Use military flavor for lobby display. Play up cast.

DRAWING POWER: Strong enough for the first run houses. Should prove popular in any type of house.

Produced by Inspiration. Distributed by First National.
Length, 7,322 feet. Released June, 1926.

Rolling Home

Has All the Elements of a Popular Appeal

(Reviewed by Maurice T. Andrews)

THE indefatigable Denny puts it over again in the same pleasing, facetious manner with which all of his vehicles are stamped. Although the comedy cannot be classified as belonging to the rip-roaring type, the laughs are spread thick, and the waggish situations concocted aplenty. Rolling Home is just the picture for hot weather, its story leaves the gray matter undisturbed, you can stretch your feet comfortably, and still have enough laughs to last a month. The idea of having your hero coming home broke and bluff his folks that he is a millionaire, is not overburdened with originality. But in the case of Denny it's different. Somehow the problem seems to suit him very well. Denny is capitally supported by Marion Nixon, George Nicholls, Ben Hendricks and others, backed by a first-class direction and photography. The tempo of the picture is trifle slow in the first two reels until the preliminary situations are established, but past the second reel it accelerates and never slackens until the last fadeout.

The Cast: Reginald Denny, Marion Nixon, E. J. Ratcliffe, Ben Hendricks, Jr., Margaret Seddon, George Nicholls, Alfred Allen, Anton Vaverka, George Marion, Alfred Knott, Howard Enstedt, Adele Watson. Author, John Hunter Booth. Director, William A. Seiter.

THEME: Comedy-farce. Enthusiastic young promoter fails in his deals but the impression remains at home of his huge wealth. He visits his native town and is forced to bluff the folks that he is a millionaire, is discovered a failure but saved from defeat by putting a real deal this time.

PRODUCTION HIGHLIGHTS: Good quality of humor and capable comic pantomime of Denny and Hendricks. The Welcome Home sequence, the scenes where Denny is besieged for donations, where he makes speech on the waterfalls, the franchise and the strong climax.

EXPLOITATION ANGLES: Star is too well known to be ignored at the box office. The great title, the penniless millionaire idea, the American bluffing it idea.

DRAWING POWER: Safe booking. Will draw past the O. K. mark anywhere.

Produced and Distributed by Universal-Jewel.
Length, 6,993. Released May, 1926.

Scenes from "The Social Highwayman," a Warner Bros. picture

Dramatic sequences from the First National production, "Ranson's Folly." Dick Barthelmess is the star

The Rainmaker

Plenty of Action and Incident Here

(Reviewed by Laurence Reid)

IT'S a racing story that unfolds here—one, which, while not so original in theme, manages to release a deal of novelty in its characterization and the manipulation of its scenes. Certainly it doesn't lack for dramatics and thrills—there being enough action to supply three complete features. Not only is there a racing scene to start it off, but it continues with its punch when a fire and epidemic are added for good measure.

Of course this all builds a plot which becomes very intricate and difficult to accept as entirely real. But no one can deny that it fails to entertain. The hero is a jockey who can foretell a rainy day. So he becomes a sure winner on a mud horse. Because of his arm, wounded in the war, becoming painful at the approach of rainy weather, he is able to beat the other boys. However, he meets an accident and lands in the hospital—and from this point the romance enters and stays with the melodrama to the finish.

To detail the subsequent events would call for reams of adjectives, but suffice to say it is crammed with adventure. William Collier, Jr., gives a most convincing portrayal, blending the pathos with some admirable humor to humanize the title role.

The Cast: William Collier, Jr., Georgia Hale, Ernest Torrence, Brandon Hurst, Joseph Dowling, Tom Wilson, Martha Mattox, Charles K. French, Jack Richardson, Melbourne McDowell. Director, Clarence Badger.

THEME: Drama of jockey who knows how to win on a muddy track. Meets with an accident which lands him in the hospital. There he meets nurse who is expelled. They renew their romance in a distant town.

PRODUCTION HIGHLIGHTS: The racing scene. The accident and the romance in the hospital. The fire and epidemic episode.

EXPLOITATION ANGLES: Title affords teaser possibilities. Play up the central character and how he always wins on a muddy track.

DRAWING POWER: Suitable for all types of houses, large and small.

Produced and distributed by Famous Players.
Length, Six reels. Released June, 1926.

Newspaper Opinions on New Pictures

"Brown of Harvard"—M.G.M., Capitol, New York City

American: "Now I'm not among those who always shout at football games. But I did stand up and barely refrained from cheering at 'Brown of Harvard.' There's a football game worth making a noise about, and a picture that is a delight from beginning to end. It seems by far the best of all college plays. Besides that it is a good picture splendidly acted and directed. Major Bowes personally recommends 'Brown of Harvard,' so—and most heartily do I!"

Morning World: "'Brown of of Harvard' approaches very closely upon excellence in the motion picture play. Certainly it is one of the season's sanest, most amusing and most continuously dramatic comedies in films, and it so for surpasses anything of college life acted upon the spoken stage throughout the course of the now closing Broadway session as to render itself incomparable in this. its allied field. I enjoyed it from its opening caption to its last fleeting scene. It is infinitely fine and moving play-acting in pictures, and it is gorgeous football."

Telegram: "A genial, breezy tale that bounds along with a hop, skip and jump. The picture radiates the genuine, jolly atmosphere of college life. William Haines puts in the best work of his career as the boisterous, swell headed Brown. The shots of the Yale-Harvard game show a sea of faces, a barrage of hats and handkerchiefs, and the field where legs and arms and ball whirl in wild confusion, and the final victory after the neck to neck struggle. A good human interest touch is shown when Brown rushes back in triumph only to find that his roommate has died while he was away. Mary Brian is decorative as the girl."

Sun: "This film is another entertaining Metro-Goldwyn-Mayer picture. William Haines gives one of the best performances of the season as a bumptuous, likable collegiate. It will prove to be a popular film all over the United States. 'Brown of Harvard' is the best of the college pictures."

Evening Journal: "A rollicking tale of college life, with 'Brown of Harvard' making the necessary touchdown at the climax to give the audience a thrill. William Haines steps out in the comedy role as an aggressive young freshman. One is shown all the spots of interest in and around Harvard, and besides there is a corking crew race, as well as the exciting football game."

Daily News: "'Brown of Harvard' made a touchdown on the hearts of the people at the Capitol. The intense joys and sorrows of youth played hob with people's emotions. The applause that greeted Haines when he threw off his blanket on the sidelines and dashed off to win the football game for Harvard was just as real as though the audience was seated in a stadium instead of a theatre. Young Haines fits like a glove in his part, and Mary Brian is the sweetest little sweetheart imaginable."

Evening World: "'Brown of Harvard' is good entertainment. Its humors, which are amusing, and its tragedies which seem so real, make no pretension to be anything else. It is not a milestone set, but it is bright, clean, interesting amusement."

Graphic: "Haines' grief when told of his buddy's death is a bit of emotional acting we shall not forget for a long time. That scene alone is worth the price of admission. Mr. Conway has injected plenty of college atmosphere into the picture. Good photography, plenty of laughs, some real thrills and some fine acting make 'Brown of Harvard' a worthwhile picture."

Herald-Tribune: "We never have had a bigger thrill in a motion picture theatre than when Tom Brown won the football game."

Evening Post: "'Brown of Harvard' has many a laugh, much athletic interest, love, excitement, and a judicious tear now and then It must, therefore, be a pretty good movie."

Daily Mirror: "William Haines is the shining light in 'Brown of Harvard.' He gives a rollicking performance, which is varied at intervals with splendid emotional work. Indeed, Mr. Haines' scene in the hospital when he learns that his buddy has passed away is an exquisite gem of superb acting."

"Stella Dallas"—United Artists, Roosevelt, Chicago

Examiner: "It is of such simple material,—human to the core,—that 'Stella Dallas' is made. And it is in this simplicity that it has charmed millions and become the most praised picture of the season, perhaps many seasons."

Tribune: "Honestly, it's just great. It offers you life, not on a silver charger; not on the magic carpet of a director's hectic dreams, but life as it is lived by folks just around the corner."

"Stella Dallas"—United Artists, Capitol, Hartford

Courant: "Belle Bennett in the role of Stella, the mother, does one of the finest bits of acting ever shown on the screen."

"Stella Dallas"—United Artists, Forum, Los Angeles

Examiner: "Mother love has been the favorite theme for cinematic discussion, but in the picture which Samuel Goldwyn is now presenting at the Forum previous efforts are effaced."

"Stella Dallas"—United Artists, Imperial, San Francisco

Chronicle: "A great picture-view in any light, and it is still great. Story, direction, acting, production all reach into the region of flawless beauty."

"'Stella Dallas' is a picture too full of fine qualities to be dismissed casually as 'great.' It is a fascinating example of cinematic art."

"A new skyrocket arrived to illumine the motion picture field. It is a sweetly powerful story of the sacrifice of a drab and vulgar woman in the interests of her daughter."

Jack Bellman, who recently formed Hollywood Pictures Corp., of which he is president, to distribute in the Greater New York territory

"Stella Dallas"—United Artists, Loew's State, St. Louis

Post Dispatch: "One of the four or five best pictures ever made. See it."

"Hell Bent fer Heaven"—Warners, New York City

Daily News: "This is a picture that any one who sits in to see will follow from beginning to end with considerable interest.

"Probably it's an indictment against the conversion-system of 'gettin' religion.'

"Rufe, the backwoods boy, sees the light so strongly that it sets his poor brain afire and leads him to arrange no end of trouble for everybody else in the picture."

American: "'Hell Bent fer Heaven' is sure fire movie stuff, with floods, feuds and everything.

"We could have seen much more of Gardner James to advantage. He's excellent always, pathetic as an unhappy, jealous child."

Morning World: "James donates here a performance sincere, moving and intelligent, expressing from within tangled religo-sexual emotions without resort to grimaces, while Miss Selbie deserves the same three adjectives for her work as a hill mother."

Sun: "Thatcher Hughes's play, of course, is turned into a slightly more violent school of melodrama. Off stage dams, floods, shootings, etc., refuse to remain off screen when a play comes into the films. And 'Hell Bent Fer Heaven,' the play, had its share of these outdoor happenings."

Telegram: "The story deals with two families of Carolina mountaineers. A former blood feud between them is rekindled by a self-appointed pilot of the Lord, whose rage to save souls is surpassed only by his desire to sidetrack the course of true love which is to unite the two families. Working upon the family pride and traditions of the girl's brother, he all but accomplishes his dastardly design."

Telegraph: "Rufe, the camp-meeting fanatic who dominated the play, becomes in the picture a maliciously jealous youth whose relaxation is found, apparently, in reading Bunyan's 'Pilgrim's Progress.' He is well played by Gardner James.

"John Harron, as the young lough-boy just returned from the war, is sincere and convincing in conventional situations, and has rarely, if ever, played with more directness and force."

Times: "For most of its length the film transcription of Hatcher Hughes' prize play, "Hell-Bent fer Heaven,' possesses a fine dramatic quality, capital acting, adroitly sketched scenes and stirring suspense.

"The flood in this picture is a remarkable piece of work."

Tribune: "J. Stuart Blackton has made an interesting picture of it. When Richard Watts was compiling his list of players of great merit who never have received their share of recognition, we suggested Evelyn Selbie. We have been watching her for years. But Mr. Watts said he never had seen her. Now we insist that he go to see 'Hell-Bent fer Heaven,' where Miss Selbie is so splendid in her playing of the mother.

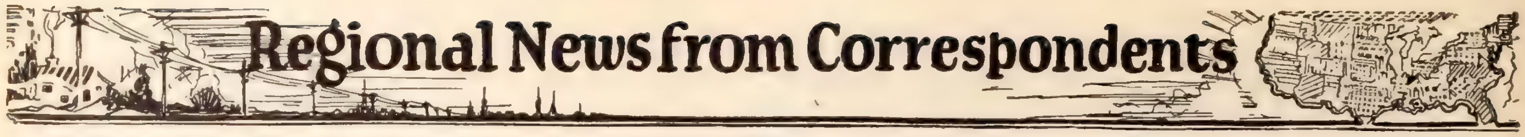
"The flood scenes are interesting and the photography is fine."

"Outside the Law"—Universal, Colony, New York

American: "Five years ago Universal made a picture that at once caught the public fancy. It was a good picture then. Yesterday, to my surprise, it proved to be a good picture still. 'Outside the Law' is as full of thrills as ever. Audiences filling the Colony. 'Outside the Law' is bringing the crowds."

Daily Mirror: "Five years ago Tod Browning—he who made 'The Unholy Three,' 'The Black Bird,' etc.,—wrote and directed a rip-snorting crook melodrama yclept 'Outside the Law.' 'Outside the Law' created a sensation when it was released in January, 1921. Judging from the enthusiastic crowds storming the Colony doors, where it is now playing, its popularity to-day is just as great. The flicker has been re-edited and titled by Universal. The job is a good one. In our opinion the real test of a picture's bid for excellency is the reception accorded it years after it has been released. 'Outside the Law' is a whale of a melodrama! The ending of the picture is a darb, especially if you like 'melodrama de luxe.' Lon Chaney gives a shivery, realistic performance as 'Black Mike.'"

Daily News: "This picture is worth the revival given it so that movie-goers may see the best child actor I've ever seen on the screen—Stanley Goethals. Young Master Goethals as That Kid, is so doggone real with his smiles and tears and hugs and kisses that for a time I forgot I was watching merely a moving picture—and that in itself is extraordinary. Lon Chaney, gives two of his many compelling characterizations."



Regional News from Correspondents

Houston

HAL NORFLEET, former Houston newspaper man, now connected with Fox Film Co., staged the pageant for the spring M.P.T.O. convention held in Dallas, Texas, last week.

Mr. and Mrs. Wm. Horwitz, Jr., of the Texan and Iris Theatres, have returned from Dallas, where they were attending the spring M.P.T.O. convention.

Abe Silverberg of the Crown and Folly Theatres, Sam Abrams and Louis Weiner of the Rialto Theatre, Morris Schulman of the Strand Theatre and Paul Barracco of the Best Theatre have been in Dallas attending the M.P.T.O. convention.

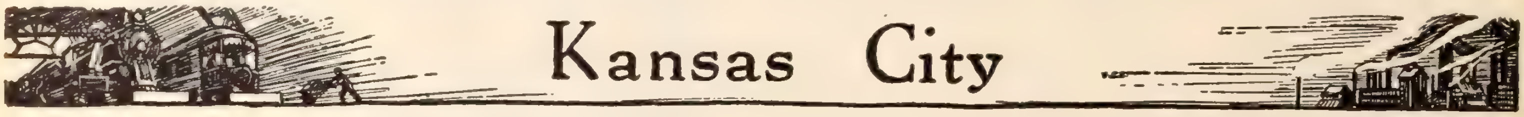
Eddie Collins of the Publix Theatres, Galveston, Texas, was in town for a day's stay last week.

Albert Taylor, who presented the first motion picture in Texas in conjunction with his dramatic stock company, has arrived in Houston to assume the title of production manager at the Royal Theatre. Mr. Taylor presented "The Great Train Robbery" in motion picture form in 1902 and 03 throughout Texas.

Theo Palmonakos of the Ritz Theatre is in St. Louis on a business trip.

Jack Burke, part owner of the Royal Theatre, is in town. Mr. Burke lives in San Antonio.

This is the final week for the Palace Theatre; they will reopen in September with a dramatic stock company, playing pictures between acts.



Kansas City

AMONG the out-of-town exhibitors in the Kansas City market this week were: C. W. Goodell, Pastime, Ottawa, Kas.; T. D. Block, Dixie Theatre, Odessa, Mo.; William Leucht, Savoy, St. Joseph, Mo.; E. E. Sprague, Lyric, Goodland, Kas.; C. A. Finklebinder, Waldo, Kas.; William Bearst, Mound City, Kas.; Conrad Gabriel, Garden City Amusement Company, Garden City, Kas.; Arthur T. Perkins, Schnell, Harrisonville, Mo.; John Tackett, Tackett Theatre, Coffeyville, Kas.

The following announcements of new theatre, improvements and changes in management in the Kansas City territory have been made: C. E. Mallory will open a new theatre at Brewster, Kas., on May 15; new theatre in Waldo, Kas., to be opened by C. A. Finklebinder May 15; Opera House, Mound City, Kas., sold by William Bearst to his brother, H. Bearst; Harry Kirkman, formerly of Hays, Kas., has taken over the Strand Theatre, Afton, Okla.

The new Baier Theatre, twenty-seventh Street and Troost Avenue, Kansas City, will be opened about June 1, according to L. J. Lenhart, who is to be manager. The house will have a $15,000 Wurlitzer Hope-Jones organ, a "cry-room" for babies and an Artic-Nu-Air cooling system.

The Lyric Theatre, Goodland, Kas., will be one of the best small town theatres in Kansas, when remodeling plans are completed, it is said. E. E. Sprague, owner, announced that remodeling work will be completed about Aug. 1.

When George Hartman, former Vitagraph salesman, decided to become an exhibitor and selected North Kansas City as the site for a new theatre, he displayed rare judgment. North Kansas City is an industrial district which virtually has sprung up over night.

The Alamo Theatre, one of the better suburban houses of Kansas City, has been purchased by E. E. Webber, who also owns the Broadmour Theatre. Mr. Webber will continue to operate both houses. K. L. Darnell, from whom the Alamo was purchased, has not decided upon his future plans.

Again there was activity aplenty along Kansas City's film row this week.

Harry Melcher, Fox branch manager in Omaha, was visiting relatives in Kansas City.

Paul de Outa, formerly of the St. Louis territory, will cover Northern Kansas for the same company.

Bill Warner, who has been acting as First National branch manager during the illness of Tom Byerle, has been appointed branch manager, while Byerle, as soon as he recovers, will do special sales work.

R. V. Williams, southern division sales manager for Universal, paid a visit to Kansas City this week.

George H. Ware, Fox branch manager at St. Louis, was also a Kansas City visitor.

A. H. Cole, ad sales manager at the Kansas City Paramount branch, left for a trip through the South.

Kenton Franklin, Paramount exploiteer, returned from Joplin, Mo., where he "stole" a circus parade in a tie-up.

Al Eden of the St. Louis United Artists branch office was a Kansas City visitor.

Kansas City exchange men and exhibitors have received an invitation from C. F. Senning, former Educational branch manager in Kansas City, to come to Louisville for the Kentucky Derby. "It's a nice ride, but a long walk back," writes Mr. Senning.

W. H. Harpole, who operates the Crown, Cozy and Beeson Theatres in Dodge City, Kansas, has recently purchased a two-story building which adjoins the Cozy Theatre. Mr. Harpole will remodel the property and when complete, it will be the new home of the Cozy. The new Cozy will be a 600-seat house with balcony and will have all new and modern equipment.

Dr. Sterret of Kinsley, Kansas, has opened a theatre at Lewis, Kas. It is housed in the new Community building, recently erected. Dr. Sterret is also proprietor of the Palace Theatre of Kinsley.

O. H. Bogard, formerly with First National, has been added to the Fox sales force and will cover the Southwest Kansas territory.

Ed. S. Wagner, P. D. C. home office representative, was a Kansas City visitor.

H. H. Murdock being moved to the Wichita, Kas., territory, which recently was vacated by Stanley Mayer, who became city salesman in Kansas City for Fox.

Dave Bader, Universal supply manager, was transacting business in Kansas City, being on his way to New York from the West Coast.

Miss Agnes Kemp, Educational cashier, is taking a vacation this week—and next.

Detroit

THE appointment of Oscar Hanson, manager of the Pathe exchange, Detroit, as an additional member of the mayor's traffic committee was announced last week by Mayor John W. Smith.

Mrs. John H. Kunsky and her daughter, Myrtle, are traveling in Europe and may visit South America before returning home.

The Orpheum Theatre, Grand Rapids will close this week for the summer.

Every day more theatres are being added to the Co-operative Booking Corp., headquarters in the Madison Theatre building. Among those whom we understand signed up last week were the DeLodder circuit, the Farnum, and the Park theatres, all on the east side of Detroit.

Jack Ryder, who has been salesmanager of the Chicago Paramount office, has left this position to return to Detroit, where he has made connections with the Paramount exchange in this city.

Kenneth Renaud, who has been manager of the Grand Riviera Theatre in Detroit for the past several months, has resigned this position to accept a sales position with United Artists, traveling the Michigan territory.

Harry Hondorf, formerly state salesman for the American Booking Corporation, resigned last week. He has joined the city sales staff of Favorite Film Co.

Mr. and Mrs. Floyd Wadlow of the Virginia Theatre are busy getting ready for the coming convention of the M. P. T. O. in Los Angeles.

Lou Wisper, who recently disposed of his interest in the Gratiot Theatre, expects to take an extended vacation, but assures us he'll be back in the picture business before long. He has several deals pending.

Bill Haynes, who has been manager of the Harmony Theatre for a long time until this theatre was recently acquired by the Koppin interests, has as yet not made any connections.

Fred Kasson, formerly assistant manager of the Harmony Theatre, this week became manager of the Dawn Theatre, which Alex Schrieber took over a week ago.

Lew and Ben Cohen of the Colonial Theatre, Detroit, were in Chicago the past week visiting the new theatres erected there within the year to get ideas for the new million dolar house they will erect at Fort and Ferdinand Avenues shortly.

Henry Zapp, manager of the Detroit P. D. C. office, returned last week from Hollywood, where his company held their annual convention.

Glen Cross, theatre operator from Battle Creek, and George Wilbur, from Pontiac, were visitors at various film exchanges last week.

Lew C. Thompson has been missed along Detroit's Film Row and the reason for his absence we have just learned. Lew is now supervisor of sales over both the central and midwest territories, which appointment took effiect last week.

Cleveland

THE Cleveland Motion Picture Exhibitor Association will hold its next monthly meeting at the Statler Hotel on May 18th. This is the final meeting before the big trip West, and all arrangements to attend the convention in Los Angeles will then be definitely made.

Max Lefkowitz, who is associated with Abe Polster in the ownership and operation of some dozen motion picture theatres in Cleveland, left here on Saturday on the first lap of his trip to Europe. Lefkowitz, with his wife and two sons, sails May 19th on the S. S. Roosevelt.

The Standard Film Service Company has taken over the Rivoli Theatre in Defiance and will operate it as a first-class house. The Rivoli, which has been closed the greater part of the winter, will be fixed up and opened late in May.

A Pathe regional convention was held in Cleveland at the Statler Hotel last week-end, presided over by Stanley B. Waite, central division sales manager, and R. S. Shrader, assistant central division sales manager. Exchange managers from Cleveland, Cincinnati, Buffalo, St. Louis, Pittsburgh and Indianapolis were present.

Roger Ferri, for the past year in charge of Fox publicity in the northern Ohio territory, has been appointed editor of the Fox house organ, Dynamo.

H. D. Bartels has joined the local Fox sales force covering the Toledo territory. Bartels was recently with Pathe in Kansas City.

East Palestine, Ohio, underwent a radical change of motion picture theatre ownership and policies last week. Abe Cohen, of Youngstown, has bought the New, Grand and Liberty Theatres. Cohen has purchased the theatres, buildings and all. He plans to continue operating the New and Liberty Theatres, both downtown houses, and to close the Grand. The building of which the Grand is a part will be remodeled.

William Berger, owner of the Golden Eagle Theatre, Cleveland, will enter the exhibition field in person. Heretofore he has leased the house.

Universal sales force beat the Universal office force 9 to 8 last Saturday in the first of a series of five baseball games that are to be played between the two factions. Joe Krenitz is captain of the sales team, and Al Atkinson pitched. Pete Fortune is captain of the office team, and Sterling Huber pitched. It was a no-hit game up to the sixth inning, and then the fun began and lasted through the nine innings. Casualties of the game included a broken finger for Andy Sharrick, publicity manager, and Dan Stearns says his feet haven't felt the same since.

The latest Florida recruits to have reached the shores of Lake Erie are Mark Goldman, he who used to preside over the Cleveland Selznick office—Harold Dunn, who was with the local F. B. O. outfit before the gold rush and who is now with Warner Bros. in Pittsburgh, and George Jacobs. Jacobs went straight on to New York. Goldman stopped to buy a car and is now on his way to his own home bean town, Boston.

J. S. Jossey, president of Progress Pictures, left here Saturday for Georgia, his home, for a visit and for a rest. Before leaving he appointed Joe Potts manager of his Cincinnati office. H. Hirsch will have charge of the Cleveland office during Jossey's absence.

Loew's Cameo Theatre has entered into its summer policy of second runs and reduced prices.

George A. Langan, manager of the Allen Theatre, announces that the Allen Theatre will not be closed at all this summer. It has previously been the policy to close the Allen during July and August.

Cleveland picture houses do not favor closing during the summer. There has been practically no talk of closing.

Denver

J. E. TOMPKINS, manager of the America Theatre, Colorado Springs, Colo., has leased his theatre to Jack Eaton, well-known Denver theatre man, for a period of five years for a reported consideration of $10,000.00 The new proprietors will take possession Monday, May 17th. James S. Hommel, former manager of the local branch of Producers, is also interested in the deal. The America Theatre is one of the largest and most modern of Colorado Springs' amusement houses, the popular tourist theatre of the city.

Announcement has also been made that Harry K. Wareman of the Balaban & Katz interests of Chicago has taken over the management of the Rialto Theatre as a result of the recent merger of the Balaban & Katz and Paramount Corporation joined with the Publix Theatres Corporation.

The Legislative Council of the American Federation of Women's Clubs will hold a luncheon in the Cathedral room of the Albany Hotel Monday noon, at which time several addresses will be made on the movies. The entire meeting will be devoted to discussion of the movies from every point of view except the subject of censorship. H. E. Ellison, well-known exhibitor of Denver, will address the body on the producing side of the industry. Mrs. R. V. Palmer, one of the leaders of the organization, will also speak.

R. J. Garland, manager of the Denver branch of Metro-Goldwyn-Mayer has left for San Francisco to attend a regional sales convention of all western offices. He was accompanied by all employees of the sales and exploitation department of the local office. The meeting will be held May 18-19 and will be conducted by Felix F. Feist, General Sales Manager of the organization.

S. B. Rahn, local branch manager of Pathe, is sporting a new Oakland coach recently purchased as a result of a severe attrack of "mountainitis," a trouble that can only be remedied by taking the family to the hills for the week end.

J. T. Sheffield announces that his Denver exchange will now be known as the Columbia Film Exchange instead of the Greater Feature Film Exchange. The new name has been adopted because of the distribution of Columbia productions through this exchange.

J. S. Hamer, owner and manager of the Empress Theatre, Hugo, Colo., was a visitor in Denver this week end.

Lou Baum, producer of L. B. pictures, was one of the honored guests of film row this week.

Arthur Schmidt, genial sales manager of the Western district of Film Booking Offices' branch offices, arrived in Denver Saturday for a visit with Sid Weisbaum, the popular local branch manager for F.B.O.

Paul H. Hoppen has bought the Majestic Theatre, Pueblo, Colo., from the Bishop-Cass interests of Denver. Mr. Hoppen took possession of his new theatre Sunday, May 16th. Mr. Hoppen is the former owner of the Rialto Theatre, Loveland, Colo., and the American Theatre of Longmont, Colo., recently sold to the K. & F. Amusement Company and added to their chain. Mr. Hoppen has formed a company known as Mountain Theatres, Inc., which will operate the Majestic.

The Denver delegation to the M.P.T.O. national convention is rapidly growing. The latest addition is Mr. and Mrs. A. J. Hamilton. Mr. Hamilton is the owner and manager of the Majestic and Ivy Theatres of Denver. He is also one of the exhibitor members of the Denver Joint Board of Arbitration.

The K. & F. Amusement Company has established headquarters for their circuit of theatres in Denver. Their offices are located in Suite 401 Guardian Trust Building and are in charge of Frank Fairchild, one of the officers of the company.

Robert Cain has accepted a position as sales representative with the local branch of Producers. A. G. Edwards, branch manager of Producers, has assigned Mr. Cain to cover the Wyoming territory.

G. E. Rosenwald, Universal branch manager, is making a sales trip into the New Mexico territory, where he will visit Gallup and other key cities.

Coming
the walloping wonder of the A.E.F.
GENE TUNNEY
in a Pathéserial

New England

IT was 18 years ago last Saturday, May 8, at 2.30 in the afternoon, that the Star Theatre opened for business at Bar Harbor, Me., and the seating capacity of the theatre, 340, was taxed to the utmost. The music was piano, played by Ralph Fortier, now pianist at the Opera House in Bangor and Fred W. Westcott, drums. Dolor Vielleux sang the illustrated songs. The partners in the business were then Otha Jellison, John Herlihy and J. A. Emery. Mr. Emery bought out his partners in 1910 and during the past sixteen years has conducted the business alone.

Today the theatre is one of the most attractive picture houses to be found. The seating capacity is 660 and the pictures offered are among the finest to be had. The big organ, which was installed in 1924, cost something like $20,000 and it happens that at this time, the 18th anniversary of the opening, Mr. Emery has just placed an order for additions to the big instrument.

The organist of the Star Theatre is Mrs. Pearl Otto Westcott and her ability as an organist, and her understanding of the unusual demands of playing for movies makes her an able musician.

Each year has meant the introduction of some new feature for the pleasing of his patrons and each year Mr. Emery has made an effort, always effective, to add something to the attraction of the building.

Sam Hasse of Producers, Boston, had his auto stolen from in front of his home Sunday night. At 4.30 next morning, the telephone aroused him and police informed him they had recovered the car.

Bill Patten, formerly of Independent Films, Inc., is now covering the Boston city territory for American Feature Films.

Edward Farrell, formerly New Haven, Conn., branch manager for Metro-Goldwyn-Mayer, has gone to Washington, D. C.

C. W. Ratcliff, owner, and Jacob Frost, musical director of the Majestic, Holyoke, which is temporarily closed while undergoing extensive alterations and improvements, were in Boston during the week, booking films and other features for the reopening of the house within a few weeks.

Bob Cobe and Sam Goodwin have taken a long term lease on the former Taunto Inn property in the very heart of Taunton, Mass., and are planning the erection of a theatre and hotel on the site, with stores and bowling alleys.

The Film Exchange Transfer Co., which operates through New England, is branching out and will start handling films for the exchanges between Atlanta, Ga., and all points in Florida. It will continue the New England business as at present.

Stanley Waite, former branch manager at Boston for Pathe, and later sales manager at the home office in New York, has been promoted to divisional sales manager for the Central division.

"Bill" White has returned to his old home town of Westerly, R. I., and it is rumored that he will manage the Central Theatre in that town.

Reports say that the new theatre in Springfield, Mass., which is to be built on the site of the Massasoit Hotel and is to be operated by Arthur Friend, will have a seating capacity of 4,000, thus being by far the largest house in Western Massachusetts.

Frank Vine, formerly of the Fox sales force, has joined First National, Boston, and is covering Rhode Island and Southern Massachusetts.

George Hager, formerly of the First National staff, has returned to the Fox exchange and is salesman in the Western Massachusetts territory.

Miss Florence Scully, booker for Educational, Boston, has returned to her desk after a successful operation for appendicitis.

James A. Thornton of Westerly, R. I., where he runs the United Theatre, was a welcome guest to Film Row this week.

Inspector Booker R. S. Coyle, who has been at the Pathe exchange in Boston for some weeks, left this week and will make his next stop at Albany.

The entire sales force of Producers from the Boston exchange went to New York for the eastern regional sales convention.

Dr. Siskind and Frank Bosceti of the Broadway Theatre, Lawrence, Mass., are negotiating for the theatres operated by Toomey & Demara, it is understood. These include the Palace, Empire, Colonial and Premier in Lawrence.

Charles Brady, inspector auditor for Pathe, is at the Boston exchange for a brief visit.

Members of the New England Film Board of Trade "looked pleasant" this week, when a group photo of the members of the board was taken. It was the first time such a photo has been taken.

Saul Simons, poster clerk at Independent Films, Inc., was bereaved by the death of his father in Dorchester, Mass., this week.

Bookers of all of the Boston exchanges, who so successfully conducted a benefit dance for one of their number, who has long been ill and realized $2,500 therefrom, have formed a permanent organization for social and mutual aid purposes. Phil Fox, booker at Independent, is chairman of the general committee.

Harry Gustin of the Cumberland Theatre, Brunswick, Me., was a visitor to Boston Film Row during the week, coming through by motor. He reports the roads in Maine as rapidly getting back to normal.

The Bijou Theatre, Bangor, Me., has discontinued pictures for the present at least, and is now running stock.

Manager Scully of Educational exchange, Boston, has returned from an extended trip through Maine.

At the Palace Theatre, Norwich, Conn., from which Edward McIlvoy recently resigned as manager, Mrs. Alice M. Higgins has been appointed manager, and William H. Hickey of the Capitol Theatre, Middletown, Conn., will handle the booking of the house.

James Greeko of the Rialto Theatre, Worcester, is the envy of friends in his new Buick sedan.

L. J. Cartier, formerly a well-known exhibitor, who for a time ran the Town Hall at Westboro and who has been out of the game for some time, plans to reenter the field again as an exhibitor.

At the regional convention of Metro-Goldwyn-Mayer at Hotel Statler, Buffalo, May 10, Boston was represented by Branch Manager M. N. Wolf, Office Manager H. O. Worden, and Salesmen Emmanuel Cohen, William H. Gardiner, Benjamin Abrams, Joseph Devlin, J. O. Mckelburg and Frank J. Sullivan.

St. Louis

ONE of the most constructive and enthusiastic meetings ever held by a St. Louis film exchange was staged recently by the office organization of the local First National branch at the Coronado Hotel.

The Regular Republican Club of the Twenty-sixth Ward, St. Louis, gave a benefit motion picture show at the West End Lyric Theatre from May 10 to May 14. Members of the club sold tickets for the show.

T. Y. Henry, district manager for United Artists, visited the local office.

It convened at 2 p. m., with an address by Mayor Victor J. Miller. Routine business was then taken up for discussion. At 5.30 a. m., adjournment was taken and dinner was served to thirty employes of the office in the main dining room of the Coronado.

Al Eden is now traveling Northern Missouri for United Artists.

Ferris Frees, one of the veteran film salesmen of these parts, passed through on his way to Kansas City. While here, Frees worked for Realart, Select and others.

The New Palm Theatre, Union Boulevard near St. Louis Avenue, St. Louis, Mo., opened its doors for the first time at 7 p. m., Saturday, May 15.

The new house is owned and operated by Jacob Inger. Leo A. Benero is the manager. He formerly managed the Columbia Theatre. Ben Schram is the orchestra leader.

Southern Illinois houses closed in recent days include: Brighton-Hill, Brighton, Ill.; Strand, Equality, Ill.; Freemanspur, Ill.; Logan, Joppa, Il.; Grand, Odin, Ill.; Star, Omaha, Ill.; Standard, South Standard, Ill.; Liberty, Willisville, Ill., and Opera House, Odin, Ill.

Eastern Missouri houses closed were: High School Licking, Mo.; Dixon, Mo.; Rives, Mo.; and Empire, Moberly, Mo.

Harold B. Dygert formerly director of publicity for Loew's State Theatre here and now with Rowland & Clark in Pittsburgh, Pa., was married recently to Ruth Elize, daughter of Mr. and Mrs. Albert E. Hausman of St. Louis. Dygert met his bride when he called to furnish some press copy for "Know St. Louis," a local publication. The couple are at home at 3130 Bergman Street, Pittsburgh.

Harry Weiss, manager of the St. Louis First National office at the close of the recent sales convention held by First National in Chicago, gave a banquet at the Chez Pierre to a number of his friends. The party adjourned to catch the midnight train for St. Louis.

A. C. Wilson, auditor for Fox Films, has gone to the Memphis, Tenn., branch.

Charles Sears of Universal Theatres Corporation, Kansas City, Mo., passed through town this week.

G. E. McKean, manager here for Fox Films, visited his aged father in Bluffton, Ind.

The airdome at Kinloch, Mo., opened on May 15.

Tom Crilly plans to re-open the Midland Airdome in St. Louis County.

EMPIRE LABORATORIES INC.

723 Seventh Ave., N. Y. **Bryant 5437-5736**

DEVELOPING AND PRINTING MOTION PICTURE FILM

New York and New Jersey

WITH more than 10,000 enthusiastic rooters of Fox Films, Metro-Goldwyn, First National and Warner Brothers in the stands, the Motion Picture Baseball League got away Saturday afternoon to the biggest opening in its history. A Fox News cameraman, with his machine mounted on an auto, headed twenty busses down Broadway under a special police escort, while Metro supporters followed with fifteen busses and First National and Warner Brothers with ten each.

John H. McCooey, Democratic leader of Kings County, tossed out the first ball, following a parade of the League teams led by a band of fifty pieces. Fox and Metro opened the festivities amid a din of noise-making instruments and shouts from the fans. After a hectic struggle, Fox emerged the victor, 7—3. Sensational catches were made by Freedman of Fox and Lowenthal of Metro. The score:

	R	H	E
Fox	7	11	2
Metro	3	5	2

Batteries, Miller and Ragno; Borack and Loughran.

First National walked away with its game with Warner Brothers when the latter team blew up in the third inning, allowing 8 men to cross the pan. Final score, 11—3. The hitting of Williams, MacDonald and J. Powers for First National and the fielding of Punzo for Warners were features. The score:

	R	H	E
First National	11	8	2
Warner Bros.	3	5	2

Batteries, J. Powers and W. Powers; Wharmby, Morris and Burke.

The boys from First National clearly outclassed their opponents and were not extended to win. At times they showed flashes of their real form. Such sluggers!

Macdonald, who can take care of either side of the Keystone bag in an efficient manner, turned in a sweet pair of triples as his contribution to the cause.

This boy Williams looks like the class of the league at the third station. He covers his ground like a carpet. Besides lining one to the center that would be good for three cushions in any league, he smacked one to deep left that was labeled "four-bases" until Punzo, patroling that part of the park in the interests of Warner Bros., speared it in a fashion that would have been a credit to any big-time gardener.

In the third stanza so many men circled around Wharmby, who was on the mound for Warner, that he became dizzy and retired in favor of Morris. We counted as many as eight. In an effort to stem the tide everyone went in except Rin-Tin-Tin. If our memory serves us right, 'twas then that Williams cleaned the crowded hassocks and registered himself when the boys started throwing the ball around.

Powers, the First National slab artist, worked under wraps during most of the game. Their publicity claims that boy has more curves than Annette Kellerman!

There seems to be more belts in those First National bats than there are in a Hickok factory.

All in all it was an afternoon well spent and the team showed enough stuff to enable their backers to become enthusiastic over their chances of copping the old bunting.

Now for Fox! The line-up is as follows: Ragona, c.f.; Williams, 3rd b.; Baily, 1st; J. Powers, p.; MacDonald, s.s.; E. Werner, 2nd b.; W. Powers, c.; Kline, r.f.; G. Werner, l.f.; O'Rourke, r.f.; Wallace, l.f.

Next Saturday at the Polo Grounds Universal meets Warner Brothers and Pathe clashes with Paramount in a double-header at which a crowd of 20,000 is expected.

It is reported that scouts for the Pathe baseball team, which opens a double-header at the Polo Grounds Saturday with Famous Players, are combing the chicken farms of New Jersey for a giant rooster and Harlem and environs for a "double" for Farina, these two to form a mascot brigade which will chase away any jinx that may hover over Coogan's Bluff.

Here's the baseball schedule of the Motion Picture League: With seven teams entered double headers will be played every Saturday.

May 22, Polo Ground Opening—Famous Players vs. Pathe, Universal vs. Warner Bros.

June 5, Warner Bros. vs. Metro, First National vs. Fox, Famous Players vs. Universal, Pathe vs. ?.

June 12, Warner Bros. vs. Fox, First National vs. Metro, Pathe vs. Universal, Famous Players vs. ?.

June 19, Warner Bros. vs. Pathe, First National vs. Universal, Metro vs. Famous Players, Fox vs. ?.

June 26, Warner Bros. vs. Famous Players, First National vs. Pathe, Fox vs. Universal, Metro vs. ?.

July 10, Warner Bros. vs. Universal, Metro vs. Pathe, Fox vs Famous Players, First National vs. ?.

July 17 First National vs. Famous Players, Metro vs. Universal, Fox vs. Pathe, Warner Bros. vs. ?.

July 24, First National vs. Warner Bros., Fox vs. Metro, Pathe vs. Famous Players, Universal vs. ?.

July 31, Metro vs. Warner Bros., Fox vs. First National Universal vs. Famous Players, Pathe vs. ?.

August 7, Fox vs. Warner Bros., Metro vs. First National, Universal vs. Pathe, Famous Players vs. ?.

August 14, Pathe vs. Warner Bros., Universal vs. First National, Famous Players vs. Metro, Fox vs. ?.

August 21, Warner Bros. vs. Famous Players, First National vs. Pathe, Fox vs. Universal, Pathe vs. ?.

Jos. Stern's Ritz Theatre, Newark, N. J., reported as the finest house in the Stern circuit, opened its doors to the public on Monday, May 17. The location is at Springfield and Fairmount Avenues and the seating capacity is between 2,000 and 2,500.

The dedication address was made by Mr. Stern and was broadcast through radio station WOR.

Included among the guests of the evening were: Charles Stombaugh of Pathe, Joe Lee and Jules Sarzin of the Fox exchange, Gerson Weiss of Hal Hodes, Abe Blumstein of Commonwealth, Sam Rifkin of United Artists, Joe Vergesslich, J. Ullman and Hummell of First National, E. Hollander of Cranfield & Clarke, Nat Beier of Hollywood Pictures exchange, Jack Bellman, also of Hollywood, William Herman and M. Richland of Universal, Billy Gluck of Howell's Cine Equipment Co., Fox of F. B. O., Ben Schwartz of Renown, S. H. Fabian, Harry Hecht, H. Levinson, Messrs. Bratter & Pollack, Louis Blumenthal, Morris Kutinsky, Louis Gold and David Kaiserstein.

Being a hustling exhibitor in Southern Jersey is only one of the things that Lee Newberry is credited as able to do. In addition to operating his circuit of resort city theatres, Mr. Newberry has recently acquired the agency for the Jordan motor car and during the winter months developed and disposed of a considerable tract of land at Point Pleasant. However this summer season Newberry will take active control of his several houses.

Pat Campbell, Eastern Sales Manager for Pathe, addressed the New York and New Jersey sales force Tuesday at the local exchange.

Phil Meyer, New York manager for Associated Exhibitors, is clearing the decks for action pending the regional convention to be held next week at the Biltmore.

The Gates Theatre, Coney Island, has recently reopened under the new management of the Reserve Realtors Corp.

The Crown Theatre, Ditmas Avenue, Brooklyn, will go on a four-day schedule for the summer months beginning this week. That generally means the last four days.

B. K. Bimberg is building a new theatre at 89th Street and Amsterdam Avenue, New York City. Mr. Bimberg also operates the Schuyler at 82nd and Broadway.

The City Park Theatre, Park Avenue, Brooklyn, has closed for the summer months.

Bob Binckoff will reopen the Central Theatre, Wilson Avenue, Brooklyn, in the near future, according to report.

According to a New York daily newspaper report of some little time ago, the North Star Theatre 106th Street and 5th Avenue, New York City, will soon go into the discard, due to the fact that the building in which it is housed is to be torn down. The North Star is operated by Sydney Cohen, former President of the M. P. T. O. A., and is managed by Irving Cohen.

Adolph and Max Barr have recently announced the removal of their offices from Montague Street, Brooklyn, to 1560 Broadway. Barr Brothers' theatre holdings consist of the Peerless, 5th Avenue, the Peerless, 3d Avenue, the Palace, 6th Avenue, and the Sunset, 5th Avenue. All are in the Bay Ridge section of Brooklyn.

GENE TUNNEY

He's won thirty fights by knockouts.
He's got the habit he'll be a knockout
in a Pathéserial

Albany

JAMES ROACH, manager of Farash Theatres in Schenectady, has been named a chairman of publicity in a drive now being made by the State Medical Association against diphtheria.

A. W. Goodman, of the Orpheum in Utica, stopped over on Film Row last week, while on his way to New York City.

Harry Seid, new manager for Warner Brothers here, has moved his wife and family from Brooklyn, and is occupying a home in the Manning Boulevard section. The exchange will move the fore part of June to its new quarters in the Film Building.

Donald Bane, who has four theatres in and around Athens and Germantown, was in Albany last week.

Charles M. Steele, supervisor of exchanges for First National, spent a portion of the week in Albany, conferring with Alex Herman, local manager, on the plans of the exchange, which will shortly be occupied by Mr. Herman and his assistants.

The snow is out of the Adirondacks, as is evident from the fact that Isaiah Perkins, an exhibitor from Speculator, struck town last week.

The management of the Mark Strand in Albany, is seeking a name for the theatre which is in course of erection in the Capital City, and which will be opened the latter part of August. A prize of $50 is being offered for the best name and the contest will run until May 29.

Dorothy Kenny, who is connected with the Hays offices in New York City, was in town last week, as the guest of Jane Halloran, secretary of the Albany Film Board of Trade.

There was a newcomer on Film Row last week in the person of Arthur Dietz, who has just taken over the Rialto Theatre in Schenectady.

"Al" Blofson, eastern district manager for Associated Exhibitors, was in Albany during the week, going over matters generally with Jack Krause, the local manager.

The exterior of the Pathe exchange took on a new appearance this week, through the application of a coat of paint.

Clarence Donp, who runs the Electric Theatre in Johnstown, was in New York during the past week, stopping over en route in Albany, and then taking the night boat down the Hudson.

The use of the Palace Theatre in Troy was donated one afternoon this week, by Julius Berinstein, for the entertainment of about 250 nuns of that city.

Mr. and Mrs. Claude Fredericks, who have the Capitol Theatre in Pittsfield, Mass., made one of their periodical visits last week to the exchanges in this city.

The report that reached Albany last week from Los Angeles, to the effect that Bob Mochrie, who was recently manager of Producers-Dist.-Corp. exchange here, was ill with scarlet fever, came as a shock to his many friends.

Charles A. Brady, an auditor for Pathe, arrived in Albany last week from Boston.

Sam Hochstim, now owner of the Star in Hudson, was in town last week, and reported that both he and his wife had been ill a part of the winter, but that both were now on the road to recovery.

Louis Schine, of Gloversville, one of the two brothers owning over sixty theatres in New York State, came to Film Row last week accompanied by Pete Dana.

Captain Broome has renamed the Grand Theatre in Scotia the "Grand Strand."

Fred Bloomingdale, manager of the Hudson in Albany, is to be transferred to the Colonial forces during July and August, while the theatre is being redecorated and otherwise improved.

James S. Burnham, whose theatre in Ogdensburg was burned to the ground several months ago, was in Syracuse last week, where he met and conferred with two or three different parties, with the result that a new theatre may shortly be built in Ogdensburg.

Harry Berinstein, of Elmira, is to be married in New York City on June 30, to Miss Beatrice Weils, of that city. The wedding will be held at the Hotel Ritz. The couple will sail immediately for Europe, where they will spend at least three months.

Work is progressing most satisfactorily on Proctor's new theatre in Schenectady, the marquee having been placed during the past week. It now looks as though the house would be in shape for opening some time this fall.

Many from Albany were on hand in Utica this week, at the opening of W. H. Linton's new theatre, which will be known as the Olympic.

Fred W. Mausert, owner of the State Theatre in Glens Falls, entertained all the boys of that city last Friday afternoon, in connection with the showing of a Boy Scout picture.

C. H. Buckley, owner of the Leland and Clinton Square Theatres in Albanv, is back from a trip to New York, where he was the guest of Johnny Hines.

Mrs. Tony Veiller, wife of the manager of the Mark Strand in Albany, was operated upon at one of the Troy hospitals last week, and is now recuperating.

John Garry, manager of the Empire in Glens Falls, had all his teeth extricated last week, in the hopes of being able to regain his former health.

Fred Perry, former proprietor of the Strand Theatre in Watertown, and more recently manager of the Palace in the same city, resigned last week, to become publicity director of the three Robbins theatres in that city.

Workmen are still busy on the new film exchange building in Albany, and none of the exchanges will move from their present headquarters before the first week in June.

Donald L. Eastman, a newspaperman, has accepted a position as manager of the Liberty Theatre in Watertown.

South East

JAMES ESTRIDGE, of the Gastonian Theatre, Gastonia, N. C., was a Charlotte visitor the past week, and is contemplating remodelling his house and increasing the seating capacity.

Frank Bryan, Manager of First National, and sales force, have returned from the sales convention in Chicago. Mr. Bryan says it was one of the best and most enthusiastic sales meetings he has ever attended.

J. F. Carroll, of Bessemer City, N. C., was in Charlotte setting in bookings and buying product for the summer months.

E. F. Dardine, manager of Universal, and his wife, entertained the entire Universal force at a dinner dance at his beautiful suburban estate, Darvilla. It is a custom established by Mr. Dardine to entertain the force twice a year and these occasions are always looked forward to and greatly enjoyed by the employees.

Claude Ezell, District Manager for Warner Brothers, stopped off in Charlotte en route to New York to have a conference with M. W. Davis, Manager of Warner Brothers' Charlotte office.

E. D. Turner, president and general manager of the Carolina Theatres, Inc., of Asheville, N. C., was a Charlotte visitor the past week and is arranging to move the Home Office of his company from Asheville to Charlotte.

Otto Hartsoe, of the N. Newton, Theatre, Newton, N. C., and wife, motored into Charlotte and were along film row the past week.

Rudolph Mason, General Manager of the Acme Theatre, Goldsboro, N. C., and the Wilson Theatre, Wilson, N. C.

Fred Pollock, Manager of Metro-Goldwyn-Mayer office, has returned from a sales conference and will again leave on Friday with his entire sales force and booker to attend a district sales meeting at Albany, N. Y.

A. E. Rook, who severed his connections with the Universal office as salesman, has affiliated with the Metro-Goldwyn-Mayer office in Charlotte.

A. E. Thorpe, of Richmond, Va., who owns the Victoria and Venus Theatres, in S. Richmond, has been spending a couple of weeks as a guest at the home of E. F. Dardine, Manager of the Universal Office. Mrs. Thorpe has been in the picture business for a number of years and, in fact, had the first picture show in Virginia and was the first lady exhibitor in the United States.

George B. Crater, owner of the Broadhurst Theatre, High Point, N. C., motored in to Charlotte the past week to arrange bookings and exploitation on several large productions he has contracted for.

FLORIDA

THE Seminole, Tampa's latest theatre, announces their opening date for Monday, May 24. The house is located in Seminole Heights and is a beautiful addition to that fast-growing suburb. Horace N. Blanton, City Manager of Crystal River, and owner of the Crystalite Theatre there, was in Tampa this week. Mr. Blanton stated that his new house, which is being built by Wm. C. Miller, is just about finished and they will open inside of two weeks. The name selected for the new house is The Regent.

I. B. Burnett, of St. Petersburg, was a Tampa visitor, getting a line on equipment for a theatre that he is to build there. He said that he could not give details as yet, as the plans had not been accepted, but the ground was being cleared and actual building would start in the near future so as to be ready for fall opening.

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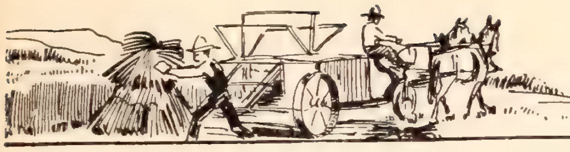
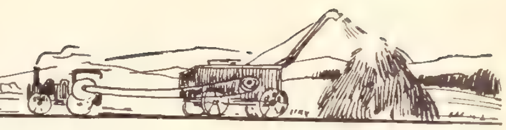


Des Moines



THE following sales of equipment were recently made to exhibitors of Iowa; two new Motiograph low amperage arc lamps to the Iowa Theatre at Emmetsburg owned by A. J. Swanton, a Powers projector to the Amuzu Theatre at Fonda owned by Mr. Rechtnagel, rebuilt machines to the theatre at Wellsburg, a rebuilt machine and chairs to the theatre at Dyke, Iowa, owned by Mr. Anderson, a Powers rebuilt projector to T. H. Weil's house at Blairstown, a rebuilt Simplex machine to the Crown Theatre at Truro, Mazda units to the theatre at DeWitt, Iowa, bought by Mr. Niles of the Eastern Iowa Theatres Corporation for their chain theatre at DeWitt.

Wayne Dutton of the Plaza Theatre at Manchester was a recent visitor in Des Moines and reports favorable business at his theatre. He was at the film exchanges booking pictures.

W. E. Banford, manager of the Metro-Goldwyn-Mayer branch, returned with the members of the sales force from the convention in Chicago on May 12 and 13.

W. A. V. Mack, coming from the home office of Pathe, held a special sales meeting at the Fort Des Moines.

A. W. Nichols, district manager for Famous Players, stopped at the Des Moines office and made Omaha as his next stop.

Jake Cohen bought complete equipment for a new theatre which he will open up soon at Ottumwa. Mr. Cohen now controls the picture situation at Ottumwa. He owned the Strand there for some time and recently purchased two other theatres.

Among recent sales made by the Exhibitors Supply Company were a Medusa screen to the Roosevelt High School of Des Moines and a one thousand watt spotlight to the East High School of Des Moines. A machine and full Mazda equipment was sold to the merchants of Granger who are planning to run a free show for the summer season.

A new house is opening up soon at Eldon, Iowa.

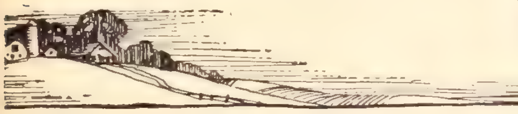
E. A. Eldon of the Majestic Theatre at Perry has bought new equipment for his house including a fan needed for the summer season.

Manager Cunningham, of the Capitol Theatre, Des Moines, began a number of special stage presentations this week, with the current issue presenting a musical number with six artists and following the next week with a musical revue. Out of town artists were used in each of these presentations. The $40,000 ice plant for the cooling of the theatre has been placed in readiness for use at the first sign of hot weather.

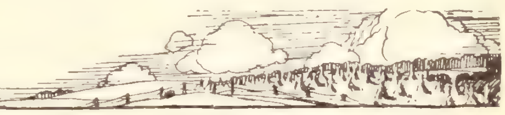
Park Robuck of the Ideal Theatre, one of Des Moines' suburban theatres, has just bought new lobby frames for his theatre. He purchased four from the Exhibitors Supply Company.

W. R. Liebman, manager for Pathe, returned from a special meeting in Chicago.

Visitors in Movie Row were John Waller of the Lyric Theatre at Osceola, J. E. Michael, an infrequent visitor, who owns the theatre at Tama, and W. A. Dutton of the Plaza Theatre at Manchester.



Minneapolis



THE State and Howard Theatres of Alexandria, Minn., were recently placed under the management of H. J. Longaker.

Art Gluek is building a theatre in Columbia Heights, a community on the outskirts of Minneapolis.

The Stockholm Theatre, in the Minneapolis loop district, has changed hands. Frank Smoleski has disposed of it to Dan LeBarr, who will guide its destinies in the future.

Regret was expressed in Minneapolis film circles last week over the death of Mrs. Mayme Lucia Comer, wife of Mike Comer, former assistant manager of local branch of the Producers' Distributing Corporation. Mrs. Comer had a wide acquaintance here. Mr. Comer is now assistant manager of the F. B. O. branch in Omaha.

Jack O'Toole, manager of the Minneapolis branch office of the Producers' Distributing Corporation, has returned from Los Angeles where he attended a meeting of the P. D. C. district and branch managers.

Robert Cotton of Cleveland, district manager of the central division of P. D. C., stopped off for three days in Minneapolis on his way home from the coast.

Don Nairn, assistant manager of the Minneapolis Fox office, has returned from the district convention in Chicago. W. L. Lydick, booker, and five salesmen accompanied him on the trip.

S. E. Abel, branch manager for Fox, is making a week's tour through southern Minnesota territory.

Al Allard, of the Minneapolis Finkelstein and Ruben publicity department, is a benedict. He was married this month to Miss Garnett Johnson, a local girl.

The Minneapolis Council of Churches, through the Rev. Irvin E. Deer, has forwarded a note of appreciation to Finkelstein and Ruben for turning over their theatres for noon-day Lenten services. The managers were complimented on their courtesy and helpfulness during the week, which saw 9,200 persons attend the meetings.

Ben Ross has been succeeded as manager of the Minneapolis Associated Exhibitors' exchange by Luman A. Hummell. Mr. Hummell has been connected with the St. Paul sales force for several months.

Charles Branham has deserted the staff of Greater Amusements, film trade publication with headquarters in Minneapolis, to take over the management of the Minneapolis Strand.

The Friedman Film Corporation has moved to the Film exchange building, Minneapolis.

W. A. V. Mack, midwest divisional sales manager of Pathe, dropped into Minneapolis last week on his first tour of inspection since the sales force was reorganized a few weeks ago.

Carl McCully is giving Shellsburg, Ia., its first taste of the movies. He has just opened a theatre with a seating capacity of 350 in that own, which has never before had a theatre.

Racine, Wis., is to have a $100,000 picture house seating 1,000. Stephen Doree, owner of the Star Theatre, which will be closed on the new theatre's completion, is head of the syndicate financing it.

The Blackstone Theatre of Rockford, N. D., has been purchased by R. C. Harper, former Enderlin exhibitor, from the McCarthy Amusement Company of Fargo.

Olive Hoban, cashier of the Mounds Theatre, St. Paul, has returned from a visit in Sioux City, Ia.

Agnes Sabo, cashier at the Princess Theatre, St. Paul, is recovering from a serious attack of diphtheria.

A. H. Fischer, the dean of Minneapolis exchange managers, has a new job. He has been named district manager for Warner Brothers and will supervise the Minneapolis, Kansas City, Omaha and St. Louis branches with his headquarters in Minneapolis. Mr. Fischer has managed the Metro and the Metro-Goldwyn-Mayer exchange in Minneapolis for the last eight years. He headed the Minneapolis Film Board of Trade for five years, and was one of its organizers.

Frank Pennington is remodeling his theatre at Clarinda, Ia.

Ben Schimke, owner of the Gem Theatre, Phillips, S. D., will build a theatre at Midland to replace one destroyed by fire last winter.

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Butte

WEDDING chimes have been ringing for one of Bozeman's most cherished bachelors, Frank Boedecker, who is exhibitor at the Ellen Theatre, Bozeman, Montana. Frank Boedecker and Miss Ernestine Heilman, both of Bozeman, were married at Deer Lodge, Montana, Wednesday morning, May 5, in the presence of a large number of friends. E. P. White, exhibitor of the Strand Theatre in Livingston, was the groom's best man and Miss Helen Wilson, of Bozeman, was bridesmaid. "Boe," as the groom is commonly called by his friends, was one of the first theatre men in the state to take up motion pictures and has recently installed in his theatre one of the largest Wurlitzer organs in the state.

Another recent marriage was that of M. J. Sheehan, one of the owners of the People's Theatre in Butte, and Miss Ethel Harris, former cashier for the People's Theatre. The ceremony occurred May 5 at the Church of the Immaculate Conception and was attended by William Woolfal, manager of the People's Theatre, and Miss Margaret Schenbach, of San Francisco, who came to Butte especially for the wedding.

Among the exhibitors of the state lately signing up for new product are A. M. Russell, exhibitor of the Rialto Theatre at Bozeman; D. C. Scott, exhibitor for the Imperial and Margaret Theatres at Anaconda; Edward Lawlor, of the Harriet Theatre at Hardin, Montana, and E. P. White of the Strand, at Livingston.

E. P. White is not only the enterprising exhibitor of the Strand Theatre at Livingston, but is also president of the Livingston Country Club.

"Billy" Burke has recovered sufficiently from a broken leg sustained at a theatre in Anaconda several weeks ago, to be back again at his old job of exploitation and publicity work for the American and Rialto Theatres.

Mothers' Day was observed in all the theatres of Butte. The ushers wore red carnations and the theatre lobbies were beautifully dressed.

The beautiful Temple Theatre that has been closed for the past six months, except for special programs, was opened this week for a series of photoplay programs.

The first of a series of Charleston contests is now on at the Rialto Theatre, managed by W. J. Sullivan.

Wm. Hughardt, local manager for Pathe, is at home after spending some two weeks attending the big Pathe convention.

Miss Florence Gorden is recovering from a throat operation and will soon return to her office at the Famous Players, where she is film inspector.

Miss Bertha Crowl has recovered from a severe attack of pneumonia and her many friends are glad to see her back at her desk in the office of Famous Players.

Harry Kreiter, salesman for Universal, is covering eastern Montana.

Manager Gavan, who reported the loss of several thousand rubles in Russian money not long ago, in an interview at his Liberty Theatre says there has been no luck in tracing the theft.

J. J. Harrington and Vete Stewart, salesmen for First National, with headquarters in Butte, have returned from Chicago.

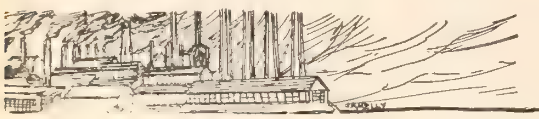
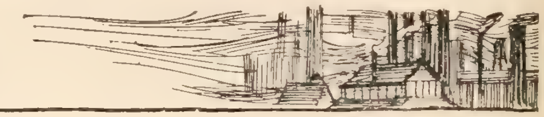
Frank Murphy, booker, manager for Famous Players, has been out of his office for two weeks, holding a heart-to-heart talk with exhibitors.

Dave Frazier, one time head of the Butte Universal office, is now with the P. D. C., heading the Seattle office.

"Buck" Wade, local manager of the P. D. C. office in Butte, is enjoying the convention at Los Angeles this week.

E. C. Shaffer, manager for Greater features in the Butte office, has gone to Helena and neighboring towns to see exhibitors.

Central Penn

PETER MAGARO, former owner of the Regent Theatre, Harrisburg, and a former member of the executive committee-at-large of the M. P. T. O. of America, who was stricken ill in Philadelphia, when recently campaigning, is reported to be much improved in health.

The Comerford Amusement Company, of Scranton, has recently added to its string of photoplay theatres, the Lee & Van Dyke Theatre in Wyalusing, and a theatre in Montrose.

A new Marr & Colton organ has just been installed in the Elks Theatre, Mahanoy City.

The Cathaum Theatre, which was opened in the town of State College, Pa., early in April, includes everything that is up-to-date among its equipment.

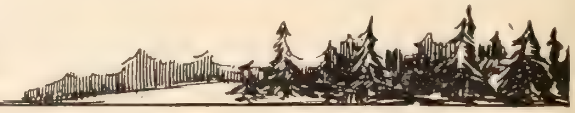
A three-story brick warehouse at Seventh and Tilghman Streets, Allentown, has been purchased by Aaron Aronsky, of the Aronsky Construction Company in that city, who is quoted to have said that a $70,000 motion picture theatre will be erected there by New York City interests. The plot is 62 feet by 120 and the purchase price is said to have been $50,000.

Announcement was made on May 13 of the sale of the Lincoln Way motion picture theatre, on the Lincoln Highway in Gettysburg, Pa., to P. W. Stallsmith, of that city. The former owner was Kenderton S. Lynch, of Gettysburg. The theatre, which is one of the leading photoplay houses in the Battlefield town, is a modern structure which recently underwent extensive improvements.

The State Theatre, Harrisburg, threw open its doors as host to 125 members of the Buffalo, N. Y., Chamber of Commerce, at a special motion picture and vaudeville show on the evening of May 13, when the Buffalo delegation stopped in Harrisburg on their four-day Good Fellowship tour of cities in New York state and Pennsyvania.

Cloyd M. Gibble, house manager, and C. Floyd Hopkins, Harrisburg representative of the Wilmer & Vincent Company, owners of the theatre, set apart the first ten rows of seats for the visitors.

South East



L. S. DRUM, formerly with First National, Atlanta, Ga., has accepted the position as booker with the the Universal Film Exchange, of Charlotte, N. C., succeeding A. M. Woodall, who has resigned to accept a position with Educational Exchange.

P. A. Boone will open the National Theatre, in Mt. Airy, N. C. This was formerly the Victory Theatre. Mr. Boone has completely remodelled the theatre and installed all modern equipment and enlarged the auditorium so as to increase the seating capacity and it is one of the prettiest theatres in that section of the state.

W. L. Stewart has taken over the Imperial Theatre, Newton, N. C. This was formerly one of the chain of theatres owned by the Carolina Theatres, Inc., Asheville, N. C.

It is announced that S. S. Stevenson, president of the corporation bearing his name, will let the contract this week for a beautiful theatre in Henderson, N. C. This theatre will seat about 800 and will be modern from every standpoint. The writer had the pleasure of seeing the plans and specifications of this theatre and if he is any judge this will be one of the prettiest and most up-to-date theatres in the South. This company controls a circuit of theatres in prominent towns in the Eastern part of North Carolina and has been very successful.

C. E. Frazier, of the Strand, Taylorsville, N. C., was a visitor along film row the past week.

H. D. Hearn, district manager of Associated Exhibitors, spent Tuesday of this week in Charlotte, on his way to Atlanta.

F. K. Watkins, colored, owner of several theatres in North Carolina, was a Charlotte visitor the past week.

E. F. Dardine, manager of Universal Exchange, is serving on jury duty in Criminal Court this week.

M. S. Colleton, auditor of Metro-Goldwyn-Mayer, is spending a week in the local office.

P. C. Osteen, owner of the Egyptian Theatre, Anderson, S. C., paid a visit to film row the past week.

The Charlotte papers carry an announcement that Harry K. Lucas, city supervisor for the Raleigh Amusement Company, of Raleigh, N. C., and in that capacity was manager of both the State and Superba Theatres in that city, has arrived in Charlotte to take charge of the Charlotte Theatre for the summer months. It is to be remembered that Mr. Lucas opened this theatre about two years ago.

M. F. Schnibben, of the Opera House, Florence, S. C., was seen along film row the past week.

It is reported that T. G. Leitch and associates, of the National Amusement Company, are planning to let the contract for their big theatre building in Greensboro, N. C. It was learned recently that the contract will be let soon and the building will contain one of the largest auditoriums in North Carolina. The cost of the proposed structure was not stated, but is estimated at several hundred thousand dollars.

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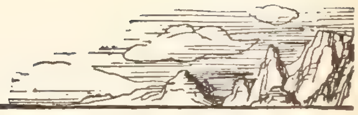


AL O'KEEFE, Producers Distributing Corporation branch manager, Dave Barnholtz, booker, and salesmen C. C. McDermond, Ed Walton, Jack Connors, and C. R. Wade, Butte, Montana, representative have returned from the convention held at the Ambassador Hotel in Los Angeles. He is going to leave within a few days for Idaho and Montana.

Walton is leaving immediately for his Idaho territory to close the larger situations, while McDermond has left for Southern Utah in his new Diana Straight Eight. Connor is now in Nevada closing the exhibitors there on the new year's product.

L. J. McGinley, manager here for Famous Players-Lasky, is on an extended trip into the territory where he is making the key cities.

S. B. Steck, owner of the Lyceum Theatre at Ogden, Utah, has just returned with Mrs. Steck from a visit to the east. While there they purchased a new Buick car at the factory in Detroit in which they drove back to Ogden. Steck has been visiting film row this week.

James R. Keitz, local manager for the Columbia Exchanges, formerly known as Greater Features, has been in Idaho for the past two weeks and will remain there another two weeks.,

Milton Cohn, United Artists sales representative, is returning to this city from a six weeks' trip in the state of Montana, to hold a conference with manager Walter S. Rand of this office.

J. L. Hayes, prominent mercantile man of Idaho who also owns a theatre in Menan, Idaho, was a recent caller on a booking errand.

H. Bradley Fish, local manager for Fox, has returned from a ten days' trip to Boise, Idaho.

H. A. Black, Montana representative for Fox, has been transferred to the Seattle sales force, Seattle being his home.

Fox is preparing for their move to the new building.

Manny Feldstein, Universal Special Representative, was visiting this office from Los Angeles during the week. Tony Hartford, Southern Utah salesman, is in for a day while having his car repaired and will leave immediately for the territory.

T. M. Chesler, owner of the Princess Theatre at Bingham, Utah, is in this city lining up new business for his house.

Mrs. W. G. Seib, wife of the former manager of the local Pathe exchange, will return here from the coast to visit here people with the return of Miss Merel Stubbs, assistant booker of the local Universal office, who is spending her vacation in Los Angeles.

C. M. Stringham, owner of the Colonial Theatre at Ogden, Utah, is visiting film row this week.

A. A. Schmidt, General Western Representative for F. B. O., is now in this city.

F. J. Paskert, Associated First National traveling auditor from New York, is visiting the local office.

Claude Hawkes is now covering Idaho with his Associated First National product.

W. H. Rankin, Warner Brothers' branch manager, is on a trip into Montana as is M. F. Keller, salesman. G. C. Jones is covering the Southern Utah section.

C. O. Hawxhurst, of the Princess Theatre at Sugar House, is conferring with local exchange managers this week on the new season's product.

Clyde H. Messinger, manager of the local Educational exchange, is spending a few days in Southern Utah.

Joseph F. Samuels, manager here for Metro-Goldwyn-Mayer, and all of the salesmen out of this office, are leaving for San Francisco May 15th to attend a sales conference of the western offices.

George Jensen, Pathe representative, is just leaving the office for an extended trip into Southern Utah. Bob Epperson is leaving to cover the Idaho and Wyoming territories.

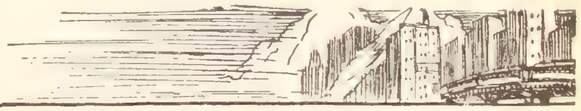
R. D. Boomer has resigned from the position of manager at the local Associated Exhibitors exchange. This resignation takes place May 15th. Frank Shepherd from the New Haven, Connecticut exchange, will have charge of this office.

The lobby of the Paramount Empress Theatre here has been attractively redecorated and a new lighting system and box office installed.

Mr. and Mrs. Frank White, formerly of the Real Art Theatre at American Fork, Utah, have sold their house to John H. Miller, former owner of the Ideal Theatre of Heber City, Utah.

R. L. Whicker, operating the Delta Theatre at Delta, Utah, is an exhibitor visitor at the local film mart this week.

Chicago



RESERVATIONS for the official I. M. P. T. O. and Exhibitors' Association of Chicago exhibitors and those from surrounding territory to the Los Angeles Convention of the M. P. T. O. of A., continue to come in in gratifying numbers, according to William J. Sweeney who is in charge. Among those who have recently signified their intention of going on this train are Messrs. Jack Miller, Ludwig Siegel, Sidney H. Selig, John C. Gordon, Lester Retchin and family, Frank J. Rembusch, Arnold Schaak, Fred A. Gilford, J. D. Abramson, J. D. Voumvakis and Frank Siem, and others.

S. J. Gregory is recovering from the severe injuries he received from hold-ups recently and was able to leave the hospital this week.

George Weinberg and Morris Godshaw have resigned from Associated Exhibitors' sales force and are again connected with Greiver Productions, for which they both sold film for several years.

Floyd Lewis, formerly divisional manager for Associated Exhibitors, is now connected with the local Fox exchange as short subject representative.

Ascher Brothers plan to open their new Highland Theatre on Saturday, May 15th and Harry Ascher has been busy for several days past, supervising the final completion of this house.

Samuel Abrahams of the Gold Theatre, has taken a lease on the six hundred seat Independent Theatre at 3723 W. Roosevelt Road, which had been operated as a stock company house by Mr. Gortner. Mr. Abrahams plans to close up the theatre shortly and during the summer months will redecorate, put in new furnishings and make it over into a high class motion picture house. He proposes to open it about September 1st.

The engagement of Aaron J. Jones, Jr., son of Aaron J. Jones, of Jones, Linick & Schaefer, with which firm the former is also connected, to Charlotte, daughter of Mrs. Katheryne Johnston of Marion, Ohio, has been announced. The wedding will take place in Marion on June 16th.

Richard D. Gallagher is now in sole control of the Gallagher Orchestral Equipment Company, 3235 Southport Avenue, having taken over the interests of Harvey E. Peterson, who has retired from active connection with the company.

Roy Alexander is due back at his desk at the Universal exchange this week after a ten-day visit at the New York headquarters of his company.

Howard C. Brolaski, who for the past six years has been connected with Metro, has resigned as country sales manager. Mr. Brolaski plans to remain with the company until his successor is familiarized with his duties then take a long vacation, the first in many years. It is probable that Mr. Brolaski will make connections entirely outside of the motion picture field.

Manager Harry Lorch of Producers Distributing Corporation, is proudly exhibiting a walrus suit case with handsome dressing equipment, the gift of Cecil B. De Mille, which came to Mr. Lorch in recognition of his efficiency and ability as an exchange manager. Salesman Clarence Phillips is receiving congratulations from his friends on a watch presented to him as a reward for his being P. D. C's premier salesman in the United States, the watch also being the gift of Mr. De Mille.

Manager Rube Leventhal of the Temple Theatre, is passing around the cigars these days, the stork having arrived at his house with a seven-pound, black haired, baby girl. The mother is a niece of Leo and Harry Brunhild, well-known theatre men.

Bill Baker has resigned as Universal salesman to become connected with the local office of Metro-Goldwyn-Mayer. He will cover south side city territory.

Haverkamp & Hill opened their new Hollywood Theatre on May 20th. It is a handsome, up-to-date theatre and will seat sixteen hundred patrons. Haverkamp & Hill formerly owned the Rivoli Theatre on Elston Avenue and at present Mr. Hill owns the Star Theatre on Fullerton Avenue.

It is reported that a new two-thousand seat theatre, with stores and offices, will be erected in Lombard at an early date. The management of the proposed house has not been disclosed, but rumors are that Manager McGlaughlin of the present Lombard Theatre, will control the new house.

Canada

JACK ARTHUR of Toronto, director of presentations for Famous Players Canadian Corp., sailed for a combined business and pleasure trip to Europe on May 12, accompanied by Mrs. Arthur and by two prominent artists of the Toronto Hippodrome staff, Florence Rogge, premiere danseuse, and Leon Leonidoff, dancing master. Before their departure, the members of the party were the recipients of handsome presents from associates. Mr. Arthur received a steamer trunk and club bag; Mrs. Arthur, a handsome writing case; Miss Rogge, an umbrella, and Mr. Leonidoff a traveling clock. Visits will be paid to the chief theatrical centers on the Continent for the securing of new ideas, while Mr. and Mrs. Arthur will also visit the home of Mr. Arthur in Scotland.

The death-knell of the Temple Theatre, Hamilton, Ontario, has been sounded by the announcement that the seats in the theatre are for sale, the quantity being 950. The Temple for years was a good old stand-by of Hamilton theatre fans, but it is now being crowded out in the march of industrial progress.

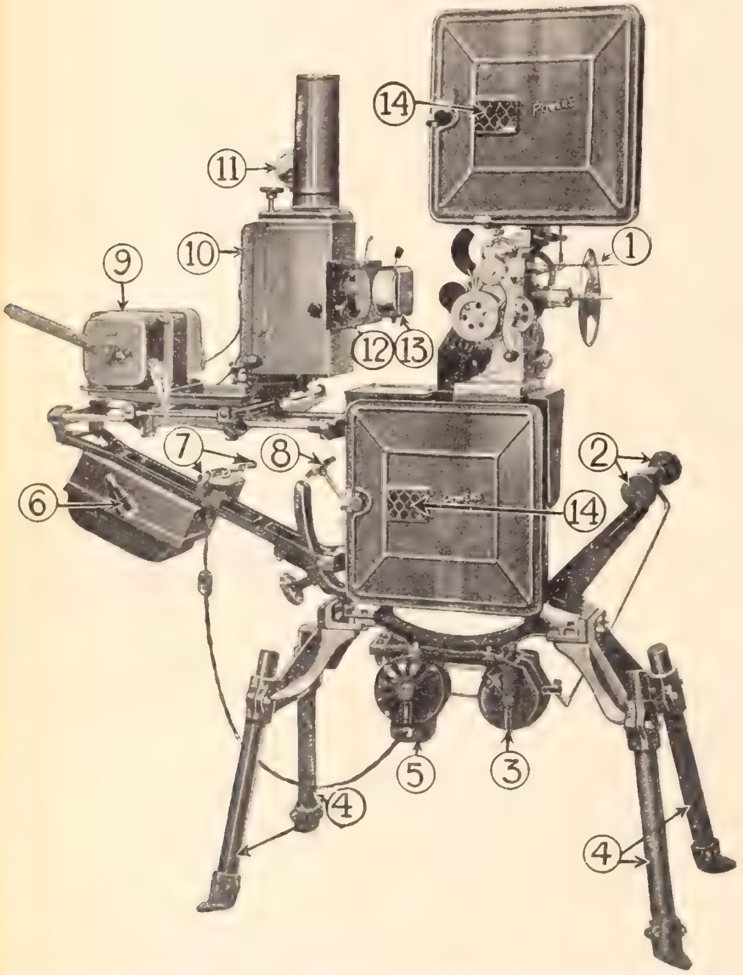
McGill University of Montreal, Quebec, one of the leading colleges of Canada, is to have a large new theatre of its own for dramatic and moving picture presentations under college auspices

POWER'S PROJECTORS

WITH

POWER'S INCANDESCENT EQUIPMENT

POWER'S PROJECTORS



1. Stereopticon attachment.
2. Double handled speed control handle operated from either side.
3. Governor type speed control giving wide range of speed uniformly controlled regardless of fluctuations in line voltage at motor.
4. Adjustable legs permitting raising and lowering of projector to meet various requirements.
5. Powerful motor specially designed for Power's Projectors.
6. Double handle arc switch with quick break safety device operated from either side of projector.
7. Double ended motor switch—operated from either side of projector.
8. Screw and hand wheel adjustment for tilting projector at any desired angle up to 28°.
14. 16″ magazines with peephole protected by wire glass.

Other Features Not Shown In Illustration

Roller pin intermittent movement (Exclusive Power's Patent).

Adjustable Shutter Bracket assembly (permits adjusting of shutter while projector is working).

Revolving Upper Magazine Spindle.

Improved take-up device and ball-bearing spindle in lower magazine.

Automatic lower loopsetter.

New Style front-plate with pilot light assembly.

Film footage indicator.

POWER'S INCANDESCENT EQUIPMENT

9. Regulator for Incandescent lamp.
10. Incandescent lamphouse.
11. Ammeter.
12. Cinephor condensing system—increasing the efficiency of the Incandescent equipment 30%.
13. Stereopticon mount.

Improvements And Refinements

Moulded composition knobs and handles throughout, and a new and superior vertical adjustment on the lamphouse. The slideover tracks are now cold rolled steel, accurately finished and securely fastened to the top of the base casting.

Crystallized lacquer finish replaces plain japan finish—all steel parts are dull or polished nickel plated. Supplied with new mirror and Power's aspheric condenser mount.

POWER'S DIVISION
INTERNATIONAL PROJECTOR CORPORATION
90 Gold Street New York, N. Y.

THEATRE MANAGEMENT EQUIPMENT CONSTRUCTION OPERATION

Home-Made Devices That Increase Ticket Sales

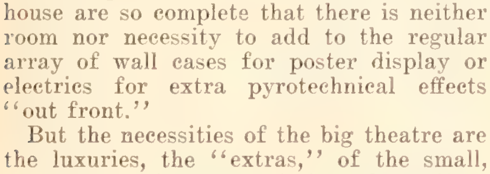
An Electric Sign Built by the Manager Proves Box Office Worth at Rialto, Tucson

IT is quite natural that the laboratory of showmanship at the small theatre should be an institution of more extensive and varied occupation than that of the big house which from its very beginning is thoroughly equipped with the accessories and devices calculated to give it the fullest scope in attracting the public to its auditorium. The specialist in posters, the electrician staff, the expert in advertising all are part of the big theatre personnel and the furnishings out front as well as inside the house are so complete that there is neither room nor necessity to add to the regular array of wall cases for poster display or electrics for extra pyrotechnical effects "out front."

But the necessities of the big theatre are the luxuries, the "extras," of the small, and the creation and building of the "extras" marks the point where the small theatre manager's work continues the march where his fellow at the large house completes his journey in any one direction from the center of activity.

Resourcefulness Required

Resourcefulness and courage permit the small theatre manager to rival in a modest way the big theatre in matters of showmanship. This has been done and is being done repeatedly in all phases of advertising and presentation, but it is most conspicuous in the matter of accessories. Exhibitors have made money with their home-made substitutes for factory-built accessories—enough money in most instances to permit them in a reasonable time to purchase the "extras" from some leading accessory manufacturer and thus keep up the steady improvement which their houses must show to continue the march of progress.



DRACHMAN'S FLASHER

Photo above shows the flasher sign advertising First National's "Irene" and the home-made device constructed by Manager Roy Drachman, which proved a real ticket-seller for the Rialto Theatre, Tucson, Arizona.

Among the devices which have paid well are marquee displays, many of them fashioned from rough-and-ready materials but which nevertheless have functioned perfectly. An example at hand is a recent accomplishment at the Rialto Theatre in Tucson, Arizona, where Manager Roy Drachman erected an electric flasher sign which he built himself with materials readily available in the smallest town.

A Home Made Flasher Sign

The sign advertised the showing of "Irene" for which an extra campaign was staged at the Rialto. A photo of the sign and the flasher device are shown on this page. In describing the sign and its construction, Drachman writes this department as follows:

"The sign worked like a big-leaguer, never failing to operate perfectly. It was made of beaver-board, ten feet long and four wide. Oil paint was used to protect it against the rain. Fifty lamps were used, alternating blue and red, in the letters "Irene." The background was dark blue with a light border around it.

"The flasher was built with an eight-inch cylinder with a copper plate, cut step-like and which extended all around the cylinder in a continuous strip. The next strip was about two inches shorter and each strip in turn was about that much shorter than the one before it on the circuit so that the letters came on one at a time. A bicycle wheel was used to slow the speed of the motor, which was a 1,200 revolution motor. The current was carried to the plating on the cylinder from a finger which was in constant contact with it. As the cylinder revolved, the other fingers came into contact with the current and with the wires which lead to each letter the electricity was carried to the lamps in the sign. With the break of contact at the end of the copper plating the lamps were extinguished and after a brief pause the spelling process was repeated.

"We have used this form of sign on a number of pictures, and it has always proved a good ticket seller. In a small city it causes most comment as signs of this kind are a rarity there."

Equipment

Repair Bills

By P. M. ABBOTT

IGNORANCE of the care necessary to keep mechanical equipment in good condition, or just willful neglect on the part of exhibitors, permits theatre equipment to depreciate into practically scrap in many houses. And the most lamentable angle to this mistreatment of theatre equipment is that the performance of the apparatus keeps pace with its degree of depreciation and the show suffers accordingly.

Good equipment, properly maintained, can usually be counted on to give satisfactory service over a period of years. In fact, apparatus generally can be made to outlast its usefulness, becoming antiquated rather than worn out.

Exhibitors should at all times be ready to make any repairs necessary to all equipment used in their theatres. Furthermore, certain apparatus should receive periodic overhauling.

From all standpoints this procedure is the best. It is far cheaper to make minor repairs than to delay until a complete new unit or machine must be installed. Constant attention also means that good results will be had at all times.

No exhibitor can question the soundness of this procedure—not if he gives any consideration to his equipment. This matter of trying to economize by slighting equipment doesn't pay.

When new equipment is being selected durability is a feature that must receive first consideration, along with the ability of the apparatus to satisfactorily fulfill the performance required of it. Cheap equipment in regard to quality often results in excessive final costs. Frequent repairs can more than equal the first cost.

The purchase of good substantial apparatus, kept constantly in good condition, is one of the best investments an exhibitor can make. That and the acquisition of new models that give more effective results.

Midnight Matinees Popular Feature

Many Picture Houses Experimenting With Extra Night Shows

THE midnight matinee originally used only as a holiday feature and later as a special "invitation send-off" for a particular production is coming into more extensive use by picture theatres as a more or less regular attraction employed for added revenue, and in many cities the idea has proved a valuable asset.

The Arcade Theatre in Jacksonville, where the midnight show frequently was used as a publicity stunt for the forthcoming attraction and later became a fixed Saturday night feature, was among the first picture houses to develop the idea into a profitable enterprise. As reported in an article in Theatre Management some time ago, the Arcade has taken in as high as $540 at a single midnight showing.

Though the extraordinary success of the performances at the Arcade induced other houses, mostly stock and vaudeville theatres, to try the stunt in Jacksonville, they discovered that the all-picture program seemed to have an exclusive hold on public patronizing these performances.

The idea has been successfully used by picture houses elsewhere, Tampa, for example, and recently three of Charlotte's theatres inaugurated midnight showings on Sunday, with results which were highly profitable, according to reports.

A special midnight matinee was given at the Colonial motion picture theatre in Harrisburg, Pa., beginning at 12.01 a. m., Wednesday, May 19, at which the returns of the statewide primary elections of the preceding day were announced as fast as received. The interest in the elections, for the nomination of party candidates for United States Senator, Governor, Lieutenant Governor, Secretary of Internal Affairs, and other less important offices, was intense. The returns were announced in a way not to interfere with the showing of "Classified," a comedy, and the Pathe News.

Montreal Chain Featuring Double Bills in 8 Houses

The eight theatres in Montreal, Quebec, of United Amusements, Limited, Montreal, are now making a speciality of "double bills" regularly, this policy having been adopted for the circuit by Manager Director George Nicholas. The slogan used is "There's always a good double bill at the United Amusement Theatres." The latest releases are being doubled up under this plan. The theatres comprise the Strand, Papineau, Corona, Rialto, Regent, Mount Royal, Plaza and Belmont, all of which are first class cinemas.

Local Film Series Proving Success at Newman

A feature series of locally made films, "Know Your Kansas City," has proved a great hit at the Newman Theatre, Kansas City, of which Bruce Fowler is manager. Each week the inner works of various large industries are shown and each week the Newman wins scores of new friends.

The MANAGER'S OFFICE

GEORGE LIVELY, who has been assistant to Jimmie Carrier at the Broadway Strand in Detroit, has been appointed manager of the house.

GEORGE GOETHALS, formerly manager of Kunsky's Strand Theatre, Detroit, has joined the Koppin organization as manager of the Highland Park Theatre in that city.

WILLIAM WHITE, formerly manager of Bliven's Opera House at Westerly, R. I., has been appointed manager of the Central Theatre at Pawcatuck, R. I., a section of Westerly.

DALTON BURGETT, who has been managing the Regent Theatre in Elmira, has just been transferred to Dunkirk, where he will handle the two theatres that were recently acquired by the Berinstein brothers.

HARRY ELLIS has again taken over the management of the Majestic Theatre at Beloit, Wis. He replaces Douglas McEachin, who will work for the Saxe interests as manager of the Tivoli at Milwaukee.

BERT JORDAN, formerly manager of the Majestic Theater at Memphis, Tenn., has been appointed manager of the Stuart Theatre at Wausau, one of the latest additions to the Saxe chain, which now numbers forty houses.

Transfer Keith Vaudeville to Toronto Hippodrome

With the closing of Shea's Victoria Street Theatre, Toronto, on May 15, arrangements were begun by Jerry Shea for the transfer of B. F. Keith's vaudeville in Toronto to the Hippodrome, a much larger house on Bay Street, opposite the City Hall, which will be opened early in the Fall as the home of Keith vaudeville.

The Hippodrome is now under lease of Famous Players Canadian Corp., but the latter has arranged to take over Loew's Uptown Theatre, Yonge and Bloor Streets, in August as first run theatre for Famous Players attractions. The Hippodrome has well over 3,000 seats while the Uptown has a capacity of 3,500.

Saxe Theatre Chain Staging State-Wide Charleston

Twenty cities were represented in a state-wide Charleston contest sponsored by the Saxe Amusement Enterprises and believed to be the first state Charleston contest under the auspices of a picture house circuit. The event was staged under the direction of Howard Waugh, district manager for Saxe, who supervised the twenty elimination contests in as many cities, and personally conducted the finals held in the municipal auditorium at Green Bay. Harry Hatfield, manager of the three Saxe houses in the latter city, was lieutenant to Waugh in putting over the finals. Record business was produced in each of the cities where contests were held.

High School Boys Recruited for Ushers Staff

A corps of fifteen boys from the Harrisburg, Pa., Technical High School have been installed as ushers in Loew's Regent Theatre, in that city, to supplant girl ushers there, Manager Russell A. Bovim declares the experiment has been most satisfactory. He employs only high school boys because he believes they are of a far better type than the average boy he could obtain elsewhere, and it is possible to have them do the work in the theatre without interfering with their school duties.

Bovim declares the boys make better ushers than the girls he formerly employed. They wear natty uniforms of light blue and gold, and receive special training in courtesy, the handling of crowds and are drilled so that each one will know what to do in case of fire or other emergency.

The boys hold a meeting once a week and are self-governed.

Sees First Movie at 85 as Fiddle Contestant

When Manager E. Christensen of the Capitol Theatre, Welland, Ontario, staged an old time fiddlers' contest on Thursday, May 13, he obtained much publicity for the house through the fact that one of the contestants, William E. Taylor, 85 years of age, attended a moving picture show for first time in his life in order to participate.

It was the very first time that Grandpa Taylor had seen a movie and he got so excited that he could not win one of the prizes. Over 1,600 people packed the Capitol for the feature.

12 Houses Set Records in F. & R. Special Drive

Twelve new house records were hung up by theatres in the F. & R. chain during the recent S. R. O. contest conducted by that organization. The winning managers are Bob Brose, Lagoon George Kruger, Loring; Lloyd Sinclair, Garden of Minneapolis, Bert Nix, Mounds, and Harry Dow, Dale, of St. Paul, and W. F. McKallor, Park, at Austin; Henry Sosnosky, Philo, at Chisholm; Bill Glaser, Grand at Fairbault; Joe Ryan, Lyric, at Madison; Ray Burton, Metropolitan, at Mitchell, and Al Larkin, Sherman at St. Cloud.

May Book "Singing Fireman"

Howard Melaney, singing fireman of the Northern Pacific railway, scored such a hit over the radio that he was booked at the Dale and Astor Theatres, St. Paul, where he was enthusiastically greeted. Now they're considering booking him at the F. & R. theatres along the N. P. route.

Free Checking System Installed

Frank Breymaier, now managing the Barcli in Schenectady, plans to establish a system of free checking in the hopes of securing heavier patronage from the shopping crowds during the afternoon. He is carrying the suggestion in all his advertising.

Philadelphia Vaudeville Houses Slump

Bigger Programs at Picture Houses Felt by Earle and Keith's

THE severe slump in business which vaudeville houses in Philadelphia are experiencing is attributable they believe, at least to a great extent, to the elaborate presentations which are being offered by both the Stanley and the Fox Theatres in addition to their regular picture policy.

Keith's Theatre and the Earle, a Stanley house at 11th and Market Streets, have been hard hit within the past few weeks and attribute the falling off in box office receipts to the keen rivalry between the Stanley and Fox Theatres, both of which are constantly improving and enlarging their programs.

The Stanley last week offered a stage program which included Tom Brown and his Eleven Minstrel Merrymakers, and Helena Marsh, former Metropolitan Opera singer in a program of operatic selections. The screen feature was "The Unholy Three." The Fox Washington's program, headed by the photoplay "Siberia, included Aunt Jemima and her piano duet, specializing in "Mamy" songs, and Irving Aaronson and his commanders.

Cleveland Palace Summer Policy to Start

B. F. Keith's Palace Theatre, Cleveland, will start its summer policy on Sunday, May 23d. On that date three performances will be given daily, prices will be reduced and the program will include vaudeville acts and a feature photoplay. The first photoplay to be offered under this policy will be "The Volga Boatman." A new organ is being installed in the Palace, which is scheduled to be ready for the opening next Sunday. During the winter season the Palace plays two performances daily, and a straight vaudeville program. Last summer was the first season for pictures in the Palace and it proved successful.

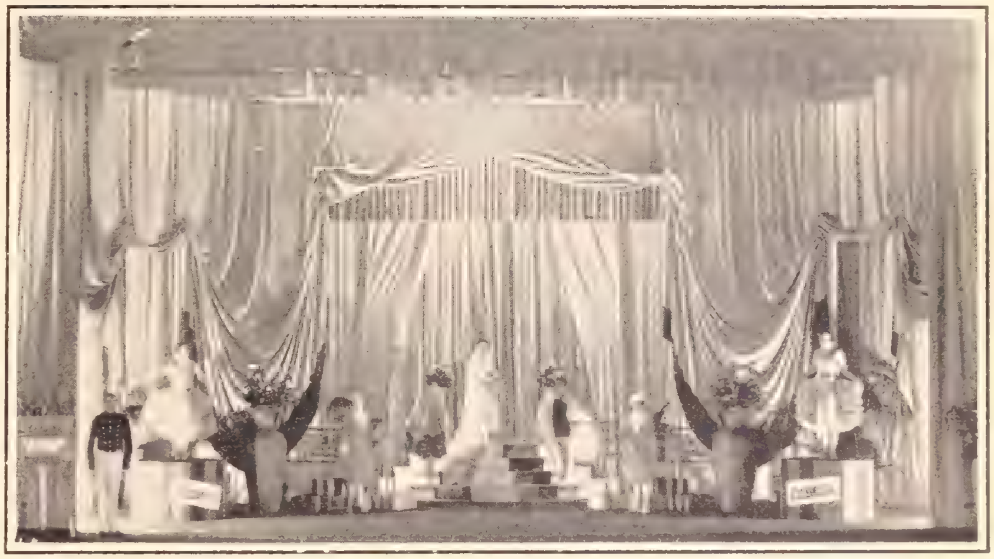
Gilda Gray Stars in Stage Prologue for "Aloma"

Gilda Gray stars on the stage as well as the screen at the Rivoli, New York, where "Aloma of the South Seas" opened an extended engagement last Saturday night at a special midnight performance.

In addition to her screen appearance as the star of "Aloma," Miss Gray is seen in an elaborately staged South Seas prologue presented by Gaillard T. Boag and produced by Walter Brooks. In her support are Prince Lei Leni and his Royal Samoans and a sextette of dancing girls.

Des Moines Capitol Presentation

The National Quartette in a varied vocal program which won a hearty reception from patrons at all performances was the feature of the presentation last week at the Capitol in Des Moines. "The Barrier" was the screen attraction for the week.



"IRENE" FASHION PROLOGUE

The photo above shows the ensemble scene of the fashion revue staged for the First National picture at the National Theatre, Greensboro, N. C., with the assistance of a local merchant.

Anderson's "Grecian Urn" Playing at Rivoli

"Grecian Urn," a John Murray Anderson stage presentation based on Keats' poem, "Ode to a Grecian Urn," is the leading number of the program surrounding "The Rainmaker" at the Rivoli Theatre, New York City, this week.

Roy Smeck, "Wizard of the Strings" playing jazz music on an octochord, ukelele, banjo and guitar, is another stage feature at the house this week. The overture is "Musical Tid-Bits" with Irvin Talbot conducting, while Henry Murtaugh's featured solo number is "Poor Papa." A DeForest Phonofilm, "Radio Franks," an Æsop's Fable and Rivoli Movievents are other screen offerings of the current program.

Advance Capitol Schedule for "Stella Dallas"

In order that "Stella Dallas" may be shown in its entirety at the Capitol Theatre this week, the regular schedule of the theatre has been advanced; the doors opening at 12:15 instead of at 12:30 as is customary.

The presentation at popular prices is enhanced by a new music score. In addition to the special presentation, Major Edward Bowes presents several other musical numbers. The Capitol Orchestra of 85 opens the program with the "Merry Wives of Windsor" overture. William Robyn and Celia Turrill sing a group of ballads, including Brahm's "Lullaby" and "Mother Dear" by Sidney B. Harris.

Martha Graham Ballet Gets Premier at Eastman

The Eastman Theatre, Rochester, last week featured "The Flute of Krishna," an East Indian dance idyl created by Martha Graham, formerly with the Denishawn Dancers and now an instructor at the Eastman School of the Dance, in the stage portion of a program surrounding the photoplay "Irene."

The music for the ballet is by Cyril Scott. The Eastman presentation of the work, its first on any stage, offered Robert Ross in the title role with Evelyn Sabin as Radha, his bride. Thelma Biracree, Betty MacDonald and Susan Vacanti appeared as dancing girls. The scenery and costumes were by Norman Edwards.

Liberty Musical Feature Honors Local Composers

"Around the city with Kansas City composers" was the title of a novel musical feature presented last week by Samuel Carver, manager of the Liberty Theatre, Kansas City. The novelty proved an exceptionally popular success. It was presented with "Outside the Law," the photoplay attraction for the week at the Liberty.

Syncopation Week at Newman

The Newman Theatre, Kansas City, offered the photoplay, "The Devil's Circus" and "Rhapsody in Jazz," Publix unit show staged by John Murray Anderson, as the features of a "Syncopation Week" program. The Newman is now offering Noon Musical Hour programs every Sunday from 12 to 1. Marie Rosseli, harpist of the K. C. Little Symphony was the solo artist with the Newman Concert Ensemble at the concert last Sunday.

Mosque Presents Welsh Choir

An atmospheric presentation for "Beverly of Graustark" at the Mosque Theatre, Newark, last week featured the Royal Welsh Choir. The sixteen singers composing the organization rendered a musical program in an elaborate setting.

Rita Owin on Branford Stage

Rita Owin, eccentric dancer, and Sid Hall and his orchestra were the stage features last week at the Branford Theatre, Newark, which presented "The Blind Goddess" as the main attraction.

COSTUMES FOR HIRE PRODUCTIONS EXPLOITATIONS PRESENTATIONS BROOKS 1437 Broadway Tel. 5580 Pen.

Looking toward the balcony from the stage of the Hollywood Theatre, Gowanda, N. Y. This house is a community project and was donated to the town by a local manufacturer.

Rennie Opens at San Fernando

Public in High Praise of New House; Management Congratulated

During the early part of April the new Rennie Theatre was the outstanding social event of the San Fernando community. The Rennie was host to over a thousand people, many of them congratulating H. A. Holden, who represented the management—on the beauty of the new house and the super-class attraction policy adopted.

Manager Rennie explained to the visitors that it would be his policy to present only first class pictures, and also vaudeville on Wednesdays and Saturdays, with matinees on Thursdays.

In the main auditorium are 256 luxurious divans, finished in leatherette, with Morris springs in the back of the seats. In the family circle and parquet are 480 opera chairs with an additional 264 installed in the balcony. Beneath the seats on the aisle are lights to aid location. Down the aisles and throughout every necessary place, costly extra-heavy carpets cover the floor. A washed air ventilating system, modern in every respect, has been installed and is guaranteed to maintain a correct temperature.

To warm the theatre a heating system has been installed, with its housing on the roof, from which hot air is forced down through the pipes to the auditorium below.

In addition to the numerous chandeliers distributed throughout the house there are 360 red, amber and blue incandescents built into the coves, nitches and organ grills. Through the control located in the operating room various color combination effects may be obtained and all lights in the house are subject to three graduations of dimming.

From his office on the left of the foyer Manager Rennie is connected by indoor telephone with the box office, which is located immediately to the right of the foyer, the operating room back of the balcony, the organist in the organ pit, and the dressing rooms below the stage, etc.

Just off the foyer, on either side, are retiring rooms for both ladies and gentlemen, handsomely carpeted, with mirrors and sanitary lavatories and tiled floors in the lavatories.

Discriminating care was given to choosing the stage curtains and the draperies, the material and color of which harmonize with the decorations. In the foyer is a fountain, symbolizing the dolphin, with a bowl below in which gold fish disport themselves. San Fernando has in the Rennie Theatre a most outstanding asset, and the appreciation of the enterprise was not only attested on opening night but is being attested each evening.

Another Detroit House Planned

Alex Schreiber, who has the Frontenac and New Plaza Theatres, Detroit, is going to build a new theatre seating 1,000 on the north side of Detroit according to report. The building will also contain stores and offices.

Milwaukee Agent Appointed

Roy C. Wheeler, formerly manager of the Tivoli Theater of Milwaukee, has been appointed agent for the Arctic Air-Cool system and will be in charge of sales throughout the Wisconsin territory.

Install New Wurlitzer at Harrisburg, Pa.

Work of installing a new Wurlitzer-Hope-Jones organ in the Loew's Regent Theatre, Harrisburg, was completed during a period of two weeks, about the middle of May, without interfering with any of the performances. Manager Russel V. Bovin, of the theatre, declares the organ is the largest in Central Pennsylvania. The work of installation was done under the direction of George O. Warner, and the organ is the latest type in construction and percussion. It has all orchestral effects and unusually quick action. It imitates the chirping of birds, the locomotive whistle, automobile horn, the sounds of the wind, surf and falling rain, and dog barks and cat calls. It also reproduces the sound of the human voice. The organ is especially voiced for orchestral music to give the effect of a symphony orchestra. It is equipped with bells, harp chimes, xylophones, traps, trumpets and violin effects.

Complete Plans on Fox's Capitol, S. F.

According to A. P. Giannini, president of the Capitol Company which will erect the Capitol Theatre, a Fox enterprise involving the expenditure of about $2,000,000, and part of a $6,000,000 building at Hayes and Polk Streets, San Francisco, Cal., work will start shortly after the middle of May. Completed plans are expected to arrive from the East about that time. The theatre has recently been placed under lease to William Fox, of New York.

Great States Lease House at Waukegan, Mich.

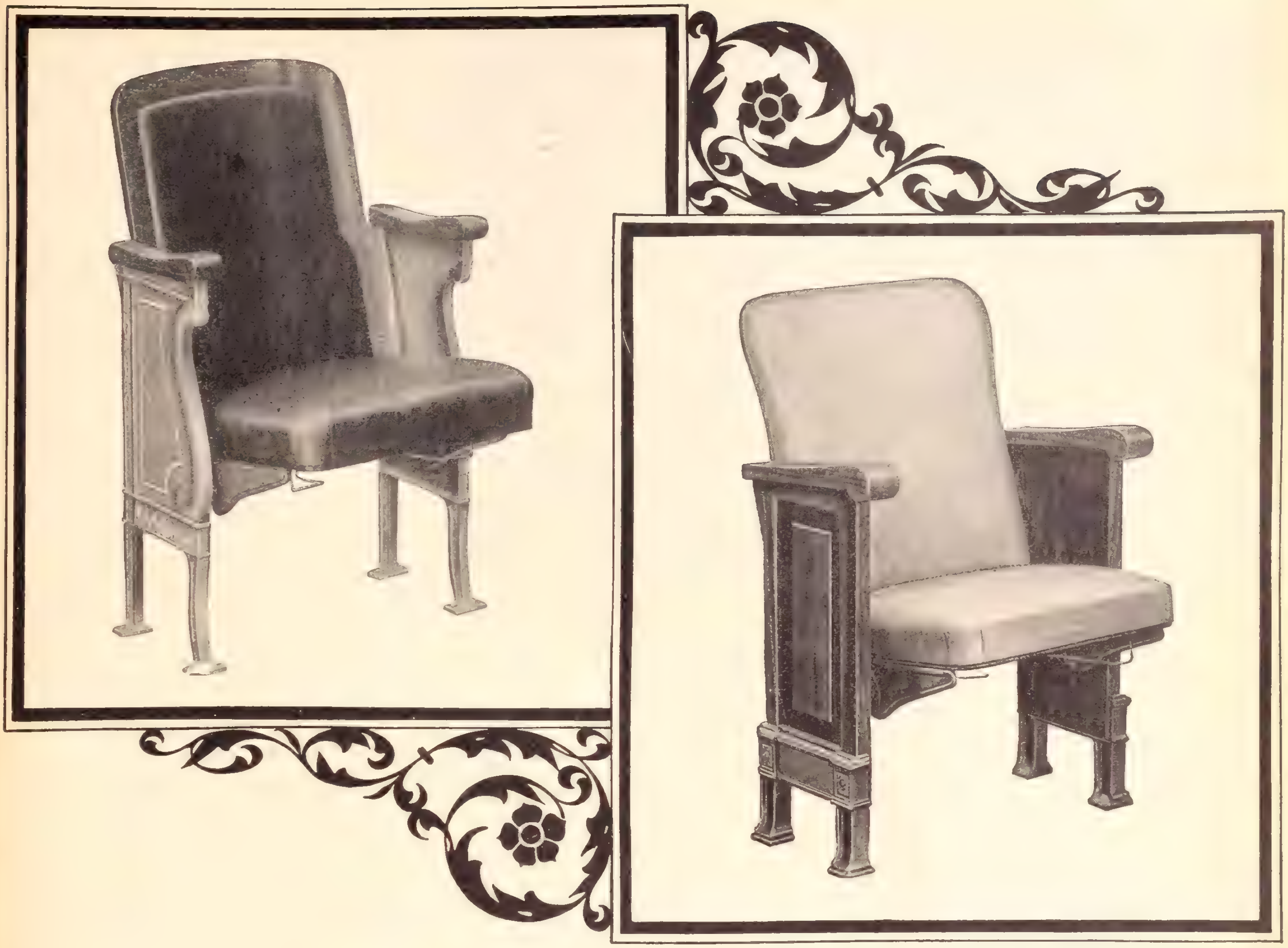
The Great States Theatres, Inc., will operate a new two thousand seat theatre which will be erected in Waukegan at an early date. This Balaban & Katz organization has leased the house and plan to operate it on the same policy as the other theatres controlled by Great States. According to Jules J. Rubens, the Great States Theatres recently took over the Academy at Waukegan from G. K. Spoor so that they will soon have two theatres in that city.

New Florida Open Air Theatre

S. J. Reynolds and son are to be owners and managers of a new open air theatre, now in the course of construction at Wauchula, Fla. The theatre will have a roof over the stage and be open throughout the other space. It is expected to open about the middle of May.

John Eberson Secures Large Chicago Contract

Architect John Eberson has designed and will be in charge of the erection of a theatre in Chicago, to be located on North Avenue, occupying the entire block between Troy and Albany. The house will be of Egyptian design and one of the largest de luxe theatres in the city. The commercial units of the building will include seven stores, a one hundred room hotel and one of the towers will house a radio station of the latest type. The American Amusement Company, headed by Clarence P. Lautenschlager, will be the owners.



Looking Toward the Future

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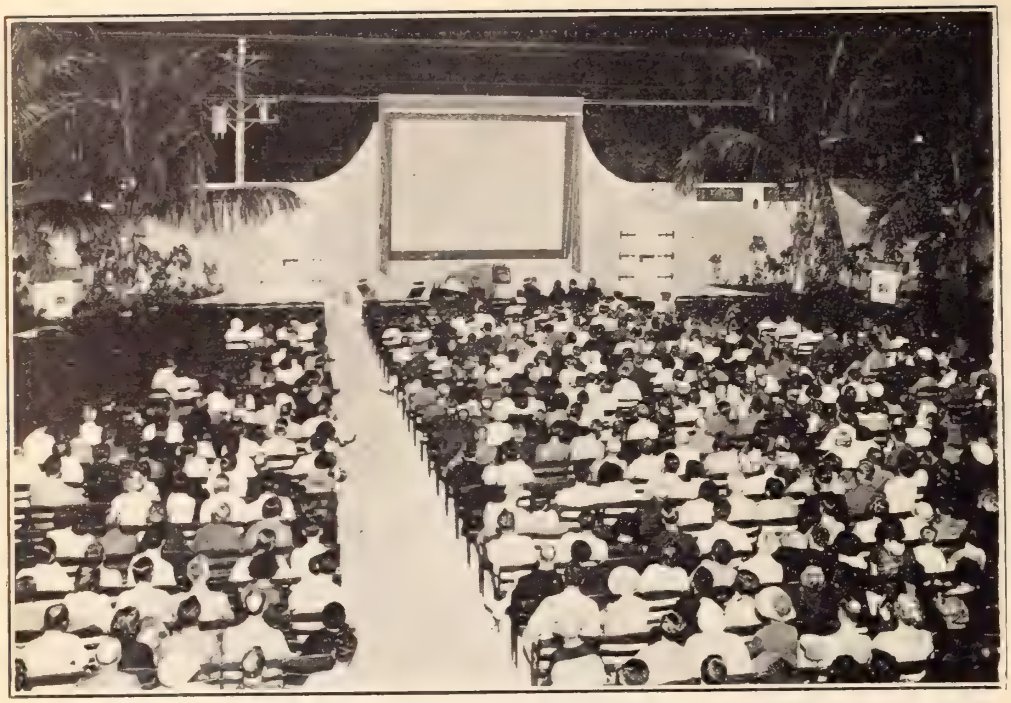

Of Spanish architecture, The Strand Theatre, Miami, Fla., is said to be the finest open air house in America. Electric fountains play among the plants and cocoanut palms form a natural setting for Miami climate

Break Ground for London's Largest Motion Picture Theatre

BUILDERS have just commenced the construction of what will be the largest motion picture theatre in London. It is at the Oxford Street end of the Charing Cross Road, a very prominent site formerly occupied by the great food canning concern of Crosse & Blackwell. December 1st is the probable opening date. The theatre is to cost £150,000 (approximately $750,000), and will seat 3,000 people.

Housebreakers have removed the floors of the old warehouse and practically gutted the existing building, leaving only the four 70-ft. high walls standing. It is proposed to utilize three of the walls. The fourth, facing the street, will be replaced by one of white stone. The new roof will not rest on the existing walls. It will be supported by four steel stanchions each 70 feet in length, set up in concrete beds against the existing walls. This in itself is a remarkable engineering achievement.

When the workmen tried to move the stanchions into the building lengthways they found that the ends were likely to hit the shop windows on the other side of the road. So the stanchions had to be lifted right over the top of the 70-ft. wall.

The seating accommodations of the theatre will be on the ground floor and on one huge tier. The decorations are in Pompeian style. A stage behind the screen will be available for theatrical productions or interludes between films when required.

Beneath the theatre will be a dance hall with dancing accommodation for 1,000, and around it will be a balcony where refreshments can be served to the same number at one time. The admission prices will be those charged ordinarily at the best suburban picture houses, and less than those usually charged in the center of London.

The enterprise is an entirely British one but films from all countries will be shown.

Miami Strand Declared Finest Open Air Playhouse in America

THE Strand Theatre, Miami Beach, the new open air theatre which opened a few weeks ago, is declared by all who have seen it to be the most beautiful open air theatre in America. Built in Spanish architecture the entrance suggests an ancient mission. The interior, in which there are 1200 seats, is handsomely decorated with cocoanut palms and other plants among which electric fountains play during the performance.

The Strand Theatre is owned and operated by the Motion Picture Corporation of Florida. William A. Cowee is the president, and Max Spiegel vice president. Mr. Spiegel who conceived the building of the Strand Theatre, New York, also promoted the Strand at Miami Beach, the first of a string of Florida theatres to be erected by this firm. The second theatre, the Mirimar Strand, located at Second Ave. and N. E. 22nd Street, is now under construction and will be opened in the fall. At this theatre motion pictures, stage presentations and music by a large symphony orchestra will be offered.

Dr. J. Victor Wilson who for over seven years was director of publicity at the Strand Theatre, New York, and later managed the Watertown, N. Y. theatres for Nathan Robbins of Utica, N. Y., is the managing director of the Strand, Miami Beach, and will also act in this capacity in all the Miami houses, the third of which will be devoted to the presentation of dramatic stock.

Pattie's Grand Opens at Frankfort, Ky.

The new Grand Theatre, Frankfort, Ky., recently opened under the management of Mr. and Mrs. William R. Pattie. While a small theatre the Grand is entirely on a par with the larger houses as far as equipment is concerned; nothing but the very best having been used.

Interior decorations are done in silver gray with blue and gold silk tapestry. Catering to a select patronage, this new house is said to be the finest small theatre in the State of Kentucky.

Powers projectors with More-Lite low intensity lamps and an Arctic Nu-Air cooling and ventilating system are included among the equipment.

Lubliner & Trinz Open 22nd of Circuit

The twenty-three hundred seat Grove Theatre at 6th Street and Cottage Grove Avenue was opened on Wednesday, May 12th, by Lubliner & Trinz, bringing the number of theatres operated by this circuit to twenty-two. The house is of Spanish design and the interior, instead of being in browns, reds and golds, the customary treatment of Spanish interiors, is touched off in splashes of red, blue and terra cotta giving the influence of moorish design. Sam Harris, for four years manager of L. & T.'s Michigan Theatre, has been put in charge at the new Grove.

Permit Granted at Bogota, N. J.

The Queen Anne Road Theatre Company has been granted permission for the erection of a modern Motion Picture theatre on Cypress Avenue and Queen Anne Road, Bogota, N. J. Although the house will be in the residential section of the town, a permit was granted in view of the fact that the front of the building will be placed back over twenty feet from the curb.

Colony, Washington, D.C., to Open

The Colony Theatre, Washington, D. C., being built by the Stanley Crandall Company of that city, will be opened to the public in the near future. It is a residential house with a seating capacity of about 1,500 persons.

Property Owners Balk B'klyn Exhibitor

MORE than 50 property owners in Tompkins Place, Brooklyn, N. Y., appeared recently before the Board of Standards and Appeals to oppose the application of Joseph Parascandola to expand his Motion Picture Theatre located at 292-4 Court Street, through the block into Tompkins Place. There were 48 objections entered on the record and no consents.

Court Street, where the theatre now stands is a business district. The application would extend it into the residential zone on Tompkins Place. Although Parascandola told the residents that they would benefit through higher class of entertainment being offered and that the rear of the building would be ornamental, vigorous objections were made in answer—and to the effect that property value would suffer, should assent be given. Parascandola was denied a similar application three years ago.

N. Y. C. Projectionists Elect Delegates

A RECENT communication from Local Number 306, Motion Picture Machine Operators, discloses the election of a new Business Agent and those who will attend the Cleveland convention of the International Alliance of Theatrical Stage Employees and M. P. Operators of the U. S. and Canada.

Simon Terr was unanimously elected as Business Agent for Local No. 306, as was Sam Kaplan, delegate to the 4th District convention.

The following will attend the Cleveland convention, commencing June 19: Sam Kaplan, Dave Engel, Harry Sherman, Simon Terr, Joseph Basson, Max Feinberg, Harry Levine, Edgar Stewart, Richard Weis, Jacob Winick and James Lefante.

Huge Cooling System for St. Louis Theatre

Installation of a gigantic cooling system for the St. Louis Theatre, Grand boulevard at Morgan Street, St. Louis' largest theatre, has been completed. The plant is said to insure a temperature of approximately 70 degrees no matter how torrid is the atmosphere outside.

The plant, which is operated by electricity, cools the air by passing it over refrigeration coils. It is then pumped into the theatre through mushroom openings under the seats.

Plan Several New England Theatres; New Haven Project Opposed

ASSOCIATED THEATRES, INC., have had plans prepared for a motion picture theatre at Whalley Avenue and Norton Street, New Haven, Conn., which will cost approximately $150,000.

It will have a frontage of 55 feet on Whalley Avenue and a depth of 160 feet, will be built of steel, brick and concrete and will be fireproof throughout, with facade of terra cotta, stucco and tile. It will seat about 1,500 and will be constructed along lines similar to the large recently completed theatres.

Some opposition to the site has developed among residents of the neighborhood.

Plans have been prepared for a new motion picture theatre on Broadway, South Boston, to cost approximately $300,000. Samuel Liskner and Mr. Weinberger, 601 Carney Building, Boston, are the owners and Krokyn, Browne & Rosenstein, of 220 Devonshire Street, Boston, are the architects. The theatre will seat about 1,500. Work is to start at once.

Fishman Brothers, of New Haven, Conn., have awarded the contract for a new motion picture theatre on Dixwell Avenue, Hamden, Conn., to J. Alpert, 136 Sherman Avenue, New Haven, and foundation work will start this week. Sub-contracts will be awarded within the next few days.

J. B. Eames, Littleton, N. H., is to build a theatre, stores and apartment building in that town and bids are in hand. Contracts will probably be awarded within a fortnight. Haynes & Mason, of Fitchburg, Mass., are the architects. Original bids for the structure were rejected and refigured bids are now being studied.

Attleboro, Mass., is to have a new motion picture theatre costing approximately $175,000. A permit for the erection of the theatre has been issued to the Attleboro Eagles' Building Association for the theatre, to be erected on Bank Street, to be two stories, of brick construction. Five houses on the site will be demolished. Negotiations are already under way for leasing the house for a period of years.

Crandall Acquires Miami Site

Plans for the erection of a Miami Beach, Fla., theatre to cost in the neighborhood of $350,000, were announced recently by W. B. Crandall, Westfield, N. Y., and John C. Strain of Pittsburgh. Discussing the proposed theatre, Crandall stated that he and his partner had already acquired an option on a site.

Dahnken to Build at Boise

F. Dahnken and associates, operating the American Theatre in Salt Lake City, recently announced that they would soon begin construction on a new house in Boise, Idaho, that will represent the latest word in theatre construction for that territory.

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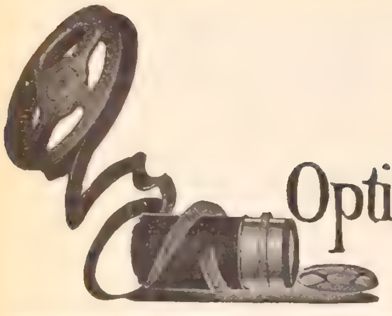

Projection

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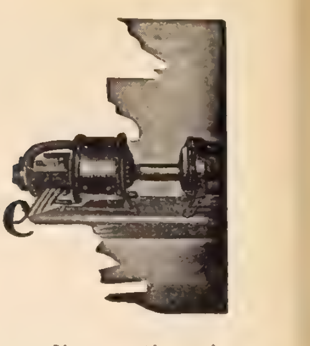


Inquiries and Comments

New Light on an Old Subject
Part VI
Factors Involved in General Problem of Glare

So far the effect of only one glare light has been investigated. Usually, especially in factories and offices, a number of lights are found in the field of view of any one person. These lights are usually of the same candlepower, but different as to distance and angular position. In other words, under actual viewing conditions, glare is usually multiple.

The question arises whether, under such circumstances, the resulting glare is equal to the sum of the effects from the different glare lights or not. In order to test this an experiment was conducted in which the glare of each light was measured separately and the calculated sum compared with the value of the glare produced by all lights simultaneously. The result was found to be that the effect of *multiple glare is equal to the sum of the effects of each glare light taken singly.*

Extent of Glare Field

The fact that, on moving the glare light away, a point is reached where glare becomes *zero*, together with the fact that by increasing the horizontal or vertical angle we finally get out of the field of view, leads us to the conception of a three dimensional glare field.

Within its limits glare is produced, which is measurable by a drop in visual acuity at low illumination. Its limits are set by the candlepower, distance and angular position of the glare light, on the one hand, and by individual differences among different observers on the other hand.

The most interesting part of it is the effect of distance, which at a certain point, determined by the distance of zero glare, allows one to have a light source within the field of view without any disturbance of vision. With the angular position fixed, this increase in distance means, in other words, a decrease of the illumination at the eye. The distance of zero glare, then, indicates the *minimum intensity of illumination necessary to produce glare as measured by the lowering of visual acuity.*

Formula for Glare

The formula which was found to measure the relative glare of any light source at any distance from the observer is as follows:

$$\text{Glare}\ 0.06\ cp\left(\frac{1-1}{\sin B}\right)\left(\frac{\cos}{D}\ \frac{a}{d}\right)$$

where cp equals candlepower of the glare light in the direction of the observer, D is the distance of the glare light from the observer, d is the distance of zero glare and the angles (cos a and sin b) are those described in last week's article.

Aside from the angles (which can be measured) the only unknown factor is d, which can be figured as follows:

$$d = \sqrt{\frac{0.27}{CP}} \times K,$$

where the distance is measured in feet.

Since d varies with the angle at which the light enters the eye, the value of K for any angle must be determined from the table following:

Values of K

Horizontal angle in degrees	K
10	1.0
20	0.988
30	0.940
40	0.866
50	0.767
60	0.640
70	0.500
80	0.380
90	0.173

Considerable care must be exercised when using the formula to see that the proper factors and their correct values are substituted. For oblique angles the formula is rather more complicated.

General Factors of Glare

In choosing the method of approach to the problem of glare, the lowering of foveal (center of eye) vision was taken as the basis of measurement. This, however, is not the only trouble arising from glare, for the sensation of discomfort is at least of equal importance.

The first means that the eye efficiency has been impaired and the second that the conditions under which work has to be performed are made less favorable.

In general, discomfort increases with the candlepower of the glare light, and decreases with distance and angle.

It is interesting to note the following: a *clear bulb* lamp of 35 cp and brightness of 800 cp per square inch, appears *less* glaring than a *frosted* lamp with a brightness of 13.6 cp per square inch, but 96 cp. On the other hand, a lamp with similar brightness, 15.6, but 172 cp was distinctly more uncomfortable.

It can be stated that glare is due to a lack of evenness in the degree of stimulation of different parts of the retina. *To entirely eliminate glare, we must eliminate contrasts in the visual field.*

Two Kinds of Glare

The difference between central and peripheral (as concerns the eye) glare, is largely one of degree. With central glare the local irritation is very great, owing to the lack of an adjusting mechanism in the fovea of the eye. However, the fact that the local irritation (of the eye) depends on the contrast between the glare spot and the retina still holds true.

The same light will give intense central glare when the surrounding retina is adapted to darkness (as in a theatre), whereas it gives no central glare when the surrounding retina is light-adapted.

An excellent example of this is the lack of glare from an automobile headlight in daylight. The lowering in visual acuity becomes infinite in the case of central glare, and in actual practice, of course, the glare light and the object seen never occupy the center of the field at the same time.

Definition of Glare

Glare, therefore, is a condition of visual discomfort which is dependent upon two factors, both due to contrasts of illumination on the retina. One factor is due to the failure of the eye to adapt itself to a stimulus of small area and high intensity, in consequence of which there is irritation of the extremely sensitive retina.

The other factor is a lowering of visual acuity when there is a sufficient contrast between the illumination of the glare spot and the illumination of the fovea and may be associated with an action on the cones of the eye.

Summary

Direct peripheral glare is found to produce two effects, at least, in the eye. One, the local irritation, is due to contrast between the glare spot and the surrounding retina, and is proportional to the brightness of the glare light.

Besides this local irritation there is a lowering of central vision which is due to too great a difference between the illumination of the glare spot and the illumination of the fovea. This lowering in visual acuity for any given angle of light, is independent of the brightness of the glare light, but proportional to its candlepower. Discomfort is associated with both effects, local irritation and depression in visual acuity.

Since the latter decreases with the distance of the glare light, and its angular position, there are distances, at every angle, where the depression of vision, due to the glare light, becomes zero. However, the local irritation and discomfort still persist if there is still sufficient contrast between the glare spot and the surrounding retina.

The degree of depression of visual acuity was measured in the following way. The minimum illumination was measured, necessary to see a certain test object clearly without a glare light, and then with a glare light of different candlepowers, at different distances, and at different angles.

The difference between the two values of minimum illumination give a measure of the degree of glare, in so far as it affects visual acuity. The minimum illumination at zero glare was taken as the unit of glare, and it was thus possible to say how many times more glaring one light was than another.

This is the final result obtained by use of the glare formula given above.

Kurlander Joins Brenkert Engineering Staff

J. H. KURLANDER, who for the past four years has been with the engineering department of the Edison Lamp Works of Harrison, N. J., specializing on incandescent lamp projection, has left there to take charge of the engineering department of the Brenkert Light and Projection Company, of Detroit. Mr. Kurlander will be in charge of all the technical developments.

This addition to the Brenkert staff is in keeping with their present policy of expansion.

Stanley to Rebuild Two Phila. Theatres

The Stanley Company of America is having plans prepared for two houses, one to be built in the Kensington and one in the Frankford district of Philadelphia on sites now occupied by old theatres. Work on these houses, it is expected, will start some time during the summer.

Grant Charter on Kansas House

A State charter has been granted to the Jayhawk Theatre Company of Topeka, Kans., the new corporation having capital stock of $100,000. The Jayhawk Theatre now is under construction in connection with a large hotel of the same name. The incorporators are W. L. Dean, Garfield Hooper, Maurice Jencks, H. Everett, George T. McDermott.

Cruz Building at Corona, Cal.

Construction has commenced on a new theatre on lower Main Street, Corona, Cal., next to the store of J. J. Cruz & sons, and will be conducted by them. Mr. Cruz states that his new playhouse will be ready by July 15, and that he will expend in the neighborhood of $12,000 for equipment. The building measures 120x25 with a stage for stock performances as part of the plans.

Great States Co. Acquire Batavia Site

Great States Theatre Company, Chicago, Ill., have purchased 120 foot on Batavia Avenue at First Street, Batavia, Ill., where they will build a high class Motion Picture theatre and several store buildings. The Great State Company also conduct a Chicago circuit of theatres.

M. P. Men Play Prominent Part at Canada Fire Convention

MOTION picture officials played a prominent part in the deliberations at the annual convention of the Dominion Fire Prevention Association, which was held in the Chateau Laurier, Ottawa, April 28 to 30.

One of the principal speakers was Hickman Price, of New York, chief assistant to Will H. Hays in the Motion Picture Producers and Distributors Association, whose subject was "Arousing a Fire Consciousness in Industry."

Col. John A. Cooper, of Toronto, president of the Motion Picture Distributors Association of Canada spoke at length on the subject of "Safeguards in the Moving Picture Industry," in which he pointed out that fire hazard had been greatly reduced in Canada through the adoption of increased protective measures. In Ontario particularly there was an excellent code of regulations for the safety of theatres and their patrons. Every effort was being made by his association in preventing films getting into the hands of unlicensed operators for presentation in private homes, church halls and hospitals. If possible, no films were delivered to anyone in Ontario not holding an operator's license. Col. Cooper declared that film exchanges in Canada had greatly increased their fire protection until they were now reasonably safe.

The Dominion Fire Prevention Association appointed a publicity committee, the members of which comprise several moving picture officials, including Col. Cooper, head of the film distributors organization, N. L. Nathanson, of Toronto, managing director of the Famous Players Canadian Corp., and others.

The Film Hazard Committee, another important unit of the Dominion Association, includes Col. Cooper and Ray S. Peck of Ottawa, director of the Canadian Government Motion Picture Studio. Associate members of this committee include the Eastman Kodak Company, Rochester; Motion Picture Producers and Distributors Association, New York; Province of Ontario Motion Picture Bureau, Trenton, Ontario, and the Canadian Kodak Company, Toronto.

Ritz at Houston, Texas, Sets New Pace in That Territory

AN electric sign hanging on Preston Avenue between Travis and Main Streets, flashed into operation last week to announce the opening of Houston's newest moving picture palace, the Ritz. This is the first of the large cinema houses to be opened and its full capacity of 1,260 seats was taxed to accommodate the crowds that welcomed the new enterprise.

The opening of the Ritz marks the beginning of a new era in picture houses in Houston. It is a picture palace of the most modern type, and opened at popular prices, 5c. and 15c., that are expected to win high favor with family attendance. Everything about the Ritz is in keeping with the fittings and accoutrements of the higher-priced houses. From the front door to the rear exit only the most beautiful of decorations and theatre fixings were used.

The latest model Smith unified organ has been purchased, at a reported cost of $15,000, and two organists have been engaged to insure the best in musical accompaniment.

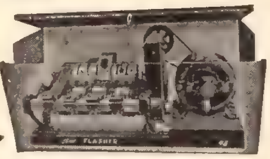
The decorations and hangings are to be orange velour throughout, and will contrast vividly and pleasantly with a three-phase electric circuit of red, blue and incandescent lights.

The ground floor is equipped with 725 comfortable, air-cushioned seats, and there will be an accommodation on the mezzanine balcony for those who desire to smoke. The upper balcony will be devoted to taking care of the downstairs overflow, and seats will be sold at reduced prices.

Stage facilities have been provided to care for prologue presentations and such other novelty acts as may be engaged from time to time. The most modern of cooling systems has been installed.

Theo Polemanakos, who with associates own and operate the Olympia Theatre, are managers of the new Ritz.

Views of two of West Coast Theatres, Inc., recently opened houses on the Pacific coast. On the left is the Balboa, a 1,250 seat theatre opened April 6 and in the centre, a view of the interior of the same house. At the right, a section of the Manchester Theatre is shown. The latter seats 1,800 and is doing a large business in the outlying districts of Los Angeles and Moneta, Cal.



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Makers also of Reynolds Motors, Reco Color Hoods, Show Window Flashers, Traffic Controls, Reflectors for Poster Boards, etc.

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FORREST HOTEL
49th Street just West of Broadway
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The Forrest offers beautifully furnished and sunny rooms; circulating ice water; restaurant at moderate prices.

300 ROOMS (each with bath and shower)
$3 UPWARDS

Booklet with map sent upon request.

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The Fastest and Surest Method of Selling Tickets

Write for information on NEW Super Gold Seal Models

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WARNING

Any exhibitor showing the film productions **"Jesse James Under the Black Flag"** and **"Jesse James as the Outlaw"** without the express authority of E. L. Humphreys will be held accountable for infringement under the Federal copyright laws. All bookings for Minnesota are being made by L. H. Hooker. These are the only productions in which Jesse James Jr. appears. **$25 Reward** will be given for the apprehension and conviction of anyone having in his possession unlawfully any prints of the above productions, or attempting to exhibit same without authority.

E. L. HUMPHREYS, 122 E. St., N.W. Miami

Gold Strike Promotes M. P. Theatre

CONTINUED growth of Kramer Hills, the site of California's latest gold strike, is reported to be responsible for a recently announced motion picture theatre enterprise at that point. According to information received, H. Clyde Williams, of McCabe and Anderson, have prepared plans for a theatre building with a seating capacity of 1,000. Electricity is available at Kramer for projection purposes.

Gold bearing ore, estimated at $40 a ton, was recently uncovered at Kramer Hills according to word from the veteran miner, Pat McLaughlin.

Saxe Plans Two Theatres at Milwaukee

Plans for the construction of the proposed two new Milwaukee Theatres of the Saxe circuit are being considered at the present time. A set of plans, for one of the new houses, it is understood, is being drawn up under direction of officials from the Saxe office. The two new houses will be named the Ambassador and the Uptown, and their construction will mark the completion of the present Saxe building program in Milwaukee.

Yost Theatre, Santa Ana Almost Complete

The new Yost Theatre at Santa Ana, Cal., is almost finished according to a statement made by the architect a few days ago. The formal opening is scheduled for May 17.

The building is 80 x 175 in size and three stories high and of steel and concrete construction. This unit will be the third to be operated in Santa Ana by the Yost Theatre Company.

Quash Protest on Boston Theatre

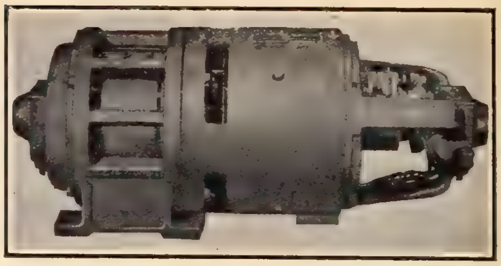
Miss Julia E. Sonnabend has had plans prepared for a $250,000 motion picture theatre to be erected at 213-215 Hanover Street, Boston, and has applied to the building department for a permit. Some opposition to a theatre at that locality has developed. To counteract the opposition, owners of 138 pieces of property in the immediate neighborhood has been submitted, all favoring the erection of the theatre.

Montana Project Announced

Eugene O'Keefe and his partner, who operate the Babcock Theatre, Billings, Montana, announce that they will build a new house to cost about $120,000. The theatre will occupy a site midway in the block on North Broadway between Second and Third Avenues. Work on the structure will start within the next month or two.

Grant San Diego Theatre Permit

According to a recent announcement, a building permit for a new theatre and office building involving expenditure of $340,000, was recently issued to the Southwest Income Properties, Inc., San Diego, Cal. The structure will be eight stories in height and will be located on C Street, from Fourth to Third. Construction will be of steel and concrete.



The new Hertner M. A. 20-40 85 volt Multiple Unit set just put on the market by the Hertner Electric Co. for use with mirror arc projection apparatus.

Wilkinson Leases Theatre at Edinburg, Tex.

C. R. Wilkinson, of Lockney, Texas, has recently taken a eight-year lease on the Edinburg Theatre, Edinburg, Tex. J. W. Bush is the owner. Wilkinson will remodel the entire house.

In addition to this enterprise and being the owner of several other theatres in Texas towns, Wilkinson has taken an option on two lots in the business section where he plans to build a larger theatre than the Edinburg.

Start Work Soon on F. P. L. Florida Theatre

According to a recent announcement by Mayor John Alsop, of Jacksonville, Fla., construction of the new Famous Players-Lasky Florida Theatre will begin by June 1, and possibly by the middle of May. The new house, involving a reported expenditure of $1,500,000, is to be erected on the site of the present police station and start of construction hinges on the day which will complete the removal of the city department.

Break Ground at Oroville, Cal.

According to an announcement made by I. Morris, Sacramento representative of West Coast Theatres, Inc., work will soon start on the proposed Senator Theatre at Robinson and Meyers Streets, Oroville, Cal. The first task will be the dismantling of an old building now on the theatre site.

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CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents.

Wanted

CONCERT PIANIST desires engagement to play alone in picture theatre within commuting distance from New York City. Box 680, Motion Picture News, New York City.

OPERATOR and electrician with nine years' experience, wants position. Married. Walter F. Ingalls, 313 So. "B" Street, Oskaloosa, Iowa.

FIRST CLASS Chicago organist desires western position account of health, beginning September or October. Good organ and good money imperative. Prefer solo job but will consider any good opening. What have you to offer? Correspondence invited. Reply R. S., Motion Picture News, 845 S. Wabash Ave., Chicago.

MALE PIANIST, first class baritone soloist; one year present theatre as picture player. Union. Walter Schwartz, Liberty Theatre, Muncie, Indiana.

AT LIBERTY: theatre manager, nine years experience, have just sold theatre; reference, box office statements and bank deposits; can operate any make of projector, also experienced electrician. Will go anywhere. Box 690, Motion Picture News, New York City.

WANTED.—Used posters, photos, slides, banners and accessories of all kinds. Must be in good condition. Will allow liberal credit. Theatre Poster Supply Company and Sign Exchange, 327 E. Sixth Street, Cincinnati, Ohio.

CAMERAMAN. — Open soon for local news reel, special stunts, screen prologues, exploitation, amateur photoplays, contests, etc.; want permanent place; salary basis; reliable theatre only; own camera. Address Rowe, 6855 Vinewood, Detroit, Mich.

WANTED. — Exploitation man wants change. A-1 ad man. Prefers New York State. R. T. H., General Delivery, Uhrichsville, Ohio.

For Sale:

48″ ILG Ventilating Fan only used one summer.

Priced to sell immediately

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BLOOMINGTON
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FOR SALE: Three cameras, Moy, Prestwich and Schneider, Jr. Professional, each with six retorts, Precision tripods, carrying cases, lenses and view finders. Moy has four lenses. Also Icca projector to mount on tripod, film measurer, rewinders and patcher. Everything in excellent shape. Best offer takes the lot. Make appointment to see the outfit. 1058 Delaware Avenue, Bethlehem, Pa.

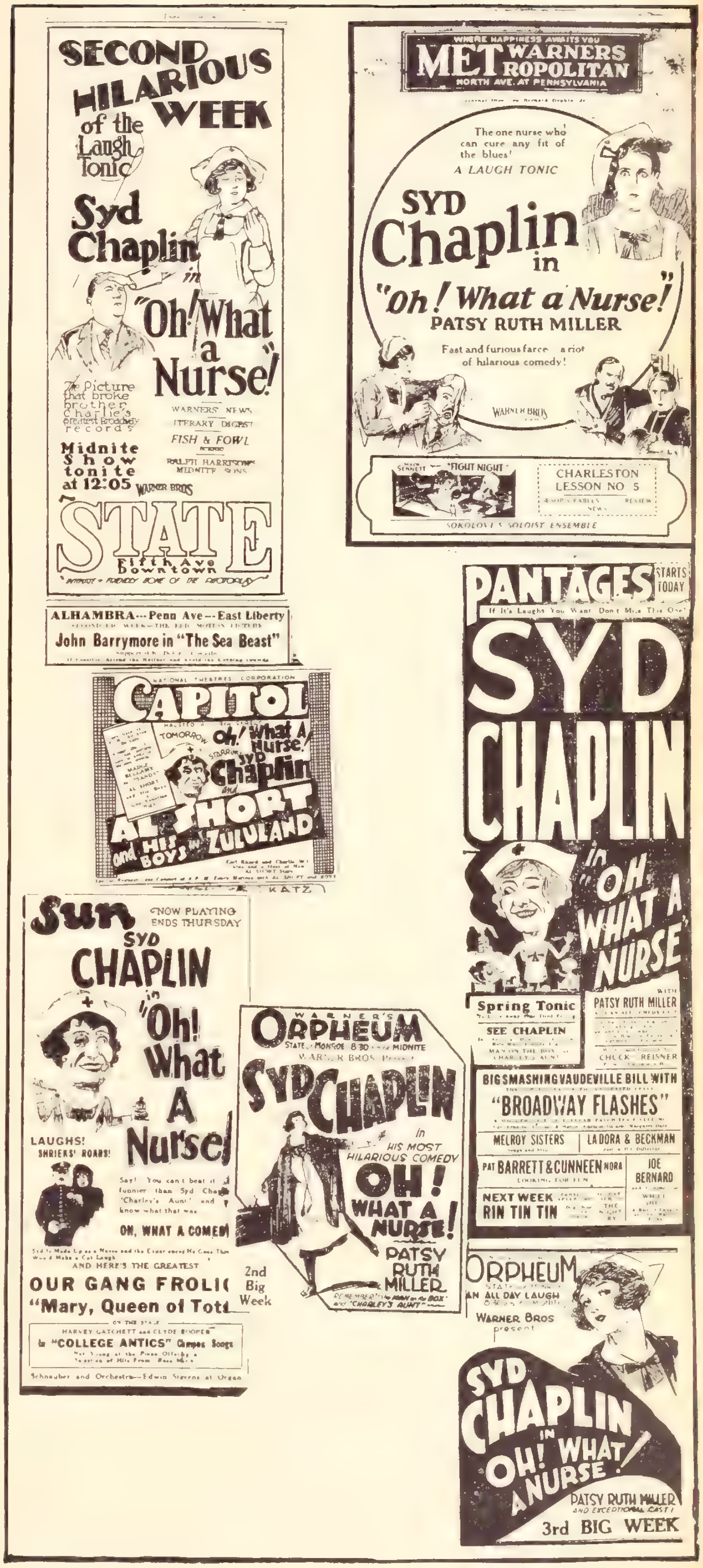
FOR SALE.—Used theatre chairs of all descriptions. Immediate shipments. Largest stock of chairs in west. The Theatre Seating Co., 845 So. State St., Chicago, Ill.

CLOTH BANNERS. — $1.40, 3 x 10 feet, 3 colors, any copy up to 15 words; one day service; sent anywhere; also Bargain Paper Banners. Associated Advertisers, 111 W. 18th Street, Kansas City, Mo.

THEATRE — 575 seats. Population 5,000. 7-room flat and store in building. Cash required $35,000. T. Wardle, Amityville, L. I.

COMPLETE MOVIE THEATRE OUTFIT.—Used only one month. Consisting projection outfit of better type. Spot lights, signs, rugs, etc. Bargain. Tweel, 4624 - 6th Ave., Brooklyn.

THEATRE FOR SALE.—New combination theatre and commercial building consisting of 800 seat theatre, five stores and sixteen apartments in manufacturing city of 15,000, sixteen miles South of Chicago loop, in Calumet District. Address A. B., Motion Picture News, 845 S. Wabash Ave., Chicago.


SECOND HILARIOUS WEEK of the Laugh Tonic
Syd Chaplin in "Oh! What a Nurse!"
The Picture that broke brother Charlie's greatest Broadway records
Midnite Show tonite at 12:05
Warner Bros
STATE Fifth Ave Downtown
WARNERS METROPOLITAN NORTH AVE. AT PENNSYLVANIA
The one nurse who can cure any fit of the blues! A LAUGH TONIC
SYD Chaplin in "Oh! What a Nurse!" PATSY RUTH MILLER
Fast and furious farce... a riot of hilarious comedy!
FIGHT NIGHT
CHARLESTON LESSON NO 5
ALHAMBRA—Penn Ave—East Liberty
John Barrymore in "The Sea Beast"
CAPITOL
Oh! What A Nurse. Syd Chaplin
AL SHORT and His BOYS in ZULULAND
Sun NOW PLAYING ENDS THURSDAY
SYD CHAPLIN in "Oh! What A Nurse!"
LAUGHS! SHRIEKS! ROARS!
OH, WHAT A COMEDY
OUR GANG FROLIC "Mary, Queen of Tots"
"COLLEGE ANTICS"
2nd Big Week
PANTAGES STARTS TODAY
SYD CHAPLIN in "OH WHAT A NURSE"
PATSY RUTH MILLER
Spring Tonic
BIG SMASHING VAUDEVILLE BILL WITH "BROADWAY FLASHES"
MELROY SISTERS
LA DORA & BECKMAN
PAT BARRETT & CUNNEEN NORA
JOE BERNARD
NEXT WEEK RIN TIN TIN
ORPHEUM
SYD CHAPLIN in HIS MOST HILARIOUS COMEDY OH! WHAT A NURSE!
PATSY RUTH MILLER
ORPHEUM AN ALL DAY LAUGH
WARNER BROS present
SYD CHAPLIN IN OH! WHAT A NURSE
PATSY RUTH MILLER
3rd BIG WEEK

The star and the hilarious quality of the comedy were effectively accented in the display advertisements used by first run theatres exploiting Warner Bros. "Oh! What a Nurse," a representative collection of which are included in the group above. Ads of the following theatres are shown: Sun, Omaha; Pantages, Los Angeles; State, Pittsburgh; Warners Metropolitan, Baltimore; Capitol, Chicago, and Orpheum, Chicago

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy release, as well as information on pictures that are coming, will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Age of Indiscretion	Special Cast	Truart (S. R.)	5800 feet	
Arizona Streak, The	Tom Tyler	F. B. O	4540 feet	April 3
Bar C Mystery, The	Phillips-MacDonald	Pathe	5 reels	
Bat, The	Special Cast	United Artists	8219 feet	Mar. 27
Beverly of Graustark	Marion Davies	M-G-M	6977 feet	May 8
Beyond All Odds	Eileen Sedgwick	Chesterfield (S. R.)	5 reels	
Blue Blazes	Pete Morrison	Universal	4659 feet	Jan. 23
Broadway Billy	Billy Sullivan	Rayart (S. R.)	5000 feet	
Chip of the Flying U	Hoot Gibson	Universal	6596 feet	Mar. 6
Combat	House Peters	Universal	6714 feet	Feb. 20
Coming and Going	Buffalo Bill, Jr	Artclass Pictures	5000 feet	
Dancing Mothers	Special Cast	Paramount	7169 feet	Feb. 27
Dangerous Virtue	Jane Novak	Lee-Bradford (S.R.)	6000 feet	
Danger Quest, The	Reed Howes	Rayart (S. R.)	5000 feet	May 8
Earth Woman, The	Alden-Bonner	Assoc. Exhib		
Forbidden Waters	Priscilla Dean	Prod. Dist. Corp	5335 feet	April 17
Gilded Highway, The	Devore-Harron	Warner Bros.	6900 feet	April 17
Happiness	Special Cast	F. B. O		
Hearts and Spangles	Wanda Hawley	Lumas Film	5980 feet	May 8
Hell's Four Hundred	Margaret Livingston	Fox		
Her Second Chance	Nilsson-Gordon	First National	7000 feet	May 8
Highbinders, The	Tilden-Daw	Assoc. Exhib		
High Steppers	Hughes-Astor	First National		
Let's Get Married	Richard Dix	Paramount	6800 feet	Mar. 13
Little Irish Girl, The	Dolores Costello	Warner Bros	6800 feet	April 10
Marriage	Special Cast	Fox		
Midnight Thieves	H. Rawlinson	A. G. Steen	5 reels	
Miss Brewster's Millions	Bebe Daniels	Paramount	6457 feet	Mar. 20
New Klondike, The	Thomas Meighan	Paramount	7445 feet	Mar. 27
Night Patrol, The	Richard Talmadge	F. B. O	6 reels	Mar. 20
Non-Stop Flight, The	Special Cast	F. B. O.	6 reels	April 17
Nutcracker, The	E. E. Horton	Assoc. Exhib.	6 reels	April 17
Other Women's Husbands	Blue-Prevost	Warner Bros	6700 feet	April 3
Out of the Storm	Logan-Burns	Tiffany (S.R)	7000 feet	May 1
Red Dice	Rod La Rocque	Prod. Dist. Corp	6 reels	April 3
Roaring Forties, The	Special Cast	Jans (S.R.)		
Sap, The	Kenneth Harlan	Warner Bros	5500 feet	
Sea Horses	Special Cast	Paramount	6671 feet	Feb. 27
Secret Orders	Evelyn Brent	F. B. O	5506 feet	Mar. 27
Siberia	Special Cast	Fox	6950 feet	April 24
Six Shooting Romance	Jack Hoxie	Universal	4869 feet	Jan. 30
Social Celebrity, A	Adolphe Menjou	Paramount	6025 feet	May 8
Taxi Mystery, The	Roberts-Agnew	Gingsberg (S.R.)	5052 feet	
Test of Donald Norton	George Walsh	Chadwick		
Tramp, Tramp, Tramp	Harry Langdon	First National	5830 feet	April 10
Unknown Dangers	Frank Merrill	Hercules (S.R.)	4700 feet	
Untamed Lady, The	Gloria Swanson	Paramount	6132 feet	Mar. 27
Vanishing Hoofs	Wally Wales	Artclass Pictures	5000 feet	
Whispering Smith	H.B.Warner-L.Rich	Prod. Dist. Corp		
Winning the Futurity	Landis-C. Horton	Chadwick		
Yellow Fingers	Olive Borden	Fox	5594 feet	April 10

APRIL

Feature	Star	Distributed by	Length	Reviewed
Ace of Hearts	Special Cast	Fox		
Among Those Present	Harold Lloyd (Reissue)	Assoc. Exhib.		
Bells, The	Lionel Barrymore	Chadwick		
Big Show, The	Lowell-Russell	Assoc. Exhib	6 reels	May 15
Blind Goddess, The	Special Cast	Paramount	7249 feet	April 3
Border Sheriff, The	Jack Hoxie	Universal	4440 feet	Mar. 13
Broadway Gallant, The	Richard Talmadge	F. B. O.		
Brown of Harvard	Jack Pickford	M-G-M	7600 feet	May 8
Crown of Lies, The	Pola Negri	Paramount	5 reels	Mar. 27
Dangers of a Great City	Special Cast	Fox		
Desert Gold	Special Cast	Paramount	6900 feet	Mar. 20
Early to Wed	M. Moore-K. Perry	Fox	5912 feet	May 15
Fighting Boob, The	Bob Custer	F. B. O	5000 feet	May 1
Fighting Shadows	Leo Maloney	Clarion Photoplays	4900 feet	
Fighting Thorobreds	Billy Sullivan	Rayart (S.R.)	5000 feet	
Flames	Valli-O'Brien	Assoc. Exhib		
For Heaven's Sake	Harold Lloyd	Paramount	5356 feet	April 24
Hello, New York	Pringle-Sherman	First National		
Hidden Way, The	Mary Carr	Assoc. Exhib		
Kiki	Norma Talmadge	First National	8299 feet	April 17
Lucky Lady, The	Special Cast	Paramount		
Mike	Sally O'Neill	M-G-M		Jan. 23
Mlle. Modiste	Corrine Griffith	First National	7 reels	May 15
Old Loves and New	L. Stone-B. Bedford	First National	6500 feet	April 24
Paris At Midnight	Special Cast	Prod. Dist. Corp.	6995 feet	May 8
Racing Blood	Special Cast	Lumas Film		
Runaway, The	Special Cast	Paramount	6 reels	May 8
Rustlers Ranch	Art Acord	Universal	5230 feet	April 24
Rustling for Cupid	George O'Brien	Fox		
Sandy	Madge Bellamy	Fox	7850 feet	April 24
Savage, The	Ben Lyon	First National		
Sea Beast, The	John Barrymore	Warner Bros	9975 feet	
Seventh Bandit, The	Harry Carey	Pathe	6 reels	Mar. 27
Silence	Warner-Reynolds	Prod. Dist. Corp		
Silken Shackles	Irene Rich	Warner Bros	6061 feet	May 10
Sir Lumberjack	Lefty Flynn	F. B. O	5129 feet	April 8
Somebody's Mother	Mary Carr	Rayart (S.R.)	6000 feet	
Starlight's Revenge	Jack Perrin	Rayart (S.R.)	5000 feet	
Streets of Sin		Fox		
That's My Baby	Douglas MacLean	Paramount	6805 feet	April 24
Tony Runs Wild	Tom Mix	Fox		
Tramp, Tramp, Tramp	Harry Langdon	First National	5830 feet	April 10
Twin Triggers	Buddy Roosevelt	Artclass Pictures	4800 feet	
Volga Boatman, The	Special Cast	Prod. Dist. Corp	10050 feet	May 1
Watch Your Wife	Virginia Valli	Universal	6980 feet	Feb. 27
Western Trails	Bill Patton	Chesterfield (S.R.)	5 reels	
Wild To Go	Tom Tyler	F. B. O	4570 feet	May 8

MAY

Feature	Star	Distributed by	Length	Reviewed
Black Paradise	M. Bellamy–E. Lowe	Fox		
Boob, The	George K. Arthur	M-G-M		
Carnival Girl, The	Mack-Forrest	Assoc. Exhib.		
Chasing Trouble	Pete Morrison	Universal	5 reels	
Footloose Widow, The	Irene Rich	Warner Bros		
Glennister of the Mounted	Lefty Flynn	F. B. O		
Hands Across the Border	Fred Thompson	F. B. O		
Hell Bent fer Heaven	Dorothy Devore	Warner Bros	6578 feet	May 15
Honeymoon Express, The	M. Moore-Devore	Warner Bros		
Impostor, The	Evelyn Brent	F. B. O	5457 feet	May 15
Isle of Retribution, The	Lilian Rich	F. B. O	6388 feet	May 22
It's the Old Army Game	W. C. Fields	Paramount		
Jade Cup, The	Evelyn Brent	F. B. O		
Looking for Trouble	Jack Hoxie	Universal	4362 feet	
Love Thief, The	Norman Kerry	Universal		
Lovey Mary	B. Love-W. Haines	M-G-M		
Man Four Square	Buck Jones	Fox	4744 feet	May 22
Man From Oklahoma	Jack Perrin	Rayart (S.R.)	5000 feet	
Masquerade Bandit, The	Tom Tyler	F. B. O		
Money Talks	Windsor-Moore	M-G-M	6 reels	May 22
Morganson's Finish	Special Cast	Tiffany (S.R.)	7500 feet	
My Old Dutch	O'Malley-MacAvoy	Universal	7750 feet	May 8
Palm Beach Girl, The	Bebe Daniels	Paramount		
Pals in Paradise	Special Cast	Fox		
Paris	C. Ray-J. Crawford	M-G-M		
Perils of the Coast Guard	Special Cast	Rayart (S.R.)		
Phantom Bullet, The	Hoot Gibson	Universal		
Poor Girl's Romance	Short-Hale	F. B. O.		
Prince of Pilsen, The	Special Cast	Prod. Dist. Corp	6300 feet	April 24
Racing Romance	Reed Howes	Rayart (S.R.)	5000 feet	
Rainmaker, The	Collier-Hale	Paramount		
Ranson's Folly	Richard Barthelmess	First National		
Sally in Our Alley	Mary Philbin	Universal		
Secret Spring, The	Special Cast	Paramount		
Shadows of Chinatown	Kenneth MacDonald	Bud Barsky (S.R.)	5000 feet	
Shamrock Handicap, The	Special Cast	Fox		
Shipwrecked	S.Owen-J.Schildkraut	Prod. Dist. Corp		
Sign of the Claw	Peter the Great (dog)	Lumas Film	5925 feet	
Skinner's Dress Suit	Denny-La Plante	Universal		
Social Highwayman, The	Harron-Miller	Warner Bros		
Still Alarm, The	Special Cast	Universal	7406 feet	Jan. 16
Take a Chance	Richard Dix	Paramount		
The Set Up	Art Acord	Universal	4600 feet	Mar. 27
Three Weeks in Paris	Moore-Devore	Warner Bros	6050 feet	May 8
Unknown Soldier, The	Mack-De La Motte	Prod. Dist. Corp		
Valley of Bravery, The	Bob Custer	F. B. O		
Wet Paint	Raymond Griffith	Paramount		
Wilderness Woman, The	Pringle-Sherman-Conklin	First National	6 reels	May 22
Windjammer, The	Billy Sullivan	Rayart (S.R.)	5000 feet	
Wise Guy, The	James Kirkwood	First National		

JUNE

Feature	Star	Distributed by	Length	Reviewed
Call of the Klondike, The	Special Cast	Rayart (S.R.)		
Deer Drive, The	Special Cast	Paramount		
Dice Woman, The	Priscilla Dean	Prod. Dist. Corp		
Ella Cinders	Colleen Moore	First National		
Escape, The	Pete Morrison	Universal	4283 feet	
Eve's Leaves	Leatrice Joy	Prod. Dist Corp	6754 feet	May 15
Fighting Buckaroo, The	Buck Jones	Fox	5096 feet	May 15
Frontier Trail, The	Harry Carey	Pathe	6 reels	
Gentle Cyclone, The	Buck Jones	Fox		
Good and Naughty	Pola Negri	Paramount		
Grass		Paramount		Mar. 7,'25
Hard Boiled	Tom Mix	Fox		
Hero of the Big Snows, A	Rin-tin-tin (dog)	Warner Bros		
Lodge in the Wilderness		Tiffany (S.R.)	7000 feet	
Love Thief, The	Norman Kerry	Universal		
Manhood	Special Cast	Fox		
Miss Nobody	Anna Q. Nilsson	First National		
One Punch O'Day	Billy Sullivan	Rayart (S.R.)	5000 feet	
Passionate Quest, The	Marie Prevost	Warner Bros		
Road to Mandalay, The	Lon Chaney	M-G-M		
Rolling Home	Reginald Denny	Universal		
Scrappin' Kid, The	Art Acord	Universal	4664 feet	Dec. 5, '25
Self Starter, The	Reed Howes	Rayart (S.R.)	5000 feet	
Sporting Lover, The	Conway Tearle	First National		
Sweet Daddies	Special Cast	First National		
That Certain Party	Ramon Navarro	M-G-M		
Up In Mabel's Room	M. Prevost-H. Ford	Prod.Dist. Corp.		
Volcano	Bebe Daniels	Paramount		
Yellow Contraband	Leo Maloney	Clarion Photoplays	4900 feet	

JULY

Feature	Star	Distributed by	Length	Reviewed
Bachelor Brides	Rod La Roque	Prod. Dist. Corp		
Dangerous Dude, The	Reed Howes	Rayart (S.R.)	5000 feet	
Savage, The	B. Lyon-M. McAvoy	First National		
Sinister Detail, The	KennethMacDonald	Bud Barsky (S.R.)	5000 feet	

AUGUST

Feature	Star	Distributed by	Length	Reviewed
Delicatessen	Colleen Moore	First National		
Into Her Kingdom	Corrine Griffith	First National		
Last Frontier, The	Boyd-De La Motte	Prod. Dist. Corp		
Pals First	Hughes-Del Rio	First National		

Comedy Releases

Title	Star	Distributed by	Length	Reviewed
A-1 Society		Fox		
Alpine Flapper, The	"Aesop Fables"	Pathe	1 reel	
All's Well That Ends Well	A. Vaughan-L. Kent			
Al's Troubles	Al Alt	Universal	2 reels	Mar. 13
Are Crooks Dishonest? (Re-issue)	Harold Lloyd	Pathe		
Atta Boy	Monty Banks	Pathe		
At Home	"Our Gang"	Pathe	2 reels	
Babes in the Jungle	"O. Henry	Fox		
Baby Clothes	"Our Gang"	Pathe	2 reels	April 24
Bear Cats	"Big Boy"	Educational	2 reels	
Beauty Parlor, A	"Fat Men"	F. B. O	2 reels	
Bedtime Story, A	Arthur Lake	Universal	1 reel	
Big-Hearted Fish, A	Aesop Fables.	Pathe	1 reel	April 10
Big Idea, The	Snub Pollard	Pathe (Reissue)	1 reel	
Big Retreat, The	"Aesop Fables"	Pathe	1 reel	
Bill Grim's Progress (Series)	M. Morris-J. Luden	F. B. O		
Black and Blue Eyes		F. B. O		
Broken China	Bobby Vernon	Educational	2 reels	May 8
Bumper Crop, The	"Aesop Fables"	Pathe	1 reel	
Buster Be Good	Trimble-Turner	Universal	2 reels	
Buster's Heart Beat	Trimble and Dog	Universal	2 reels	
Buster's Hunting Party	Trimble and Dog	Universal	2 reels	
Buster's Mix-Up	Trimble-Turner	Universal	2 reels	April 24
Buster's Sky Rocket	Trimble and Dog	Universal	2 reels	April 24
Camel's Hump		F. B. O	1 reel	
Carry of the Chorus (Series)		Red Seal	2 reels	
Caught in the Act	Laymon-Dorety	Tennek Film	2 reels	
Chase Yourself	Jimmie Adams	Educational	2 reels	
Circus Day	Billy Bevan	Pathe	2 reels	Mar. 13
College Yell, The	Neely Edwards	Universal	1 reel	
Complete Life, The	"O. Henry"	Fox		
Comrades-in-Work	Mabel Normand	Pathe		
Count Your Change (Re-issue)	Harold Lloyd	Pathe		
Couple of Skates, A	Neely Edwards	Universal	1 reel	
Creeps	Archer-Dunham	Educational	2 reels	
Crowned Prince, The	Neely Edwards	Universal	1 reel	May 22
Dancing Daddy	Jack Duffy	Educational	2 reels	April 10
Dinky Doodle in Egypt	"Cartoon"	F. B. O	1 reel	May 22
Dinky Doodle in the Wild West	"Cartoon"	F. B. O		
Dizzy Daddies	Jimmie Finlayson	Pathe	2 reels	Mar. 20
Don Key-Son of a Burro	Holmes-Davidson	Pathe	2 reels	
Do Your Duty	Snub Pollard	Pathe	1 reel	
Dog Shy	Charles Chase	Pathe	2 reels	
Dumb Friend, A	Arthur Lake	Universal	1 reel	Feb. 13
Dumb Luck	"The Gumps"	Universal	2 reels	
Egged On		F. B. O.	2 reels	
Eight Cylinder Bull		Fox	2 reels	
Family Picnic, The	"Helen and Warren"	Fox	2 reels	
Farm Hands	"Aesop Fables"	Pathe	1 reel	May 22
Felix the Cat Braves the Briny	"Cartoon"	Educational	1 reel	
Felix the Cat in a Tale of Two Kittens	"Cartoon"	Educational	1 reel	
Felix the Cat in School Days	"Cartoon"	Educational	1 reel	
Felix the Cat Laughs It Off	"Cartoon"	Educational	1 reel	Mar. 27
Felix the Cat Misses His Cue	"Cartoon"	Educational	1 reel	May 15
Felix the Cat Rings the Ringer	"Cartoon"	Educational	1 reel	
Felix the Cat Scoots Thru Scotland	"Cartoon"	Educational	1 reel	
Felix the Cat Uses His Head	"Cartoon"	Educational	1 reel	May 8
Felix the Cat Weathers the Weather	"Cartoon"	Educational	1 reel	
Fight Night	Billy Bevan	Pathe	2 reels	May 15
Fire Fighter, The	"Aesop Fables"	Pathe	1 reel	
Flivver Vacation, A	Eddie Gordon	Universal	2 reels	April 3
Flying Wheels	Wanda Wiley	Universal	2 reels	Mar. 6
Fly Time	"Aesop Fables"	Pathe	2 reels	
Fool's Luck	Lupino Lane	Educational	2 reels	April 3
Fraternity Mixup, A	Alice Ardell	F. B. O	2 reels	
Fresh Faces	Walter Hiers	Educational	2 reels	
From the Cabby's Seat	"O. Henry"	Fox	2 reels	
Ghost of Folly	Alice Day	Pathe	2 reels	May 15
Gimme Strength	Jimmie Adams	Educational	2 reels	
Going Crazy	Lige Conley	Educational	2 reels	
Golf Bug, The	Paul Parrott	Pathe (Reissue)	1 reel	
Haunted Heiress, A	Edna Marian	Universal	2 reels	May 22
Hearts for Rent	Arthur Lake	Universal	1 reel	
Heavy Parade, The	"Fat Men"	F. B. O.		
He Forget to Remember	Clyde Cook	Pathe	2 reels	
Help Wanted	Charles Puffy	Universal	1 reel	May 1
Hard to Hold	Laymon-Dorety	Tennek Film	2 reels	
Haunted Heiress, A	Edna Marian	Universal	2 reels	
Hayfoot, Strawfoot	Bevan-Clyde	Pathe	2 reels	April 24
Hearts and Showers	"Aesop Fables"	Pathe	1 reel	
Hired and Fired	Paul Parrott	Pathe	1 reel	
His Private Life	Lupino Lane	Educational	2 reels	
His Taking Ways	Al St. John	Bischoff (S.R.)	2 reels	
Hitching Up	Walter Hiers	Educational	2 reels	
Hold 'er Sheriff	Cliff Bowes	Educational	1 reel	
Home Cured	Johnny Arthur	Educational	2 reels	Mar. 27
Honeymoon Feet	"Fat Men"	F. B. O	2 reels	
Honeymooning With Me	Charles King	Universal	2 reels	
Hooked at the Altar	Ralph Graves	Pathe	2 reels	
Hug Bug, The	Glenn Tryon	Pathe	2 reels	Mar. 13
Hurricane, The	Alice Ardell	F. B. O	2 reels	
It's the Gate	"Cartoon"	Red Seal	1 reel	May 1
Kicked Out (Re-issue)	Harold Lloyd	Pathe		
Ko-Ko at the Circus	"Cartoon"	Red Seal	1 reel	Mar. 27
Lafayette Where Are We?	Shields-Arthur	Fox		
Lickpenny Lover, A	"O. Henry"	Fox	2 reels	
Light Houskeeping	Lige Conley	Educational	2 reels	Mar. 20
Lightning Slider, The	A. Vaughan-L. Kent	F. B. O	2 reels	May 22
Little Parade, The	"Aesop Fables"	Pathe	1 reel	
Liquid Dynamite	"Aesop Fables"	Pathe	1 reel	May 22
Love's Hurdle	Charles King	Universal	2 reels	May 15
Love Sundae, A	Alice Day	Pathe	2 reels	
Long Fliv the King	Charles Chase	Pathe	2 reels	
Madame Mystery	Bara-Finlayson	Pathe	2 reels	
Mad Racer, The	"Van Bibber"	Fox	2 reels	May 8
Meet My Dog	Bowes-Vance	Educational	1 reel	
Meet My Girl	Ralph Graves	Pathe	2 reels	Mar. 13
Merry Blacksmith, The	"Aesop Fables"	Pathe	1 reel	
Min's Away	"The Gumps"	Universal	2 reels	
Monkey Business	"Our Gang"	Pathe	2 reels	Mar. 27
Mortgaged Again	Arthur Lake	Universal	1 reel	
Movie Madness	Edna Marian	Universal	2 reels	
Moving Day	Cooley-Perry	Fox	2 reels	Mar. 6
Mr. Cinderella	Johnny Arthur	Educational	2 reels	
Mum's the Word	Charles Chase	Pathe	2 reels	May 15
Muscle Bound Music		Pathe	2 reels	
Nervous Moments	Ralph Graves	Pathe	2 reels	
Never Too Old		Pathe		
Newlyweds and Their Baby, The	(Series)	Universal		
Nobody's Business	Lloyd Hamilton	Educational	2 reels	April 24
Nothing Matters	Ham Hamilton	Educational	2 reels	
Number One Society, A	"East Side, West Side"	Fox		
Old War Horse, The		Pathe	1 reel	April 10
On Thin Ice	"Mutt & Jeff"	Short Film Syn	1 reel	Mar. 6
Oo-La-La	Bobby Vernon	Educational	2 reels	
Optimist, The	Charles Puffy	Universal	1 reel	May 22
Ostrich Plumes, The	"Cartoon"	F. B. O	1 reel	May 22
Over There	Al Joy		2 reels	
Painless Pain	Wanda Wiley	Universal	2 reels	May 8
Papa's Pest	Burns-Steadman	Educational	2 reels	
Pawnshop Politics		Fox	2 reels	
Phoney Express, The	Charles Puffy	Universal	1 reel	Mar. 13
Playing the Swell	Wanda Wiley	Universal	2 reels	May 22
Polar Baron, The	Cameron Shields	Fox	2 reels	May 1
Puppy Lovetime	Alice Day	Pathe	2 reels	
Quick Service	Cliff Bowes	Educational	1 reel	Mar. 20
Radio Mad	Lymon-Dorety	Tennek Film	2 reels	
Raggedy Rose	Mabel Normand	Pathe		
Rah, Rah, Heidelberg	"Van Bibber"	Fox	2 reels	
Rain and Shines	Al St. John	Bischoff	2 reels	
Reported, The	"Van Bibbers"	Fox	2 reels	
Ring Up the Curtain (Re-issue)	Harold Lloyd	Pathe		
Rough and Ready Romeo	"Aesop Fables"	Pathe	1 reel	May 1
Say It With Babies	Glenn Tryon	Pathe	2 reels	
Say It With Love	Edna Marian	Universal	2 reels	
Scared Stiff	Holmes-Cook	Pathe	2 reels	May 1
Scratching Through	Cliff Bowes	Educational	1 reel	April 24
Separated Sweethearts	Arthur Lake	Universal	1 reel	May 15
She's a Prince		F. B. O		
She's My Cousin	Charles King	Universal	2 reels	May 15
Shootin' Fool, The	"Aesop Fables"	Pathe	1 reel	May 15
Shore Shy	Dooley-Joyce	Educational	2 reels	
Skating Instructors	"Mutt and Jeff"	Short Film Syn	1 reel	
Sky Bound	Al St. John	Educational	2 reels	
Smouldering Tires	A. Vaughan-L. Kent	F. B. O	2 reels	May 15
Social Triangle, A	"O. Henry"	Fox	2 reels	May 22
Sock Me To Sleep	A. Vaughan-L. Kent	F. B. O.		
Somebody's Wrong	Bowes-Newman	Educational	1 reel	
So This Is Paris	Neely Edwards	Universal	1 reel	
Spanish Love	"Aesop Fables"	Pathe	1 reel	Mar. 13
Spanking Breezes	Alice Day	Pathe	2 reels	Mar. 20
Step Lively (Re-issue)	Harold Lloyd	Pathe		
Swat the Crook (Re-issue)	Harold Lloyd	Pathe		
Swell Affair, A	Arthur Lake	Universal	1 reel	
Swimming Instructor, The	"Van Bibber"	Fox		
Take the Air	Paul Parrott	Pathe (Reissue)	1 reel	
Taking the Heir	Charles Puffy	Universal	1 reel	April 3
Till We Eat Again	Bobby Vernon	Educational	2 reels	
Tin Ghost, The	Lige Conley	Educational	2 reels	May 8
Tonight's the Night	Bowes-Bradley	Educational	1 reel	May 1
Too Many Babies	Darling-King	Universal	2 reels	May 8
Too Many Relations	"Helen and Warren"	Fox	2 reels	May 15
Tune Up	Charles Puffy	Universal	1 reel	Mar. 6
Twin Sisters	Wanda Wiley	Universal	2 reels	
Two Lips in Holland		Fox	2 reels	
Ukelele Shieks	Glenn Tryon	Pathe	2 reels	April 10
Uncle Tom's Uncle	"Our Gang"	Pathe	2 reels	
Uncovered Wagon, The		Pathe	1 reel	May 15
Up in the Air	"Aesop Fables"	Pathe	1 reel	
Wandering Willies		Pathe	2 reels	April 3
What A Life	Frank Davis	Educational	1 reel	
What Happened to Jane (Series)		Universal		
What'll You Have?	Charles King	Universal	2 reels	May 22
When Hell Froze Over	"Mutt and Jeff"	Short Film Syn	1 reel	Feb. 20
Where's My Baby	Neely Edwards	Universal	1 reel	May 1
Whiskering Chorus	A. Vaughan-L. Kent	F. B. O		
Whoa Emma	Jimmie Adams	Educational	2 reels	April 3
Who's Boss?	Cliff Bowes	Educational	1 reel	
Who's My Wife	Lige Conley	Educational	2 reels	
Wife Tammers	Cook-L. Barrymore	Pathe	2 reels	April 3
Wireless Lizzie	Walter Hiers	Educational	2 reels	Mar. 13
Wisecrackers (Series)	Short-Withers	F. B. O		
Wise Quacker, The	Eddie Gordon	Tennek Film	2 reels	
Yankee Doodle Duke, A	Ralph Graves	Pathe	2 reels	
Yearning for Love	Wanda Wiley	Universal	2 reels	April 3

Short Subjects

Title	Star	Distributed by	Length	Reviewed
American Today (Variety)		Fox	1 reel	
Animated Hair Cartoons (Series)		Red Seal	1 reel	
Angelus, The		Cranfield & Clarke	2 reels	April 24
Aphrodite (Novelty)		Service Film	1 reel	
Bar-C Mystery (Serial)		Pathe	10 episodes	
Beasts of the Veldt		Chesterfield	2 reels	
Bed Time Stories		Sierra Pictures	2 reels	
Belgium Today (Variety)		Fox	1 reel	
Burkhardt's Plastic Films, No. 1		Tiffany	2 reels	May 15
Burkhardt's Plastic Films, No. 2		Tiffany	2 reels	May 15
Canary Islands (Variety)		Fox	1 reel	May 15
Canary Islands (Variety)		Fox	1 reel	
Casey of the Coast Guard (Serial)		Pathe	10 episodes	Feb. 20
Charleston Films		Cranfield & Clarke	4 half reels	May 1
Dancing Around the World (Variety)		Fox	1 reel	
Death Ray, The (Novelty)		Cranfield & Clarke	1 reel	
Desperate Dan (Mustang)		Universal	2 reels	May 1
Dixie Doodle (Sportlight)		Pathe	1 reel	Mar. 27
Doctor, The (Famous Paintings)		Cranfield & Clarke	2 reels	
Egypt		F. B. O.		
Emergency Man, The	Edmund Cobb	Universal	2 reels	May 15
Every Picture Tells a Story		Cranfield & Clarke	1 reel	
Fade Away Foster (Mustang)		Universal	2 reels	May 1
Film Facts (Series)		Red Seal	1 reel	
Fire Barrier (Mustang)		Universal	2 reels	
Flashes of the Past		Pathe	2 reels	
Frame Up, The (Mustang)		Universal	2 reels	May 22
From A to Z Thru Filmdom (Hodge Podge)		Educational	1 reel	

Title	Star	Distributed by	Length	Reviewed
Fugutive Futerise (Novelty)		Cranfield & Clarke	1 reel	
Gems of the Screen (Series)		Red Seal	1 reel	
Giggles (Novelty Series)		Tennek Film	1 reel	
Glory or Dollars (Sportlight)		Pathe	1 reel	
Green Archer, The (Serial)		Pathe		
Grinning Fists (Mustang)		Universal	2 reels	
Gunless Bad Man, The (Mustang)		Universal	2 reels	
Happy Hunting Grounds (Sportlight)		Pathe	1 reel	
Has Anybody Here Seen Kelly		Red Seal	1 reel	Mar. 6
Heavens Above (Novelty)		Service Film	1 reel	
Her First Night in a Beauty Parlor		Cranfield & Clarke	2 reels	
Hero Land (Color Novelty)		Service Film	1 reel	
Heroes of the Sea		Cranfield & Clarke	1 reel	
Hia Pal... Fearless (Dog)		Chesterfield	2 reels	
Homeless Husbands' Land (Novelty)		Short Film	1 reel	
Honeymoon Cruises		Tennek Film	1 reel	
Howe's Hodge Podge, 709		Educational	1 reel	May 1
Ice Cold Cocos		Pathe	2 reels	
India Tea		Pathe	1 reel	May 22
Inside Dope, The (Sportlight)		Pathe	1 reel	May 1
International Detective Stories		Tennek Film	2 reels	
Keeping 'Em Guessing (Series)		Red Seal	1 reel	
King of the Beasts (Cartoon)		F. B. O.		
Ko Ko Song Car-Tunes (Series)		Red Seal	1 reel	
Jungle Heroine, A		Chesterfield	2 reels	
Jungle Tragedy, A		Chesterfield	2 reels	
Land Boom, The ("Aesop Fables")		Pathe	1 reel	
Land of Rivers (Scenic)		Service Film	1 reel	
Last Man, The		Chesterfield	2 reels	
Leaps and Bounds (Sportlight)		Pathe	1 reel	Mar. 13
Lest We Forget		Educational	1 reel	May 1
Let's Go Fishing		Cranfield & Clarke	1 reel	
Let's Paint		Cranfield & Clarke	1 reel	
Lightning Hutch (Serial)		Arrow Film		
Lion Charge, The		Cranfield & Clarke	1 reel	May 22
Lion's Mate, The		Chesterfield	2 reels	
Lizzie's Last Lap (Novelty)		Cranfield & Clarke	1 reel	
Love Fighter.. Fearless (Dog)		Chesterfield	2 reels	
Marvels of Motion (Series)		Red Seal	1 reel	
Menace of the Alps, The		Universal	1 reel	Mar. 27
Mother, The (Famous Paintings)		Cranfield & Clarke	2 reels	May 22
Mountain Molly O (Mustang)		Universal	2 reels	
Mountain of the Law, The (Variety)		Fox	1 reel	
MyOld Kentucky Home (Song Car-tune)		Red Seal	1 reel	April 10
Neptune'sDomain (Hodge Podge)		Educational	1 reel	
Nervous Moments (Sportlight)		Pathe	1 reel	May 1
Off Shore Trails (Variety)		Fox	1 reel	
One Wild Time (Mustang)		Universal	2 reels	
Outlaw Love (Mustang)		Universal	2 reels	
Out of the Inkwell (Series)		Red Seal	1 reel	
Pathe Review, No. 19		Pathe	1 reel	May 15
Pathe Review, No. 20		Pathe	1 reel	May 22
Pathe Review, No. 21		Pathe	1 reel	May 22
Peeking at the Planets (Hodge Podge)		Educational	1 reel	
Planting Season, The (Sportlight)		Pathe	1 reel	
Poland—A National Reborn (Variety)		Fox	1 reel	
Quick on the Draw (Mustang)		Universal	2 reels	
Radio Detective, The (Serial)		Universal	10 episodes	
Reelviews (Series)		Red Seal	1 reel	
Rescue, The (Mustang)		Universal	2 reels	
Ridin' For Love (Mustang)		Universal	2 reels	
Revolutions per Minute (Sportlight)		Pathe	1 reel	
Rustler's Secret, The (Mustang)		Universal	2 reels	
Scotty of the Scouts (Serial)		Rayart (S. R.)		
Searchlight (Series)		Red Seal	1 reel	
Sketch Book		Pathe		
Sky Skidder, The (Serial)		Bischoff	10 episodes	
Snowed In		Pathe		
Songs of Central Europe (Melody Lines)		Pathe	1 reel	
Songs of England (Melody Series)		Pathe	1 reel	Feb. 6
Songs of Scotland (Melody Series)		Pathe	1 reel	Feb. 6
Songs of the Northern States		Pathe	1 reel	
Soul of the Cypress		Red Seal	1 reel	F.b. 27
String of Diamonds... Fearless (Dog)		Chesterfield	2 reels	
St. Pauls		Cranfield & Clarke	1 reel	
Swat the Crook (Harold Lloyd)		Pathe (Reissue)	1 reel	
Sweden Today (Variety)		Fox	1 reel	May 15
Tin Bronc, The (Mustang)		Universal	2 reels	
Trapped (Mustang)		Universal	2 reels	
Trails of the Gods		Cranfield & Clarke	1 reel	
Tramp, Tramp the Boys Are Marching		Red Seal	1 reel	May 1
Tulip Land		Cranfield & Clarke	1 reel	
Vanishing Millions (Serial)		Sierra Pictures		
Vision, The		Educational	2 reels	May 22
Whirlwinds (Series)		F. B. O.		
Wild America (Variety)		Fox	1 reel	May 22
Wire Tigers, The		Chesterfield	2 reels	
Where the Silver River Gleams		Cranfield & Clarke	1 reel	
Winking Idol, The (Serial)		Universal	10 episodes	Mar. 20
Wolf, The... Fearless (Dog)		Chesterfield	2 reels.	
Wonder Book Series		Short Film	1 reel	
Wonderful Water		Service Film Corp	1 reel	May 1
Wooden Shoes		Cranfield & Clarke	1 reel	Dec. 12

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
30 Below Zero	Buck Jones	Fox		
Accused	Special Cast	Inde. Film	5000 feet	Jan. 16
Ace High	Hoot Gibson	Universal		
Ace of Cads	Adolphe Menjou	Paramount		
Across the Pacific	Monte Blue	Warner Bros		
Almost a Lady	Marie Prevost	Prod. Dist. Corp.		
Aloma of the South Sea	Gilda Gray	Paramount		
Altars of Desire	M. Murray-C. Tearle	M-G-M		
Amateur Gentleman, The	Dick Barthelmess	First National		
An American Tragedy		Paramount		
Annie Laurie	Lilian Gish	M-G-M		
Another Woman's Life	Mary Philbin	Universal		
Aristocrat, The		Famous Attractions		
Arizona Nights	Fred Thomson	F. B. O		
Arizona Whirlwind, The	Bill Cody	Assoc. Exhib		
Ashes	Corinne Griffith	First National		
Atlantis		First National		
Auctioneer, The	George Sidney	Fox		
Autocrat, The		Paramount		
Avenger, The	Bob Custer	F. B. O		
Back Slapper, The	Special Cast	M-G-M		
Bad Habits	Special Cast	Astor Dist. (S.R.)		
Bandits of the Air	Al Wilson	Assoc. Exhib		
Bankrupt		Ginsberg-Kann		
Bardelys the Magnificent	John Gilbert	M-G-M		
Barrier, The	Special Cast	M-G-M	6480 feet	April 3
Barriers of Fire	Monte Blue	Warner Bros		
Battling Butler	Buster Keaton	M-G-M		
Beau Geste		Paramount		
Beauty	Special Cast	M-G-M		
Beauty and the Beast	Coleman-Banky	United Artists		
Bed and Board	Doris Kenyon	First National		
Behind the Lines	Sandow (Dog)	Assoc. Exhib		
Behind the Screen	Special Cast	M-G-M		
Behind the Wheel	Priscilla Dean	Prod. Dist. Corp		
Beloved Enemy, The	Boyd-Goudal	Prod. Dist. Corp		
Ben Hur	Special Cast	M-G-M	12000 feet	Jan. 16
Better 'Ole, The	Syd Chaplin	Warner Bros		
Beware of Widows	Laura La Plante	Universal		
Beyond the Trail	Bill Patton	Chesterfield-(S.R.)		5 reels
Bigger Than Barnum's	G. O'Hara-V. Dana	F. B. O.		
Bigger They Are, The	George O'Hara	F. B. O		
Big Gun, The	Special Cast	Universai		
Big Night, The	Laura La Plante	Universal		
Big Parade, The	John Gilbert	M-G-M	12550 feet	Nov. 28
Bitter Apples	Monte Blue	Warner Bros.		
Black Pirate, The	Douglas Fairbanks	United Artists	8200 feet	Mar. 20
Black Diamond Express, The	Monte Blue	Warner Bros		
Black Ivory		Warner Bros		
Blarney	R. Adoree-R. Graves	M-G-M		
Blazing Courage	Buffalo Bill, Jr	Assoc. Exhib		
Blond Saint, The		First National		
Border Thunderbolt, The	Bill Cody	Assoc. Exhib		
Born to Battle	Tom Tyler	F. B. O	5100 feet	Feb. 13
Boy Friend, The	J. Harron-M. Day	M-G-M		
Branded	Bob Custer	F. B. O.		
Breed of the Sea		F. B. O		
Broadway Drifter, A		Assoc. Exhib		
Broken Hearts	M. Schwartz-L. Lee	Jaffe Art Film (S.R.)	7500 feet	Mar. 20
Broken Hearts of Hollywood	Special Cast	Warner Bros		
Brute, The	Monte Blue	Warner Bros.		
Buckaroo Kid, The	Hoot Gibson	Universal		
Burning Bridges	Harry Carey	Pathe		
Butterflies in the Rain	Laura La Plante	Universal		
Callahans and the Murphys, The		M-G-M		
Call in the Night, A		Truart (S.R.)	5000 feet	
Call of the Wilderness	Sandow (Dog)	Assoc. Exhib		
Cancelled Debt, The	Special Cast	Ginsberg-Kann		
Captain Salvation		M-G-M		
Cat's Pajamas, The	Bronson-Cortez	Paramount		
Charity Ball, The		M-G-M		
Charleston Kid, The		First National		
Cheating Danger	Dick Talmadge	Universal		
Chic Chick, The	Alberta Vaughan	F. B. O		
Christine of the Bip Tops	Special Cast	Ginsberg-Kann		
Cigarette Maker's Romance, The	Special Cast	M-G-M		
Circus, The	Charles Chaplin	United Artists		
City, The	Lowe-Livingston	Fox		
City of Shadows, The		F. B. O		
Cleaner Flame, The	Louise Carter	Arrow		
Climbers, The	Irene Rich	Warner Bros.		
Clinging Vine, The	Leatrice Joy	P. D. C		
Closed Gates	Special Cast	Ginsberg-Kann		
Code of the Northwest	Sandow (dog)	Assoc. Exhib.		
College Flirt, The	Bebe Daniels	Paramount		
College Widow, The	Dolores Costello	Warner Bros.		
Come-On Charley	D. Devore	E. E. Horton		
Coney Island	Special Cast	M-G-M		
Corporal Kate	Vera Reynolds	Prod. Dist. Corp		
Cossacks, The	John Gilbert	M-G-M		
Country Doctor, The	Faye-R- Schildkraut	Prod. Dist. Corp		
Cowboy Grit	Buffalo Bill, Jr	Assoc. Exhib		
Cow Punching for Cupid	Tom Tyler	F. B. O		
Cradle Snatchers		Fox		
Crashing Hoofs	Bob Custer	F. B. O.		
Crashing Timbers	Harlan-Dana	Universal		
Crazy Fool, The		M-G-M		
Crooks Tours	George O'Hara	F. B. O		
Cruise of Jasper B, The	Rod La Roque	Prod. Dist. Corp		
Cruel Truth, The		Ginsberg-Kann		
Crystal Cup, The	Dorothy Mackaill	First National		
Cyclone of the Range	Tom Tyler	F. B. O		
Cyclone Sam	Buffalo Bill, Jr	Assoc. Exhib		
Cyrano de Bergerac	Special Cast	Atlas Dist. (S.R.)	9500 feet	July 18
Dancing Days		Famous Attractions		
Danger Line, The	Special Cast	Astor Dist. (S.R.)		
Dangerous Dub, The	Buddy Roosevelt	Assoc. Exhib.		
Dangerous Friends	Special Cast	Ginsberg-Kann		
Daring Venus, The		First National		
Dark Horse, The	Harry Carey	Prod. Dist. Corp		
Dark Rosaleen	Buck Jones	Fox		
Darling of the Gods, The		United Artists		
Dead Command, The	Special Cast	M-G-M		
Dead Man's Gold	Tom Mix	Fox		
Dearie	L. Fazenda-W. Louis	Warner Bros.		
Defend Yourself	Dorothy Drew	Dependable Films	5000 feet	Jan. 9
Deluge, The		Prod. Dist. Corp.		
Desert Legion, The	Fred Thomson	F. B. O		
Desert Valley	Buck Jones	Fox		
Desert Whirlwind, The	Bob Custer	F. B. O		
Desperate Woman, The		First National		
Detour		Prod. Dist. Corp		
Devil's Horse, The	Rex (Horse)	Pathe	6 reels.	April 24
Devil's Dice	Special Cast	Ginsberg-Kann		
Devil's Master, The	Special Cast	Fox		
Devil Partner, The		Tiffany (S.R.)	5000 feet	
Dixie		Universal		
Diplomacy	Blanche Sweet	Paramount		
Do Clothes Make the Woman?	Mrs. Valentino	F. B. O		
Don Juan	John Barrymore	Warner Bros		
Don't Lie to Your Wife	Haver-McDonald	Arrow		
Don Juan's Three Nights	Stone-Mason	First National		
Don't Tell the Wife	Irene Rich	Warner Bros.		
Door Mat, The		Warner Bros		
Double Handed Bandit, The	Bob Custer	F. B. O		
Down the Stretch	Pat O'Malley	Universal		
Duchess of Buffalo, The	Constance Talmadge	First National		
Duke of Black Butte, The	Fred Humes	Universal		
Duke of Ladies, The	Conway Tearle	First National		
Dumb Head		Tiffany (S.R.)	6500 feet	
East of the Setting Sun	Constance Talmadge	First National		
Eden's Fruit		Famous Attractions		
Enchanted Island		Tiffany		

Feature	Star	Distributed by	Length	Reviewed
Exclusive Rights		Famous Attractions		
Exquisite Sinner, The	Nagel-Adoree	M-G-M	5844 feet	May 1
False Steps	Special Cast	Paramount		
Family Upstairs, The	Virginia Valli	Fox		
Fangs of Alaska, The	Sandow (Dog)	Assoc. Exhib		
Fascinating Youth	Junior Stars	Paramount		
Fast Life in New York	Special Cast	M-G-M		
Faust	Emil Jannings	M-G-M		
Fifth Horseman, The		Lee-Bradford (S.R.)		
Fighting Cub, The		Tiffany (S.R.)	5800 feet	
Fighting Fate	Billy Sullivan	Rayart (S.R.)	4991 feet	Feb. 6
Fighting Foundling, The	Jack Hoxie	Universal		
Fighting Love	Jetta Goudal	Prod. Dist. Corp		
Fighting Peacemaker, The	Jack Hoxie	Universal	4500 feet	April 10
Fighting Ranger, The	Bob Custer	F. B. O		
Fig Leaves	G. O'Brien-O. Borden	Fox		
Final Extra, The		Lumas (S.R.)		
Fine Manners	Gloria Swanson	Paramount		
Finnegan's Ball		Assoc. Exhib		
Fire Brigade, The	Special Cast	M-G-M		
Flame of the Border, The		First National		
Flame of the Yukon, The	S. Owen-A. Gray	Prod. Dist. Corp		
Flames	E. O'Brien-V. Valli	Assoc. Exhib		
Flames	Special Cast	M-G-M		
Flaming Forest, The		M-G-M		
Flaming Frontier, The	Special Cast	Universal	8829 feet	April 17
Flaming Fury	Buddy Roosevelt	Assoc. Exhib		
Flaming Timber		Tiffany		
Flashing Heels	Bill Cody	Assoc. Exhib		
Flash Kid, The	Dick Talmadge	Universal		
Flesh and the Devil, The	J. Gilbert-G. Garbo	M-G-M		
Flight to the Hills, The		Paramount		
Flying Fool, The	Al Wilson	Assoc. Exhib		
Flying High	Wm. Fairbanks	Lumas (S. R.)		
Flying Mail, The	Al Wilson	Asso. Exhib		
Fools of Fashion		Tiffany		
Footloose Widows	Special Cast	Warner Bros		
For Alimony Only	Leatrice Joy	Prod. Dist. Corp		
Forbidden Trails	Bill Cody	Assoc. Exhib		
Forest of Destiny, The		Gotham Prod. (S. R.)		
Forever After	M. Astor-L. Hughes	First National		
For Wives Only	Marie Prevost	Prod. Dist. Corp		
Four Feathers	Richard Barthelmess	First National		
Four Flushes, The	Reginald Denny	Universal		
Four Stragglers, The	Special Cast	M-G-M		
Free Souls	Norma Shearer	M-G-M		
French Dressing	A. Pringle-B. Lyon	First National		
Friends	Special Cast	Vitagraph		
Frisco Sal	Special Cast	M-G-M		
Frozen Justice		Fox		
Funny Face	Alberta Vaughan	F. B. O		
Gambling Chaplain, The	Special Cast	M-G-M		
Galloping Cowboy, The	Bill Cody	Assoc. Exhib		
Galloping Thunder	Tom Tyler	F. B. O		
Garden of Allah, The	N. Talmadge-R. Colman	United Artists		
Garden of Eden, The	Special Cast	M-G-M		
Gay Deceiver, The	Special Cast	M-G-M		
Gay Old Bird, The	Fazenda-Louis	Warner Bros		
General, The	Buster Keaton	United Artists		
George Washington Cohen	George Jessel			
Get Off the Earth	Raymond Griffith	Paramount		
Get Set—Go	George O'Hara	F. B. O		
Getting Gertie's Garter	Marie Prevost	Prod. Dist. Corp.		
Gigolo	Rod La Roque	Prod. Dist. Corp.		
Girl Who Dared, The	Evelyn Brent	F. B. O		
Glorifying the American Girl		Paramount		
Glorious Gamble, The	Evelyn Brent	F. B. O		
Going Crooked	Special Cast	Fox		
Going! Going! Gone!	George O'Hara	F. B. O		
Golden Web, The	H. Gordon-L. Rich	Lumas (S.R.)		
Goose Man, The	Special Cast	M-G-M		
Grandma's Boy (Re-issue)	Harold Lloyd	Assoc. Exhib		
Great Deception, The	Ben Lyon	First National		
Great K. & A. Robbery The	Tom Mix	Fox		
Greater Glory, The	Special Cast	First National		Apr. 17
Greatest Show on Earth		Paramount		
Gulliver's Travels		Universal		
Gun Gospel		First National		
Hairpin Duchess, The	Special Cast	M-G-M		
Hair-Trigger Barton	Bob Custer	F. B. O		
Harem Girl, The	Special Cast	Astor Dist. (S. R.)		
Harp In Hock, A	Schildkraut-Coghlan	Prod. Dist. Corp		
Hat of Destiny, The		First National		
Haunted Lady, The	Assoc. Exhib.			
Haven, The	Special Cast	M-G-M		
Heart Collector, The	Alberta Vaughan	F. B. O		
Heart of a Cowboy, The	Bob Custer	F. B. O		
Heart of Maryland, The	Dolores Costello	Warner Bros		
Heart Thief, The	Jos. Schildkraut			
Heaven on Earth	C. Nagel-R. Adoree	M-G-M		
Hello Bill		F. B. O		
Hell's Kitchen		First National		
Her Big Night	Laura La Plante	Universal		
Here Y'are, Brother		First National		
Here He Comes	Earle Douglas	Sierra Pictures	5000 feet	
Here He Comes	Richard Talmadge	Universal		
Her Teacher Said No	Gertrude Short	F. B. O		
Her Honor, The Governor	Pauline Frederick	F. B. O		
Her Man o'War	Jetta Goudal	Prod. Dist. Corp		
Her Next Steps		Ginsberg-Kann		
Hero of the Big Snows, A	"Rin-Tin-Tin"	Warner		
Hero on Horseback, A	Hoot Gibson	Universal		
Hidden Loot	Jack Hoxie	Universal	4375 feet	Oct. 31
High Society	Tom Mix	Fox		
High Stakes	Evelyn Brent	F. B. O		
Highbinders, The	Special Cast	Assoc. Exhib.	6 reels	May 1
Hills of Kentucky	Rin-Tin-Tin	Warner Bros.		
His Dog	Rod La Roque	Prod. Dist. Corp.		
His New York Wife		Famous Attractions		
His Woman	Special Cast	Whitman Bennett	7 reels	
Holy Terror, A		Fox		
Home, Sweet Home	Special Cast	Assoc. Exhib		
Horses and Women		Famous Attractions		
Hounds of Spring		First National		
Human Mill, The	Special Cast	M-G-M		
Hurricane, The	Special Cast	Tiffany (S.R.)		
Hurry Up Man, The	Dick Talmadge	Universal		
Husband Hunters		Tiffany (S.R.)		
I Can Do It	Special Cast	M-G-M		
Ice Flood, The	O. Harlan-V. Dana	Universal		
I'll Tell the World	Olmstead-Arthur	M-G-M		
Impostor, The	Evelyn Brent	F. B. O		
In His Arms	Special Cast	M-G-M		
In the First Degree		Ginsberg-Kann		
Irish Eyes	George O'Hara	F. B. O		
Irish Hearts	Dolores Costello	Warner Bros.		

Feature	Star	Distributed by	Length	Reviewed
Is Zat So ?	Special Cast	Fox		
Jail Birds, Inc.		First National		
Jason	Special Cast	M-G-M		
Jewels of Desire	Priscilla Dean	Prod. Dist. Corp		
Jim, The Conqueror	W. Boyd-E. Fair	Prod. Dist. Corp		
Johnny Get Your Hair Cut	Jackie Coogan	M-G-M		
Justice of the Far North		C. B. C. (S. R.)	5500 feet	
Keep Going	Earl Douglas	Sierra Pictures		
Kick-Off, The	George Walsh	Excellent Pictures		
Kid Boots	Eddie Cantor	Paramount		
Kid Gloves	Johnny Hines	First National		
King of the Air	Al Wilson	Assoc. Exhib		
Kosher Kitty Kelly	Viola Dana	F. B. O		
La Boheme	Gish-Gilbert	M-G-M	8781 feet	Mar. 13
Ladies Must Have	Rod La Roque	Prod. Dist. Corp.		
Laddie	J. Bowers-B. Flowers	F. B. O.		
Lady Be Good		First National		
Lady of the Harem, The	Special Cast	Paramount		
Lady of Leisure	Special Cast	M-G-M		
Larceny, Ltd	Evelyn Brent	F. B. O		
Last Chance, The	Bill Patton	Chesterfield (S.R.)		
Laurels	Mae Murray	M-G-M		
Lawless Valley	Bill Cody	Assoc. Exhib		
Les Miserables		Universal		
Less Work, More Pay		Fox		
Lew Tyler's Wives	Frank Mayo	Famous Attractions		
Life of a Woman		Truart (S. R.)	6500 feet	
Lightnin'		Tiffany (S. R.)	6500 feet	
Lightning Chaser, The	George O'Hara	F. B. O		
Lightnin' Lariat	Tom Tyler	F. B. O		
Lily, The	Bell Bennett	Fox		
Limehouse Lou	Evelyn Brent	F. B. O		
Little Adventuress, The	Vera Reynolds	Prod. Dist. Corp		
Little Journey, The	Special Cast	M-G-M		
Little Journeys				
Little Firebrand, The	Edith Thornton	Arrow Pictures	5007 feet	Dec. 12
Lone Wolf Returns, The	Bert Lytell	Columbia		
Look Who's Here	Dick Talmadge	Universal		
Lord Hokum	E. E. Horton	Assoc. Exhib.		
Lord's Referee, The		Fox		
Lost at Sea		Assoc. Exhib		
Love Me and the World Is Mine	Philbin-Kerry	Universal		
Love 'Em and Leave 'Em	Esther Ralston	Paramount		
Love—the Magician		Paramount		
Love Thrill, The	Special Cast	Universal		
Love's Blindness	Starke-Moreno	M-G-M		
Love's Magic	Florence Vidor	Paramount		
Loyalties	Special Cast	Fox		
Lunatic at Large, The	Leon Errol	First National		
Lure of the West	Eileen Sedgwick	Chesterfield (S. R.)		
Lure of the Yukon, The		Assoc. Exhib		
Lying Truth, The	Milton Sills	First National		
Mad Girl of Moscow, The	Evelyn Brent	F. B. O		
Magic Garden, The		F. B. O.		
Magician, The	A. Terry-P. Waegner	M-G-M		
Man and the Moment		M-G-M		
Man in the Saddle, The	Hoot Gibson	Universal		
Manon Lescaut	John Barrymore	Warner Bros		
Man Who Laughs, The		Universal		
Man With a Thousand Faces	Special Cast	M-G-M		
Mantrap	Bar-Marmont	Paramount		
Mare Nostrum	Special Cast	M-G-Ingram	11000 feet	Feb. 27
Married Alive	Livingston-M. Moore	Fox		
Married Cheats		Fox		
Marrying Money		Truart (S. R.)	5800 feet	
Mary of Vassar	J. Gilbert-G. Garbo	M-G-M		
Masked Woman, The	Anna Q. Nilssohn	First National		
Masquerade Bandit, The	Tom Tyler	F. B. O.		
Matinee Ladies	Special Cast	Warner Bros		
Meet the Prince	Jos. Schildkraut	Prod. Dist. Corp		
Meet the Wife		Columbia		
Memories	Ramon Novarro	M-G-M		
Men of the Night		Ginsberg-Kann		
Men of the Night	Milton Sills	First National		
Men of Steel	Milton Sills	First National		
Merry Kiddo, The	Alberta Vaughan	F. B. O		
Message to Garcia, A	Special Cast	M-G-M		
Michael Strogoff	Ivan Mosjoukine	Universal		
Midnight Flames		Columbia Pict. (S. R.)		
Midnight Lovers	Nillsson-Stone	First National		
Midnight Special		Truart (S. R.)		
Midnight Sun, The	Special Cast	Universal	10 reels	May 15
Mike Donovan of Ireland		First National		
Mile a Minute Man	Wm. Fairbanks	Lumas (S. R.)		
Millionaire Policemen	Special Cast	Ginsberg Dist. (S. R.)		
Millionaires	L. Fazenda-W. Louis	Warner Bros.		
Million Bid, A	Dolores Costello	Warner Bros		
Million Dollar Doll		Assoc. Exhib		
Mismates	Doris Kenyon	First National		
Miss 318	Special Cast	M-G-M		
Money to Burn		Lumas (S.R.)		
Monte Carlo	Cody-Olmsted	M-G-M	6129 feet	Apr. 10
More Pay-Less Work	Mary Brian			
Morganson's Finish	Special Cast	Tiffany (S. R.)	6500 feet	
Mother		F. B. O		
Mr. Battling Butler	Buster Keaton	M-G-M		
Music Master, The		Fox		
My Official Wife	Irene Rich	Warner Bros.		
Mysterious Island	Special Cast	M-G-M		
Mystery Club, The	Special Cast	Universal		
Mystery Lady, The	Special Cast	M-G-M		
My Wife's Friend		First National		
Naughty But Nice	Colleen Moore	First National		
Naughty Cinderella	Pola Negri	Paramount		
Naughty Marietta	Marion Davies	M-G-M		
Nell Gwyn	Dorothy Gish	Paramount	9 reels	Feb. 6
Nervous Wreck, The	Special Cast	Prod. Dist. Corp.		
Next Year's Model	Alberta Vaughan	F. B. O		
Night Bride, The	Marie Prevost	Prod. Dist. Corp.		
Night Siren, The	Evelyn Brent	F. B. O		
Night Watch, The	Special Cast	Truart (S.R.)	5000 feet	
Noah's Ark		Warner Bros.		
Nobody's Widow	Leatrice Joy	Prod. Dist. Corp.		
No Control	P. Haver-H. Ford	Prod. Dist. Corp.		
Nocturne	Special Cast	M-G-M		
North of Nome	Special Cast	Arrow	5491 feet	
No Speed Limit	Al Wilson	Assoc. Exhib		
Oh! Baby	Special Cast	Universal		
Old Heidelberg	Ramon Novarro	M-G-M		
Old Ironsides	Special Cast	Paramount		
Old Soak, The	Jean Hersholt	Universal		
One Hour of Love		Tiffany		
One Increasing Purpose		Fox		
Only Way, The	Special Cast	United Artists	6850 feet	May 1
Open Book	Special Cast	M-G-M		

Feature	Star	Distributed by	Length	Reviewed
Ordeal, The	Special Cast	M-G-M		
Ou, La!¡La!	Alberta Vaughan	F. B. O		
Outlaw Broncho, The	Buddy Roosevelt	Assoc. Exhib.		
Out of the Ruins		First National		
Padlocked	Special Cast	Paramount		
Pals First	Special Cast	First National		
Paradise	M. Sills-B. Bronson	First National		
Pals In Paradise	Special Cast	Prod. Dist. Corp.		
Passionate Quest, The	M. MacAvoy-W. Louis	Warner Bros.		
Peacocks of Paris	B. Lyon-D. Mackaill	First National		
Pelican, The	Alma Rubens	Fox		
Pelican, The		Fox		
Perch of the Devil	P. O'Malley-M. Busch	Universal		
Personality	Gloria Swanson	United Artists		
Phantom Flyer, The	Al Wilson	Assoc. Exhib.		
Phantom Ranger, The	Bill Cody	Assoc. Exhib		
Pigs	J. Gaynor-R. Walling	Fox		
Pleasure Highway	Evelyn Brent	F. B. O		
Plumes	Special Cast	M-G-M		
Poker Faces	E. Horton-L. La Plante	Universal		
Polly of the Circus	Norma Shearer	M-G-M		
Polly Preferred	Marion Davies	M-G-M		
Power of the Weak, The		Assoc. Exhib		
Prairie King, The	Hoot Gibson	Universal		
Prisoners		First National		
Prisoners of the Storm	House Peters	Universal		
Private Izzy Murphy	George Jessel	Warner Bros		
Prowlers of the Night	Fred Humes	Universal		
Puppets	Mae Murray	M-G-M		
Purple and Fine Linen	L. Stone-A. Nilssohn	First National		
Quality Street		Metro-Goldwyn		
Quarterback, The	Richard Dix	Paramount		
Raging Seas		Tiffany		
Rawhide	Buffalo Bill, Jr.	Assoc. Exhib.		
Raw Country, The		Assoc. Exhib		
Red Clay	William Desmond	Universal		
Red Hot Hoofs	Tom Tyler	F. B. O		
Red Mill, The	Marion Davies	M-G-M		
Red Signals		Ginsberg-Kann		
Rejuvenation of Aunt Mary, The	Special Cast	Prod. Dist. Corp		
Remember		Columbia Pictures		
Return of Peter Grimm		Fox		
Return of a Soldier	Special Cast	M-G-M		
Revillon	Blue-Miller	Warner Bros		
Riddle Ranch, The	Buddy Roosevelt	Assoc. Exhib		
Ride 'Em Rough	Buffalo Bill, Jr	Assoc. Exhib		
Riders of the Wind		First National		
Riding Honor	Art Accord	Universal		
Ridin' 'Em Ragged	Tom Tyler	F. B. O		
Ridin' Like Fury	Hoot Gibson	Universal		
Rise and Fall of Jesse James		J. S. Woody		
Risky Business	Vera Reynolds	P. D. C		
Roaring Crowd, The		F. B. O		
Rogue's Riches	Special Cast	Astor Dist. (S. R.)		
Romance	Ramon Novarro	M-G-M		
Romance a la Carte	Richard Dix	Paramount		
Romance of a Million Dollars		Famous Attractions		
Romeo and Juliet	M. Philbin-A. Mattoni	Universal		
Ropin' Venus, The	Josie Sedgwick	Universal		
Rough Riders, The		Paramount		
Rubber Tires		Prod. Dist. Corp.		
Runaway Express, The	Special Cast	Universal		
Rust	Special Cast	M-G-M		
Sailor Made Man, A (Re-issue)	Harold Lloyd	Assoc. Exhib		
Sailors' Wives		First National		
Salvage		Truart (S. R.)	5800 feet	
Satan Town	Harry Carey	Pathe		
Savage in Silks, A	Laura La Plante	Universal		
Say It Again	Richard Dix	Paramount		
Scarlet Letter, The	Lillian Gish	M-G-M		
Sea Wolf, The	Ralph Ince	Prod. Dist. Corp	7500 feet	Dec. 19
See If I Care	Alberta Vaughan	F. B. O		
Self Defense	Aileen Percy	Arrow Film Corp.		
Separate Rooms	Special Cast	Fox		
September Love		First National		
Seventh Heaven	Special Cast	Fox		
Seward's Folly	Special Cast	M-G-M		
Shadow Lane		M-G-M		
Shadow of the Mosque	Stewart Rome	Ufa	5750 feet	Dec.
Shameful Behaviour		Famous Attractions		
Sheik in Florida, The	Ben Lyon	First National		
Shenandoah		Famous Attractions		
She's My Baby		Ginsberg-Kann		
Shock Absorber, The		First National		
Shopworn		Famous Attraction		
Show Business	Mae Murray	M-G-M		
Show Off, The	Ford Sterling	Paramount		
Show World, The	B. Dove-F. Bushman	Universal		
Silent Power, The	Ralph Lewis	Lumas (S.R.)		
Silent Rider, The	Hoot Gibson	Universal		
Silk	Goudel-Schildkraut			
Silken Lady, The	Hulette-Hamilton	Arrow		
Silk Hat Cowboy, The	Tom Mix	Fox		
Silky Anne	Constance Talmadge	First National		
Silver Fingers	George Larkin	Elvin Film	5000 feet	May 1
Silver Lanterns	Special Cast	Arrow		
Silver Treasure, The	Special Cast	Fox		
Sin Cargo		Tiffany		
Sinners of Paradise		First National		
Sky High	Al Wilson	Assoc. Exhib		
Sky Peril, The	Al Wilson	Assoc. Exhib		
Smith of Cornell	George Walsh	Chadwick		
Snowbound		Tiffany		
So's Your Old Man	W. C. Fields	Paramount		
Son of the Sheik, The	Rudolph Valentino	United Artists		
Song of Steel		Tiffany		
Sorrows of Satan	Adolphe Menjou	Paramount		
Spangles	P. O'Malley-M. Nixon	Universal		
Sparrows	Mary Pickford	United Artists		
Speed Boy, The	Dick Talmadge	Universal		
Speeding Venus, The	Priscilla Dean	P. D. C		
Speedy Eddy	Devore-Horton	Assoc. Exhib		
Splitting the Breeze	Tom Tyler	F. B. O		
Squared Ring, The		Tiffano		
Squads Right		Tiffany		
Steeplechase, The		Tiffany		
Story of Mother Machree		Fox		
Studies in Wives		Famous Attractions		
Stella Dallas	Special Cast	United Artists		
Strange Bedfellows		M-G-M		
Subway Sadie	MacKaill-Mulhall	First National		
Such a Little Pip	Alberta Vaughan	F. B. O		
Sunny Side Up	Vera Reynolds	P. D. C.		
Sweet Rosie O'Grady		Columbia Pict		
Take It From Me	Reginald Denny	Universal		
Tale of a Vanishing People		Tiffany (S. R.)	6500 feet	
Tardy Tolliver	Hale-King	Assoc. Exhib		
Tarzan and the Golden Lion		F. B. O		
Tavern Knight, The	John Barrymore	Warner Bros		
Taxi, Taxi	Special Cast	Universal		
Tell It to the Marines	Lon Chaney	M-G-M		
Tempest, The		Tiffany		
Temptress, The	Garbo-Moreno	M-G-M		
Ten to Midnight		Prod. Dist. Corp		
Texas Streak, The	Hoot Gibson	Universal		
That Old Gang of Mine	Maclyn Arbuckle	Dependable Films	4900 feet	Jan. 9
There You Are	Nagel-Roberts	M-G-M		
Third Degree, The	Patsy Ruth Miller	Warner Bros		
Three Bad Men	Special Cast	Fox		
Three Twins, The		M-G-M		
Three Wax Men. The	Emil Jannings	E. M. Fadman, Inc.		
Thrill Chaser, The	Alberta Vaughan	F. B. O		
Thumbs Down	Special Cast	Ginsberg-Kann		
Thundering Speed	Eileen Sedgwick	Chesterfield	5 reels	
Tiger, The		Tiffany		
Tin Gods	Thomas Meighan	Paramount		
Tin Hats		M-G-M		
Toilers of the Sea	Special Cast	M-G-M		
Tongues of Scandal		Ginsberg-Kann		
Tongo	Special Cast	M-G-M		
Too Many Women	Norman Kerry	Universal		
Top of the World, The		Tiffany		
Tornado Terry	George O'Hara	F. B. O		
Totem Pole Lady, The	Special Cast	Assoc. Exhib		
Tracked by the Police	Rin-Tin-Tin	Warner Bros		
Trailing Shadows	Edmond Lowe	Fox Film		
Trail of '98	K.Dane-P. Starke	M-G-M		
Trapped	Elinor Fair	Sierra Pictures	5000 feet	
Travis Coup, The		Tiffany (S. R.)	6500 feet	
Trip to Chinatown, A	Special Cast	Fox		
Turkish Delights		Prod. Dist. Corp.		
Twelve Miles Out	John Gilbert	M-G-M		
Twinkletoes	Colleen Moore	First National		
Twisted Triggers	Wally Wales	Assoc. Exhib		
Two-Gun Man, The	Fred Thomson	F. B. O		
Two-Gun McCoy	Bob Custer	F. B. O		
Two-Gun Terror, The	Buddy Roosevelt	Assoc. Exhib		
Uncle Tom's Cabin	Special Cast	Universal		
Understanding Heart, The		M-G-M		
Unknown Cavalier, The		First National		
Unknown Soldier, The		P. D. C		
Unknown Treasures		Ginsberg-Kann		
Up and at 'Em	Dick Talmadge	Universal		
Upstage	Norma Shearer	M-G-M		
Vagabond Lover, The	John Barrymore	United Artists		
Vagabond Prince, The	Colman-Banky	United Artists		
Vanishing Breed, The	Sandow (Dog)	Assoc. Exhib		
Vanity	Leatrice Joy	Prod. Dist. Corp		
Vengeance of Durand, The	Irene Rich	Warner Bros		
Voice of His Mate, The	Sandow (Dog)	Assoc. Exhib		
Volcano, The	Bebe Daniels	Paramount		
Waltz Dream, The	Special Cast	M-G-M		
Waning Sex, The	Norma Shearer	M-G-M		
Wanted—A Coward	Special Cast	Ginsberg-Kann		
Way of an Eagle, The	Special Cast	M-G-M		
Way Things Happen	Madge Bellamy	Fox		
Wedding March, The		Paramount		
Wedlock	Lowe-Perry-Livingston	Fox		
Western Society	Tom Mix	Fox		
West of Broadway	Priscilla Dean	Prod. Dist. Corp.		
What Every Girl Should Know	Patsy Ruth Miller	Warner Bros.		
What Happened to Father	Patsy Ruth Miller	Warner Bros.		
What Price Glory?	Special Cast	Fox		
What Will People Say?		M-G-M		
When We Were Twenty-One	Special Cast	M-G-M		
While London Sleeps	Rin-Tin-Tin	Warner Bros		
Whispering Canyon	J. Novak-R. Ellis	Ginsberg Dist. Corp. (S. R.)		
Whispering Smith	Special Cast	P. D. C.	6187 feet	April 10
Whispering Wires	Specisl Cast	Fox		
White Chief, The	Monte Blue	Warner Bros		
White Flannels	Special Cast	Warner Bros		
White Gold	Jetta Gaudal	Prod. Dist. Corp.		
White Heat	Special Cast	M-G-M		
Whole Town's Talking, The	Ed. Horton	Universal		
Whose Baby	Alberta Vaughan	F. B. O		
Why Girls Go Back Home	Miller-Brook	Warner Bros.	6 reels	May 1
Wife, The	Special Cast	M-G-M		
Wildcat Kid, The	Buffalo Bill, Jr	Assoc. Exhib		
Wings	Clara Bow	Paramount	12 reels	
Winner, The	Charles Ray	Chadwick (S. R.)		
Winning of Barbara Worth	Colman-Banky	United Artists		
Wives at Auction	Special Cast	Astor Dist. (S. R.)		
Wolf Hunters, The	Special Cast	Rayart		
Wolves of the Air		Ginsberg-Kann		
Woman's Heart, A		Ginsberg-Kann		
Woman Power	K. Perry-R. Graves	Fox		
Woman Who Did Not Care		Gotham (S. R.)		
Women and Wives		M-G-M		
Women Have Diamonds		M-G-M		
World's Illusion, The		M-G-M		
Worst Woman, The		Famous Attractions		
Wyoming Whiz, The	Tom Tyler	F. B. O		
Yankee Clipper, The	W. Boyd-E. Fair	Prod. Dist. Corp		
Yellow Back, The	Fred Humes	Universal		
Yes Man, The	Harry Langdon	First National		
Yoke, The	Special Cast	Warner Brothers		
Young April	Special Cast	Prod. Dist. Corp		
You Too	Special Cast	M-G-M		

You'll Find It First in The News

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Box office value

When the picture is printed on Eastman Positive Film, good photography in the negative means good photography on the screen—the art of director and cinematographer is saved for your patrons to enjoy.

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Mr. Robert Kane presents ***"The Wilderness Woman"*** by Arthur Stringer with Miss Aileen Pringle, Mr. Lowell Sherman and Chester Conklin. Art director, Rob't. M. Haas. Production manager, Joseph C. Boyle. Photographed by Ernest Haller. The film Edited by Paul F. Maschke. Titles by Don Bartlett. *A Howard Higgin Production. A First National Picture.* ***Rothacker Prints and Service.***

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Lowell Sherman
in
"The Wilderness Woman"

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Motion Picture News

Reg. U. S. Patent Office

1924-1925 ~ **GREAT**

1925-1926 ~ **GREATER**

1926-1927 ~ **GREATEST**

METRO-GOLDWYN-MAYER'S PARADE OF HITS IS ON THE WAY!

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Welcome M·P·T·O·A!

During the Convention officials & representatives of the Robert Morton Organ Company will be pleased to receive their friends, the visiting exhibitors, at the Ambassador Hotel~Suites 27-32-33~or at the downtown offices at 1914 South Vermont Avenue

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Arrange to visit our Factories at Van Nuys~the World's Finest Plant devoted exclusively to the making of Pipe Organs.

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ROBERT MORTON ORGAN CO.

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At LOS ANGELES, *California*

the home of the Robert Morton Organ

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James Cruze's mighty road show epic

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Supervised by Florenz Ziegfeld, the master showman. *An Ed. Sutherland Production*

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Herbert Brenon's smashing melodrama with Ronald Colman, Noah Beery, Alice Joyce—all star cast

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Victor Fleming's cyclonic classic of courage

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THE DOMINATING LONG RUN
MONEY MAKERS OF 1926-7

75
15th
BIRTHDAY
GROUP

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Member of Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President

Shaki
A MAURICE TOURNEUR PRODUCTION WITH
Percy Marmont
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From the play by JOHN B. HYMER and LeROY CLEMENS
Screen play by JAMES A. CREELMAN
RIALTO
She'll Shake YOUR Box Office Record Too!
ONE OF THE 75
15th BIRTHDAY GROUP

ng BROADWAY

GILDA Gray's first starring picture has shaken Broadway by storm . . . . And HOW! . . . Opening week at Rialto got $40,000! . . . Crowds waiting in line every show. . . . Now in second week and business even bigger than first . . . . Sure to jam 'em in at the Rialto for weeks and weeks to come . . . And sure to get the big dough in any theatre in the land . . . . Grab this one quick! . . . . GILDA GRAY IN "ALOMA OF THE SOUTH SEAS" . . . . First of the 15th Birthday Group of 75 . . . . And from 1 to 75, they're ALL HITS!

GILDA GRAY

IN

"ALOMA OF THE SOUTH SEAS

Scintillating ! Amaz

THINK WHAT YOU CAN DO WITH A PICTURE LIKE THIS!

The Astounding Sequel to "Why Girls Leave Home"

Everybody remembers that great money-maker; everybody that played it knows what real profits are! Now you can play the sequel to it! Bigger and better, even more powerful entertainment than its predecessor. Now is the time to cash in on one of the greatest audience pictures of the year!

Starring

PATSY RUTH MILLER

with one of the season's greatest casts including
CLIVE BROOK, GEORGE O'HARA, JANE WINTON, MYRNA LOY,
HERBERT PRYOR, BROOKS BENEDICT, VIRGINIA
AINSWORTH, JOSEPH DOWLING.
From the novel by Catharine Brody

Directed by James Flood

NEW YORK SAYS IT'S GREAT!

Deftly conceived — skillfully handled.
—*N.Y. Telegram*

An agreeable surprise. Bright, sparkling and semi-sophisticated.
—*N.Y. Evening World*

We enjoyed it and you will too.
—*N.Y. Herald-Tribune*

WHY GIRLS GO

A WARNER BRO

ing!

AN AMAZING STORY ABLAZE WITH THE LURING LIGHTS OF BROADWAY!

By the hundreds, by the thousands, the country girls flock to the big city in search of love, adventure, fortune! On their way they pass those who are returning once more to their country homes. What do they find in the big city? What is it that sends them back again to country life? This smart story of a girl who became the toast of all Broadway is a revelation of entertainment.

BACK HOME

S. PRODUCTION

They SAW ~~were CONVINCED
Looks like a BIG YEAR

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THE PELICAN
THE MONKEY TALKS
A HOLY TERROR
F. W. MURNAU *production*
WHISPERING WIRES
THE FAMILY UPSTAIRS
The RETURN *of* PETER GRIMM

ee a
FOX
manager

We lead ~~

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Boys! —— HOW

up ever offered!

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The Story of MOTHER MACHREE
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WOMANPOWER
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FROZEN JUSTICE
THE WAY THINGS HAPPEN

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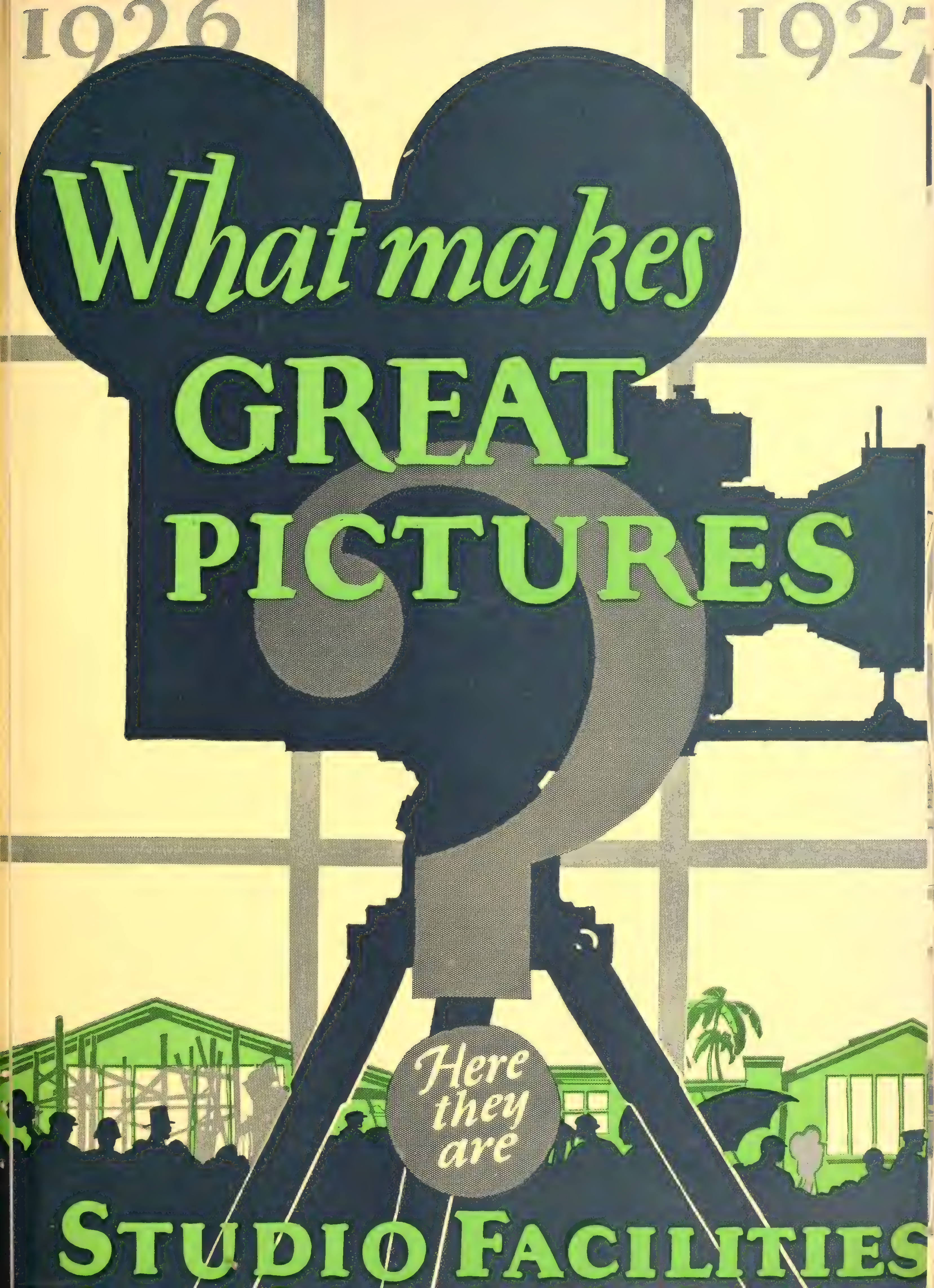
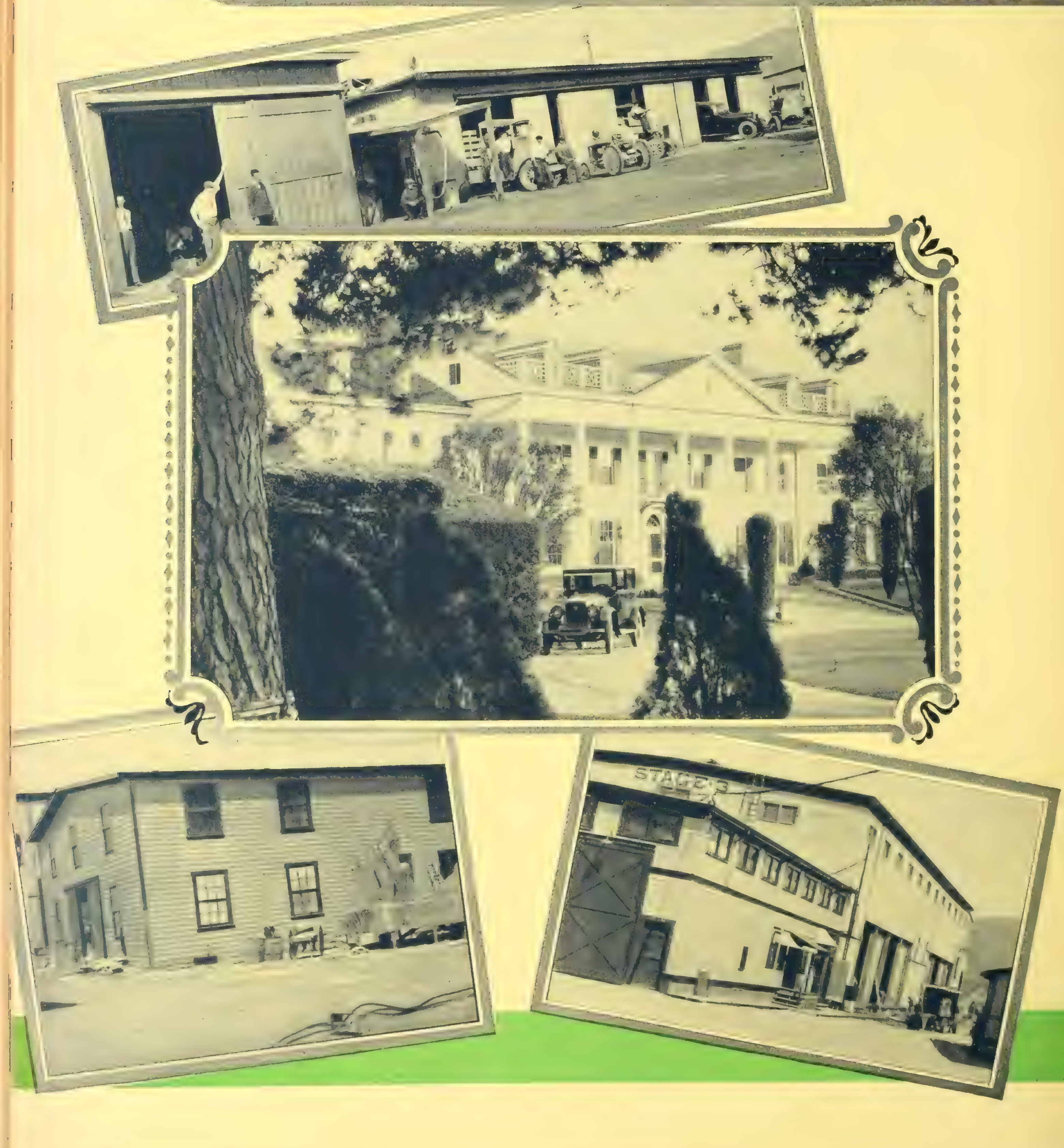

1926 1927
What makes
GREAT
PICTURES
Here they are
STUDIO FACILITIES

CECIL B. *STUDIOS*



DE MILLE
Culver City, CALIF.

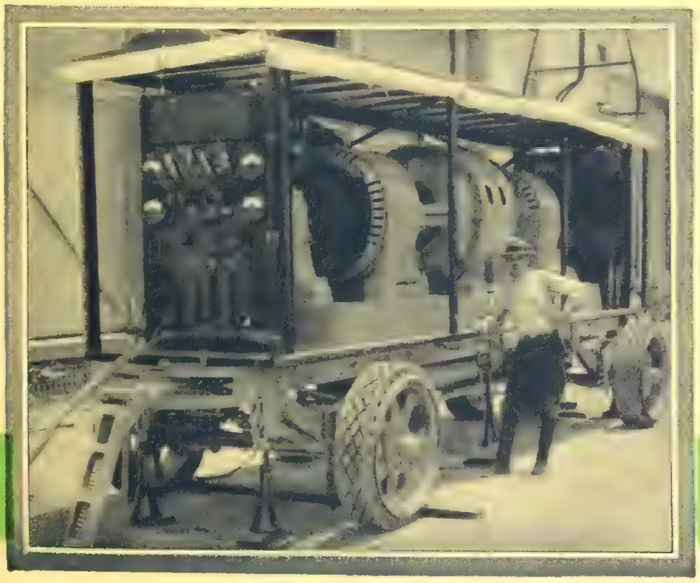
THE home of the great Cecil B. De Mille productions is one of the largest, best equipped and most efficiently arranged plants in the world for the production of motion pictures.

Covering a vast area at Culver City, the De Mille Studios form a veritable beehive of artistic production activity, functioning with perfect coordination in every department under the able supervision of the brilliant production staff with which Cecil B. De Mille has surrounded himself.

Through the recent signing of a lease, an additional forty-two acres have been added to the present site, thus making this film plant one of the largest in the world.

Expansion of the studio is now under way to facilitate the carrying out of the coming season's monster production program. Several additional large stages are being constructed, under the supervision of William Sistrom, General Manager. A new power plant capable of generating electric power for the enlarged studio, is being installed. Paved streets connecting the various sections of the studio, additional equipment and the enlarging of the wardrobe department, are other improvements under way.

No production is too spectacular or too colossal in proportions to be accomodated by the vast stages and perfect mechanical equipment of these studios. Here was made De Mille's latest and greatest screen triumph, *"The Volga Boatman,"* with its magnificent, gigantic sets and superb lighting and scenic effects. Here will be made the big De Mille Specials and the great array of Features presented by De Mille on the P. D. C. program.



THE mammoth Metropolitan Studios in Hollywood form a powerful unit in the production plants making product for the P. D. C. program of releases.

Combining the most advanced facilities for the making of scenically perfect productions, under the efficient and progressive management of William Sistrom, Metropolitan Studios have been improved and brought to a state of technical perfection that makes it a model plant.

Among the recent improvements effected by Mr. Sistrom was the construction of a new stage, 125x450 feet long. This gigantic stage is new in every sense of the word, embodying new types of construction, equipment, wiring and ventilation.

New features incorporated in its construction are:

A semi-domed ceiling which permits, in long shots, the securing of outdoor atmosphere. A cinematographer's experimental room where light and lens tests are made.

A new system for overhead wiring which eliminates time usually lost in hanging overhead lights. A system of suspended tracks, used to hoist large sets into position, covering every foot of the stage.

Among the big productions in the making and to be made at the Metropolitan Studios are: Five pictures starring Marie Prevost; three starring Priscilla Dean; two Junior Coghlan pictures; and the big Metropolitan Specials.

METROPO

STUDIOS

LITAN

Hollywood, Calif.

Christie STUDIOS

Hollywood Calif.

THE story of the Christie Studios is paralleled only in the annals that record the phenomenal growth of the motion picture industry itself.

Al and Charles Christie are trail-blazers in motion picture production. When the art of picture making was in its adolescence, Al Christie brought the first caravan of players to Hollywood. This was on October 27, 1911. In an orange grove where a hotel of theirs now stands they shot three hundred feet of picture for Nestor.

It is a far cry from that first three hundred feet of negative to "CHARLEY'S AUNT." The pygmy has grown into a Colossus. The orange grove into the magnificent Christie studios which extend a city block along Sunset Boulevard, a production plant that embraces every modern equipment for the making of big Comedy Specials, complete in all departments.

The reputation of the Christies has kept pace with their physical and financial growth. What that reputation means to the industry, was aptly expressed by Bill Reilly recently in the *Moving Picture World*, when he said:

"What's right with the movies? It is a pleasure to write it—the CHRISTIE BROTHERS. In olden days majesty was surrounded with the HOKUM dictum, 'The KING can do no wrong.' The rate of exchange on the kingly crown has fallen low. The head that used to be uneasy under a crown is now glad to ease under a Stetson. But we'll gamble that if we were to propose: 'The CHRISTIES can do no wrong,' there would be joy in every movie Mudville from coast to coast."

A FIRM FOUNDATION

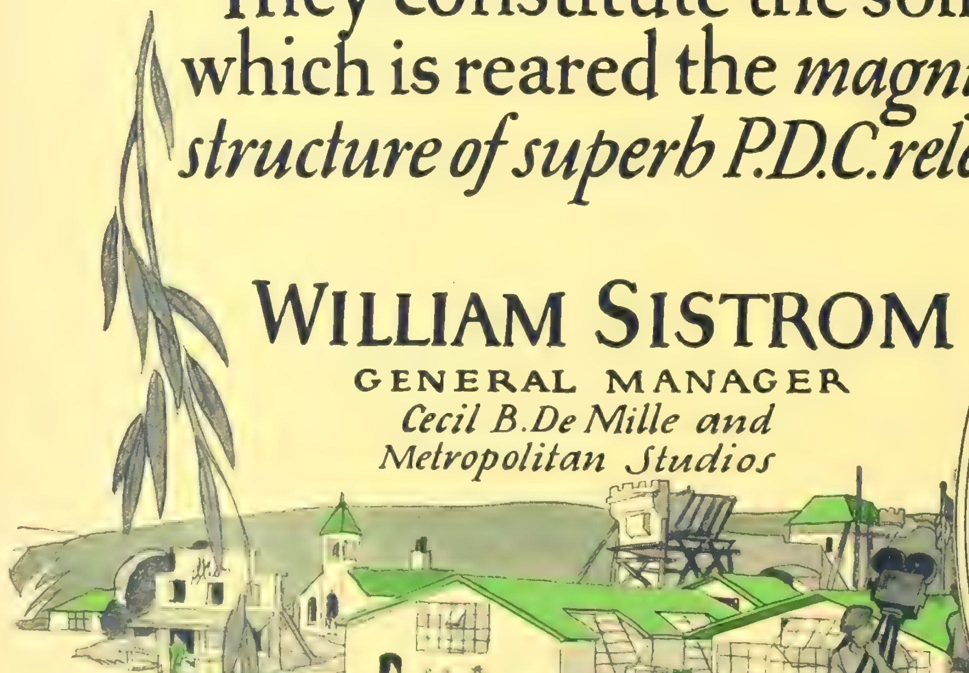
Imposing, substantial structures can be built only upon firm foundations. The studio production units contributing to P.D.C. program combine every physical means - every modern mechanical and technical device that makes for material excellence in motion pictures --

They constitute the solid base upon which is reared the *magnificent superstructure of superb P.D.C. releases*

WILLIAM SISTROM

GENERAL MANAGER

Cecil B. De Mille and Metropolitan Studios



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Year Round Stuff!

Snappy, dashing two-reelers of college life! Full of the pep of youth and the enthusiasm of school days! The biggest showmanship shorts you've ever booked! And man, oh man—what box-office titles!

READ THEM!—

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—AND BOOK 'EM ALL!

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Universal Jewel Series

2 Reels Each

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Beware of Widows
A MELVILLE W. BROWN PRODUCTION
From the big Broadway success by OWEN DAVIS
with LAURA LA PLANTE

Another Woman's Life
Author Anonymous
With
MARY PHILBIN

Too Many Women
From the sensationally successful story by Gabriel Reuter
With
NORMAN KERRY

Spangles
Directed by FRANK O'CONNOR
An ARTHUR E. BECK PRODUCTION
Story by world famous NELLIE REVELL
Marian Nixon *and* PAT O'MALLEY

Prisoners of the Storm
A LYNN REYNOLDS PRODUCTION
Based on "Quest of Joan" by JAMES OLIVER CURWOOD
starring
HOUSE PETERS

The Whole Town's Talking
AN EDWARD LAEMMLE PRODUCTION
From the play by JOHN EMERSON and ANITA LOOS
EDWARD EVERETT HORTON

Perch of the Devil
A KING BAGGOT PRODUCTION
from GERTRUDE ATHERTON'S powerful novel
MAE BUSCH
PAT O'MALLEY

The Ice Flood
A GEORGE B. SEITZ PRODUCTION
From the Novel by Johnston McCulley
KENNETH HARLAN
Viola Dana
Billy Kent Schaeffer

Taxi Taxi
A MELVILLE W. BROWN PRODUCTION
From Saturday Evening Post story by George Weston
With
EDWARD EVERETT HORTON

The Mystery Club
A HERBERT BLACH PRODUCTION
Based on Saturday Evening Post story by ARTHUR SOMERS ROCHE
Matt Moore, Edith Roberts, Warner Oland, Mildred Harris

The Midnight Sun
A DIMITRI BUCHOWETZKI PRODUCTION
With LAURA LAPLANTE, PAT O'MALLEY, George Siegmann, Raymond Keane
A UNIVERSAL SUPER PRODUCTION

The Flaming Frontier
AN EDWARD SEDGWICK PRODUCTION
With Hoot Gibson, Dustin Farnum, Anne Cornwall, Kathleen Key
A UNIVERSAL SUPER PRODUCTION

THE BIG GUN
A HARRY POLLARD PRODUCTION
From the All Story Argosy Romantic Magazine Story by RICHARD BARRY
A UNIVERSAL SUPER PRODUCTION

Her Big Night
A MELVILLE W BROWN PRODUCTION
Based on story "Doubling for Lora" by Peggy Gaddis
LAURA LA PLANTE

R MOVIE LIST

ahead —

Still Within the Law
An EDWARD LAEMMLE PRODUCTION
by Bayard Velliet
A stirring, moving melodrama abounding in thrills

Savage in Silks
From the novel and play by Winifred Eaton Reeve
Screen Adaptation by BARBARA CHAMBERS
with LAURA LA PLANTE

The Love Thrill
By BYRON MORGAN who wrote "Sporting Youth" and "California Straight Ahead"
with LAURA LA PLANTE

HOOT GIBSON
in
Ace High

HOOT GIBSON
IN
The Texas Streak

HOOT GIBSON
in
Cheyenne Days
A LYNN REYNOLDS PRODUCTION

The Show World
A LOIS WEBER PRODUCTION
Based on the Saturday Evening Post story "Technic" by DANA BURNET
FRANCIS X. BUSHMAN
GRACE DARMOND
WARNER OLAND
BILLIE DOVE

The Runaway Express
AN EDWARD SEDGWICK PRODUCTION
Based on "The Nerve of Foley" by Frank Spearman
JACK DAUGHERTY
Blanche Mehaffey
Tom O'Brien

Butterflies in the Rain
AN EDWARD SLOMAN PRODUCTION
From newspaper story by ANDREW SOUTAR
With LAURA LA PLANTE and JAMES KIRKWOOD

Down the Stretch
A KING BAGGOT PRODUCTION
From the extraordinarily popular racing story "Blister Jones" by JOHN TAINTOR FOOTE
With PAT O'MALLEY

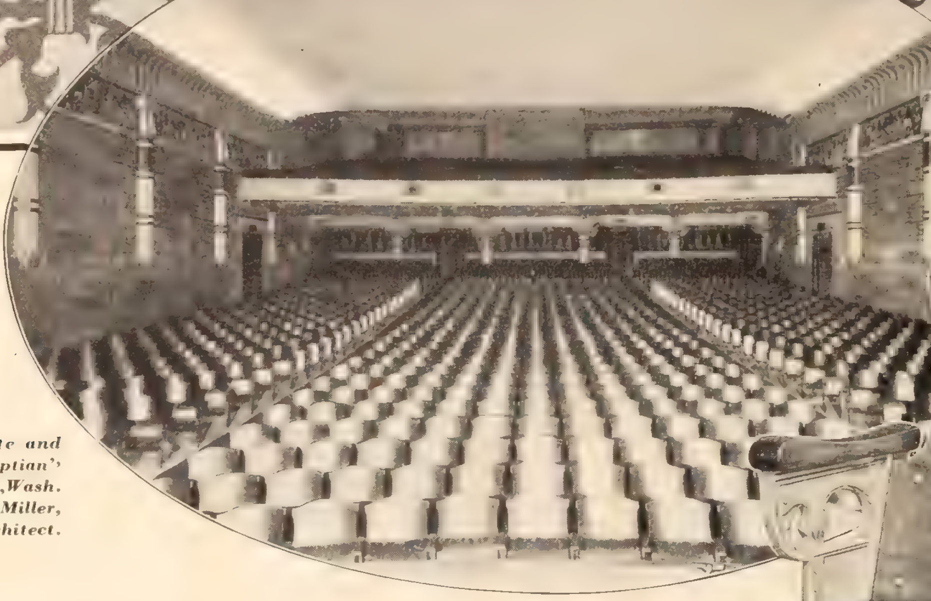
REGINALD
DENNY
IN
Take It From Me
with BLANCHE MEHAFFEY
A WILLIAM A. SEITER PRODUCTION
UNIVERSAL-REGINALD DENNY PRODUCTION

Les Miserables
VICTOR HUGO'S
IMMORTAL ROMANCE
Artistic Director, Louis Nalpas
Adapted by Henri Fescourt
A UNIVERSAL FILM DE FRANCE TRIUMPH
Victor Hugo's greatest novel which took twenty years to complete made into one of the greatest pictures ever screened.
A UNIVERSAL SUPER PRODUCTION

The Old Soak
AN EDWARD SLOMAN PRODUCTION
From the play by Don Marquis
JEAN HERSHOLT, June Marlowe, George Lewis

Poker Faces
A HARRY POLLARD PRODUCTION
From Novel by Edgar Franklin
EDWARD EVERETT HORTON
LAURA LA PLANTE

100 · YEARS · OF · MANUFACTURING · EXPERIENCE ·



Warner's elaborate and Unique New "Egyptian" Theatre in Seattle, Wash. Designed by E. A. Miller, Portland, Ore., architect.

1400 Heywood-Wakefield seats of this type were installed in the auditorium.

Equipment Experts Chose H-W Seats For New Pacific Coast Theatre

HEYWOOD-WAKEFIELD opera chairs are selected, as a matter of course, where theatre seating must be comfortable, lasting and in keeping with the architecture and interior scheme of the finest playhouses.

The H-W line offers a wide selection in design and upholstery to harmonize perfectly with any decorative plan no matter how elaborate.

Such advantages influenced B. F. Shearer, Inc., who equipped the "Egyptian," to choose Heywood-Wakefield seats.

H-W seating engineers, backed by 100 years of seat-building experience, will gladly collaborate with you, without charge, in efficiently seating the theatre you plan.

Heywood-Wakefield
REG. U.S. PAT. OFF.

HEYWOOD-WAKEFIELD WAREHOUSES

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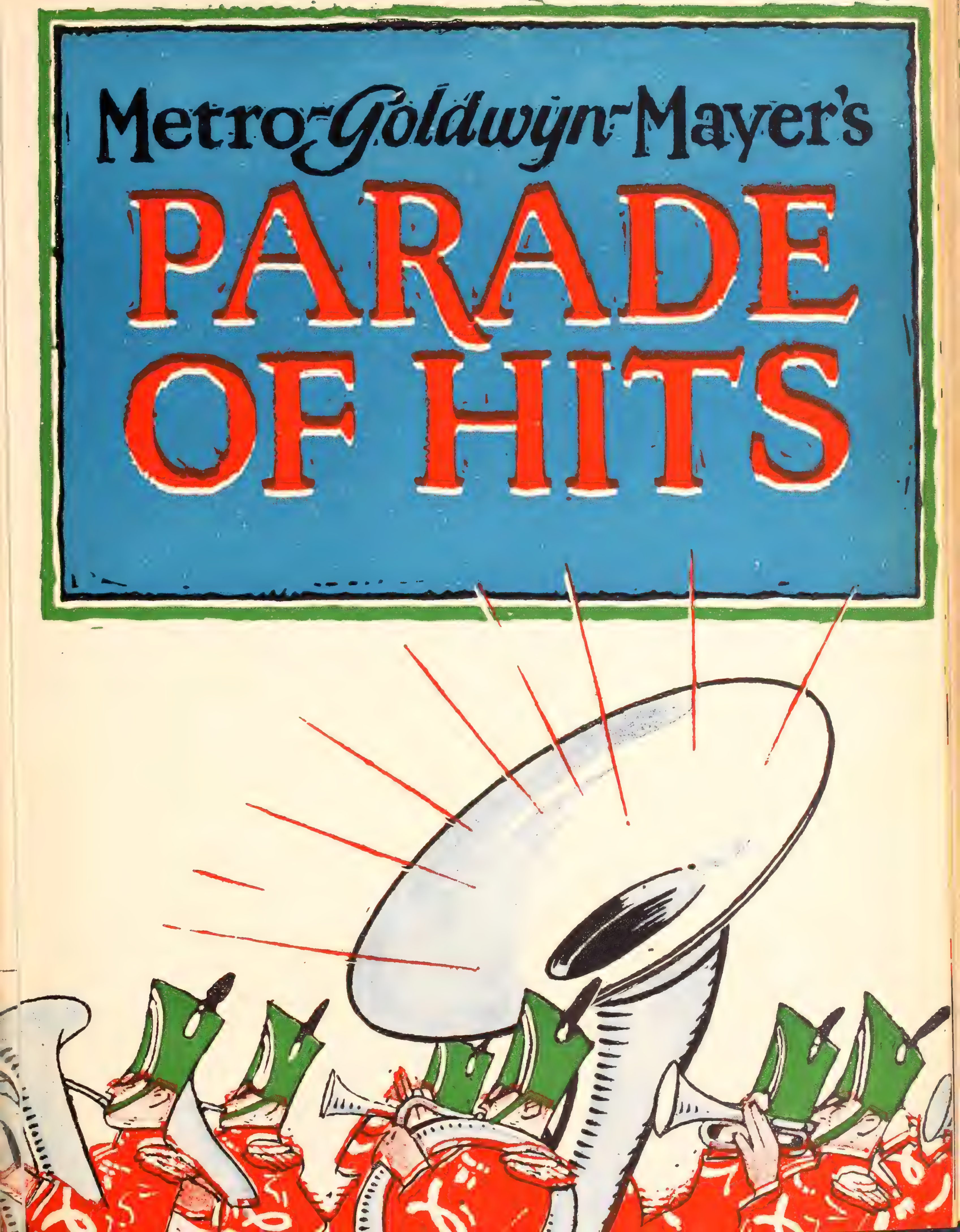
Buffalo, New York	Wells and Carroll Streets
Chicago, Illinois	2653 Arthington Street
Display Floor, 439 Railway Exchange Bldg.	
Kansas City, Missouri	1310 West Eighth Street
Los Angeles, California	801 East Seventh Street
New York, New York	516 West 34th Street
Philadelphia, Pennsylvania	244 South 5th Street
Portland, Oregon	148 North Tenth Street
San Francisco, California	737 Howard Street
St. Louis, Missouri	Sixth and O'Fallon Streets


Metro-Goldwyn-Mayer's
PARADE OF HITS

1926~27

Announcements will be made shortly regarding
BEN-HUR *and* **THE BIG PARADE**

LA BOHÈME Lillian Gish and John Gilbert, the stars. Plus Renee Adoree and Karl Dane of "The Big Parade"; Roy D'Arcy of "The Merry Widow"; Frank Currier of "Ben-Hur." Directed by King Vidor, director of "The Big Parade." Direct from its long runs at $2.00 admission at Embassy Theatre, New York, and other points.

MARĒ NOSTRUM (Our Sea) Rex Ingram's production. Blasco Ibanez' famous novel. Alice Terry. Antonio Moreno. Now running, $2 admission at Criterion, New York. Has 1001 thrills, notably—the sinking submarine—the beauty and the octopus—the net-work of spies headed by Europe's most fascinating woman—the vampire and the firing squad. A showman's attraction.

THE TRAIL OF '98 By Robert W. Service. Directed by Clarence Brown. Cast includes Karl Dane, Tully Marshall, Pauline Starke. This picture will stand as the last word in the film dramatization of the American rush to Alaska. A gigantic enterprise. More later about this one.

THE MYSTERIOUS ISLAND By Jules Verne. Directed by Maurice Tourneur. Undersea scenes by J. E. Williamson. Cast includes Lionel Barrymore, Marceline Day. This is perhaps the most ambitious film venture ever undertaken by any company since "Ben-Hur." It will be done entirely in Technicolor and is a spectacular thriller. The action takes place on earth, under sea, inside the earth and up in the air.

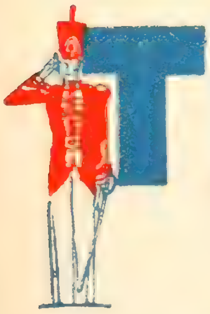
MAMAN An all-star production of the famous play that has been running on the Continent for three years. By Jose Germain. A gay Queen of Paris and Biarritz. Gowns, luxury, beauty amid the mad Jazz wave that swept from America to Paris.

THE FIRE BRIGADE Directed by William Nigh. Cast include H. B. Warner, Charles Ray, Tom O'Brien, Marceline Day, Bert Woodruff; also Irene Butler and Joyce Coad, the M-G-M contest winning infants. The many thousands of fire chiefs of the United States and Canada and their departments are pledged in co-operation, as well as the Kiwanis, Lions and other organizations. The picture is the story of the American fire hero, just as "The Big Parade" is the story of the American soldier. M-G-M will back this one to the limit and it will be an epic film.

THE SCARLET LETTER Lillian Gish, the star. Victor Seastrom, the director. Nathaniel Hawthorne's classic novel. Supporting Miss Gish are Lars Hanson, Henry B. Walthall, Karl Dane. "The Scarlet Letter" has been screened privately and it is truly a big picture, greater than "The White Sister." It is legitimate attraction size.

OLD HEIDELBERG Ramon Novarro in a big special of "Four Horsemen" size. The famous stage play will be made into one of the mammoth productions of the screen with Ramon Novarro as the young, amorous prince, carousing with his fellow students. A most romantic role, with plenty of gallant, dashing action and a love story that is nobody's business, but will be everybody's.

ANNIE LAURIE Lillian Gish. Directed by John S. Robertson. Author, Josephine Lovett. Unquestionably another mammoth attraction, a story of the Highlands, with Lillian Gish in an ideal, piquant, yet highly emotional part. And a title that is Exploitation itself.



THE COSSACKS John Gilbert. From the drama by Tolstoi. A stupendous undertaking involving the importing to America of a celebrated band of Cossacks, 250 in number, at a cost of a quarter of a million dollars. The hoof-beats of the Cossacks will be heard throughout the world and the way M-G-M will get behind this one will be startlingly profitable.

TELL IT TO THE MARINES Lon Chaney in a big special, directed by George Hill. Plus William Haines and Claire Windsor. Author, Richard Shayer. This picture is produced with the co-operation and endorsement of the U. S. Marine Corps. It is an attraction of "Big Parade" size and will be exploited heavily.

THE MAGICIAN Rex Ingram. The novel is by Somerset Maugham, author of the story for "Rain." Alice Terry and Paul Wegener in the cast. Rex Ingram is completing this picture now and it is a large-scale production of a highly dramatic and powerful nature and worthy to be classed with "The Four Horsemen," "Scaramouche" and "Mare Nostrum." The title of this one is unusual and lends itself to display.

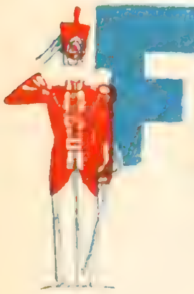
FAUST Never has the screen revealed such spectacular effects as in this UFA Production. The storm alone will make it famous. Absolutely 100 percent box-office. This is Goethe's famous work which features Emil Jannings and is directed by Europe's greatest—F. W. Murnau. The heroine (whose name is being kept a temporary secret to further an exploitation stunt) is a world-famous beauty. This is a truly great picture and costs a fortune.

TWELVE MILES OUT John Gilbert. In William Anthony McGuire's great Broadway melodramatic success. A whirlwind action drama of rich Long Island Society, with hi-jackers and rum-runners, private wars, gun fights and everything. Every producer in film business has tried to get this vehicle, but M-G-M got it—and for Gilbert.

3 LON CHANEYS Lon Chaney, star of "Unholy Three," "Blackbird," "Road to Mandalay" and others will have three productions during the coming season with equally forceful and unusual characterizations. You can bank on this.

ROMANCE Ramon Novarro in the modern classic by Joseph Conrad. The story of a youth forced to flee his native England; is carried by a sinister, mysterious crew to Cuba and becomes the center of a hot-bed of intrigue and terror. Out of this he emerges triumphant through the taunts of a dark-eyed senorita who dared him to laugh at death. NOTE: THERE WILL BE AN ADDITIONAL RAMON NOVARRO STARRING PICTURE. Title later.

THE WANING SEX Norma Shearer, the star. And one of filmdom's topmost drawing cards. A story of modern New York. Miss Shearer plays the part of a beautiful girl who falls for the bug of a woman's career, a la "His Secretary." Robert Z. Leonard, director. Authors, Fred and Fanny Hatton. Plus Lew Cody, Renee Adoree, Sally O'Neil. What a cast!



FREE SOULS Norma Shearer. Directed by John M. Stahl. Author, Adela Rogers St. John. Widely serialized by the Hearst organization. The story of a girl and a gambler sweetheart, probably the most compelling theme that audiences have seen in years. The girl's father decides to bring up his daughter as a "free soul," and the consequences develop into drama of a most unusual kind. This will be backed by a big campaign.

POLLY OF THE CIRCUS Norma Shearer. Directed by Tod Browning. Margaret Mayo's famous drama. A lovely, beautiful girl of the circus, thrilling thousands nightly in daredevil stunts, troupes through a love story that has become an American classic. The happy combination of the star, the director of "The Unholy Three" and the well-known vehicle needs no heralding.

UPSTAGE Norma Shearer. Directed by Monta Bell. A dramatic comedy of vaudeville life written by Walter De Leon, who is both author and vaudeville performer himself. Norma Shearer's part is one of a team of hoofers who, in the vernacular of tin-pan alley "knocks 'em dead in Keokuk." Rich in intimate, colorful scenes of life on the small time stage.

ALTARS OF DESIRE Mae Murray. With Conway Tearle. Directed by Christy Cabanne. Maria Thompson Davies' story is now running serially in the American Weekly which has eight million circulation, the largest of any publication in the world. Mae Murray plays a beautiful society girl whose reputation in her home town is soiled by a blackguard. At a great ball his final taunt enrages her. She picks up a knife, stabs him, and escapes. Then in the mountains she finds true, passionate love. Few pictures go to exhibitors with such advance selling.

PUPPETS Mae Murray. A glittering romance of Spain of "The Merry Widow" type. Author, Benjamin Glazer. Highlights: Torn from the glitter of a cafe in Spain, shipped to an island of convicts, befriended by a gambling soldier, forced into marriage with a hunch-back murderer—then saved by a hero.

SHOW BUSINESS Mae Murray. Thyra Samter Winslow's best-selling book. A marvelous story of show-girls, their life, the glitter and heartaches. A novel twist. A good girl gone right. Miss Murray will be supported by a cast of big box-office names and this will be produced on an expensive novelty scale. NOTE: WATCH FOR ANNOUNCEMENT OF ADDITIONAL MAE MURRAY PICTURE.

THE RED MILL Marion Davies, the star. This is the internationally known musical comedy success, with Marion Davies as dare-devil Gretchen, daughter of a Holland burgomaster. The adventures which follow her interference with the arrest of two stranded American youths furnish her with a role rich in comedy. M-G-M is making it with a great supporting cast as a Cosmopolitan production.

POLLY PREFERRED Marion Davies starred. Guy Bolton, well-known playwright, is author of this famous stage success. Another Cosmopolitan production for M-G-M that will receive the great National promotion and exploitation made possible by the Hearst chain of newspapers and magazines.

MARY OF VASSAR

Marion Davies, the star. A follow-through success to "Brown of Harvard." Every girl in America has looked with hungry eyes at old Vassar, where the cream of America's society beauties spend exciting college days. Every year photographs of the Vassar daisy-chain at graduation is splashed in rotogravure sections all over the world. To be produced on the lavish scale characteristic of all Cosmopolitan productions for M-G-M.

THE FLAMING FOREST

The famous novel on which this big Cosmopolitan production for M-G-M is based, is one of James Oliver Curwood's million-copy sellers. It was serialized before publication and ran for months in the Cosmopolitan Magazine. Reginald Barker is to direct this elaborate photoplay, which will be backed to the limit by Cosmopolitan promotion.

THE UNDERSTANDING HEART

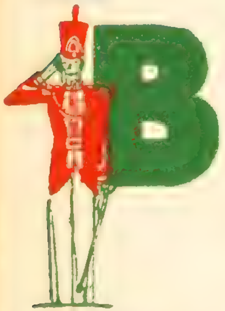
By Peter B. Kyne. This great fiction masterpiece is now running in the Cosmopolitan Magazine and will appear in novel form this Fall. You know the kind of circulation a Peter B. Kyne novel gets—millions! Like "Never the Twain Shall Meet"—also by Kyne—"The Understanding Heart" is to have an all-star cast and is to be produced by M-G-M on a spectacular scale. Plus Cosmopolitan's million-dollar promotion.

CAPTAIN SALVATION

A novel by Frederick William Wallace soon to be serialized in the chain of Hearst papers. Millions will read it and watch for the picture. This powerful story has a picturesque locale in Nova Scotia. Its picturization is one of the big Cosmopolitan bets for the new season and will receive the benefits of an unprecedented promotion campaign in the Hearst newspapers and magazines and elsewhere. A Cosmopolitan production for M-G-M on a lavish scale.

THE WALTZ DREAM

In this film Metro-Goldwyn-Mayer has another and merrier "Merry Widow." This big UFA Production is a wonderful combination of comedy and drama that makes it irresistibly appealing. This big stage hit has played all over the world. Its title is as famous as the title of "The Merry Widow," and the well-known music by Oscar Straus will be as valuable to "The Waltz Dream" as the Lehar music was to "The Merry Widow."

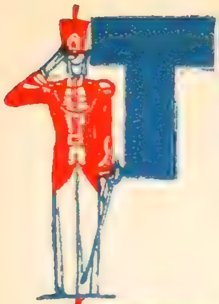


BATTLING BUTLER

Buster Keaton's newest, directed by himself with Sally O'Neil heading a strong supporting cast. This M-G-M picture is based on the big stage hit. The prediction is made by those who have seen "Battling Butler" that in this picture Keaton delivers the most important comedy of his career — not excepting "The Navigator" and his other big ones.

A LITTLE JOURNEY

Rachel Crothers' famous stage play. To be directed by Harry Millarde. The amazing adventures of a penniless girl on boarding a train, including a sensational train wreck. Dramatic all the way and always sympathetic. Slated for unusual popular acclaim, and to be produced by M-G-M with a strong cast.



THE BOY FRIEND Marceline Day and John Harron have the leads in this new Monta Bell production for M-G-M. This is a big picturization of the John Alexander Kirkpatrick stage success known in New York and Chicago as "The Book of Charm." It will be one of the year's important comedies.

BLARNEY Renee Adoree, Ralph Graves, Paulette Duval and others. This picturization of Donn Byrne's Saturday Evening Post story, "In Praise of James Carabine," is a knockout. It is a true epic of the prize ring in the '80's in New York, when bare fists were in vogue. It has a fine cast and has been handsomely produced by M-G-M. Count it among next season's best.

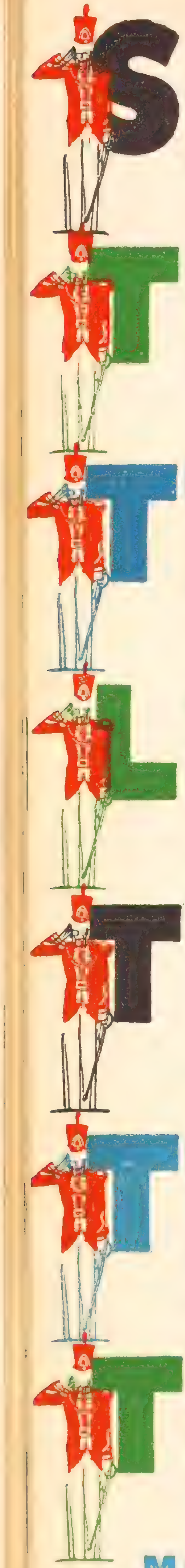
THERE YOU ARE Conrad Nagel, Edith Roberts and George Fawcett, head the cast of this important M-G-M production. Jess Robbins is the director of this F. Hugh Herbert story. This gives promise of being one of the M-G-M's greatest comedy hits since "Excuse Me!"

I CAN DO IT Max Marcin, famous Broadway playwright, brings his skill again to the screen by devising one of the cleverest and most absorbing plots the M-G-M studio has ever handled. Full of interest as well as comedy and action. It will have a strong cast recruited from M-G-M's great star galaxy.

HEAVEN ON EARTH Renee Adoree, Conrad Nagel. Director, Phil Rosen. Author, Harvey Gates. Brimming with action and color. A wealthy Paris youth tackles the gypsy life, gets into the war, and finds that the girl has been carried off by a rival. Renee Adoree plays the part of the French girl just as she does in "The Big Parade" and this type of part is ideal for her and her rapidly growing number of fans.

WOMEN LOVE DIAMONDS Directed by Monta Bell. Story by Carey Wilson. This original narrative traces the history of a valuable diamond, relating the strange powers, the sinister spell that lurked in the facets of the gem, tracing its influence in the lives of a chorus girl, her manager, her young sweetheart. The story ranges from Kimberley and the mines to mad party-loving Broadway.

FRISCO SAL Edmund Goulding comes through with his story of America's famed Barbary Coast, the apache-land of America. This one will be a big box-office bet for all types with a cast of notables that will give that plus value which characterizes all Metro-Goldwyn-Mayer Pictures.



SHADOW LANE

Both written and directed by Edmund Goulding and shortly to be published in novel form. The novel is certain to be a best-seller and that means more power to the picture. Nothing like it has ever been attempted in the way of drama of the home. It will be a revelation to every family in the land.

TIN HATS

Owen Moore, Claire Windsor and Bert Roach are the three merry-makers in this merry-go-round of mirth, "Tin Hats," a post-war comedy riot of American doughboys on the Rhine. Edward Sedgwick is both the author and director of this money-getting laugh wallop about three Rolling Rhine-stones.

THE GAY DECEIVER

John M. Stahl's first production for Metro-Goldwyn-Mayer. Mortgage everything and bet on it to win. It can't help it, what with Lew Cody, Carmel Myers, Roy D'Arcy, Dorothy Phillips and Marceline Day in the cast. Leo Dietrichstein cleaned up with it on the stage when he played it as "Toto," the play by Maurice Hennequin and Felix Dusquesnel.

LOVE'S BLINDNESS

A special by Elinor Glyn — that Wizard of Romantic Fiction. John Francis Dillon (remember his "Flaming Youth"?) has made it a stunner. There are such box-office names as Pauline Starke, Antonio Moreno, Lilyan Tashman and Sam de Grasse to put over this story with a background of wealth, titled Englishmen and women and the fast social set of England's advanced aristocracy. A thing of splendor throughout!

THE CALLAHANS AND THE MURPHYS

Kathleen Norris. They'll fight for her picture just as they're fighting for her books. It is a classic in Irish-American, a narrative full of humor, of kindly nature and true-to-life episodes. Here at last is one picture that can draw every type of audience into the theatres at once and make 'em all feel glad they came.

THE TAXI DANCER

Newspapers all over the country will tell picture-goers that this wonder is coming. Robert Perry Shannon's story will be a cinch to sell because it will first be serialized. And then Metro-Goldwyn-Mayer is behind it full force. It is a story about a small town girl who came to New York in search of work and runs into enough dramatic incidents to satisfy the demands of a nation.

THE NIGHT SCHOOL

We can't tell you about this knock-out in full as yet, but as we go to press Irving Thalberg, who is sponsoring it (and you know what that means), urges us to include it by all means in this list of sensations.

MORE STARS THAN THERE ARE IN HEAVEN

SPECIAL FBO EXTRA!

CAPITOL THEATRE New York Shows Industry's Greatest Novelty

"Twelve two-reel hilarious high-
lights—with a dazzling gleam of
newness in their makeup! Stand-
have won their dis-

"EGGED ON"

THE FIRST OF THE AMAZING

CHARLEY BOWERS

Whirlwind Comedies

Charley
Bowers

At last the industry's greatest novelty! From F. B. O. And the Capitol is the first to nail it! Showing week May 30. Astounding camera tricks—side-splitting comedy!

Eggs hatching Tin Lizzies! Animated Oysters in Swimming! Other astonishing surprises!

And eleven others just as good.

Written and
Directed by
CHARLEY BOWERS
and
H. L. MULLER

EXCLUSIVE FOREIGN DISTRIBUTORS,
R-C EXPORT CORPORATION
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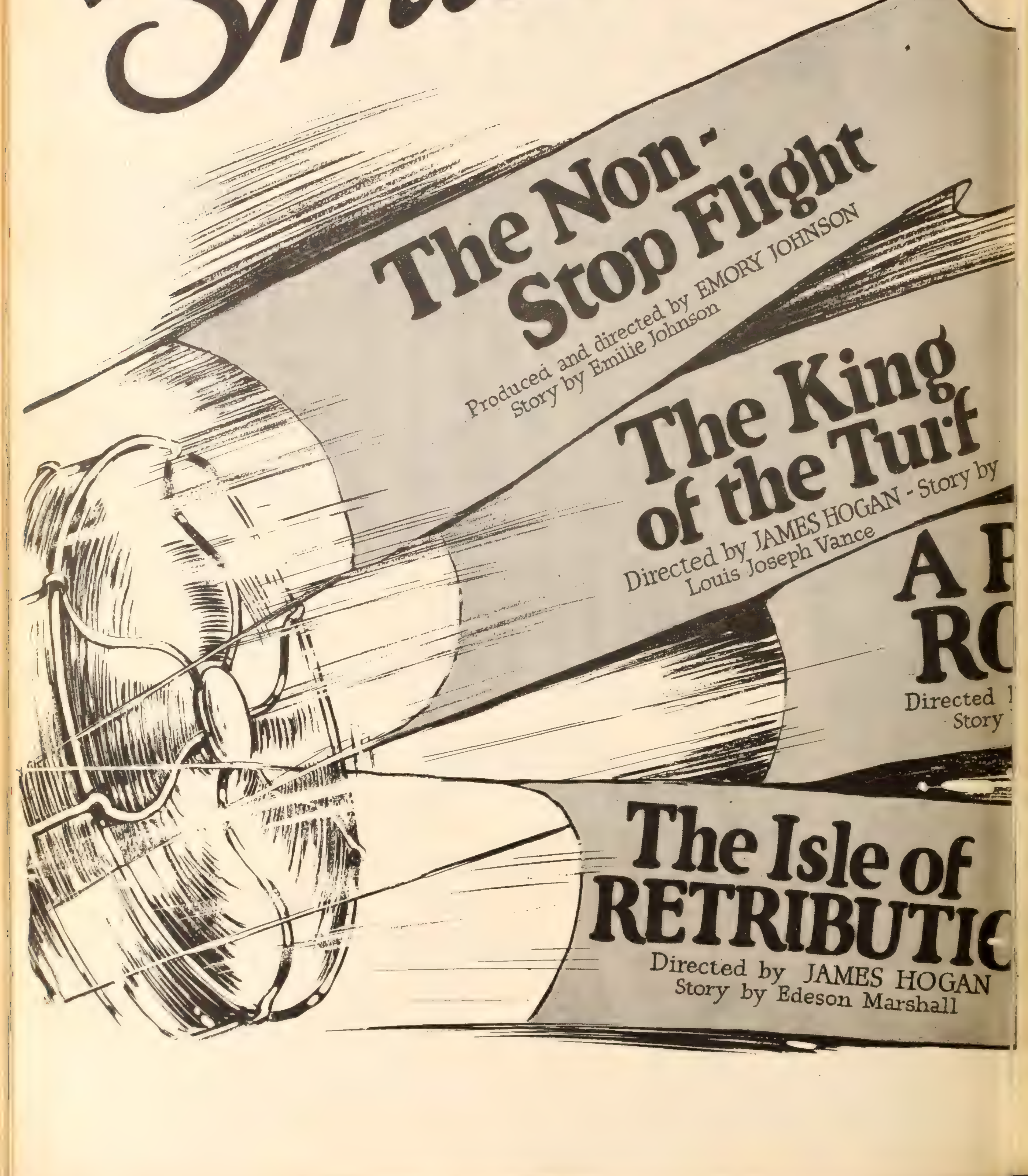
ENGLAND
SOCIETE ANONYME DES FILMS F B O.
69 FAUBOURG ST HONORE PARIS
FRANCE

FBO

1560 Broadway
New York, N. Y.

Smashes!



The Non-Stop Flight

Produced and directed by EMORY JOHNSON
Story by Emilie Johnson

The King of the Turf

Directed by JAMES HOGAN - Story by
Louis Joseph Vance

A
R

Directed
Story

The Isle of RETRIBUTI

Directed by JAMES HOGAN
Story by Edeson Marshall

Hot weather smashes--- streaming from FBO

Four Great "Handle Shows" Framed for Exploitation!

Lick the heat to a frazzle . . . throttle the competition of carnivals, parks and beaches with these FOUR great Gold Bond "handle shows"!

A hopping melodrama hooked up with the stupendous aviation publicity of the hour!

A race track melodrama in the nick of time — with thousands following the horses on many courses!

A love story from the pen of the greatest of all love story writers. (A darb of a summer attraction.)

And a rousing melodrama of Alaska— frozen hell of the northland— with snow posters, ads, and ice-crested stunts to yank 'em in!

F. B. O. HAS SAVED
THE BIG ONES
FOR THE SUMMER!

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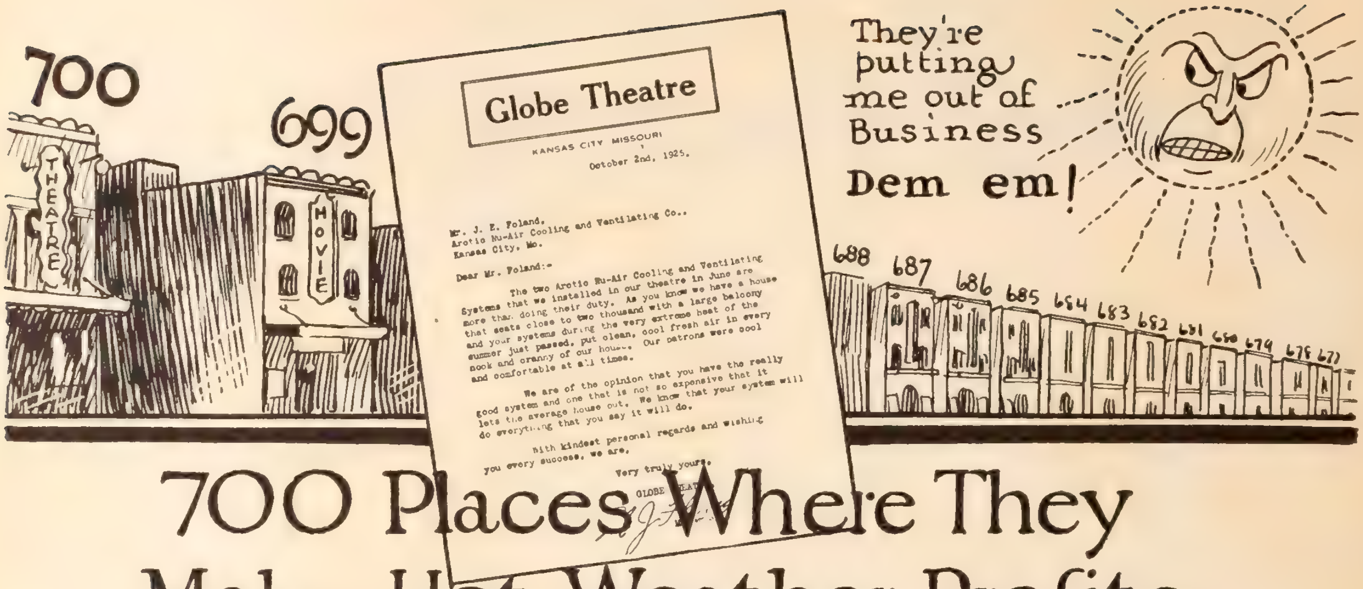
FRANCE



Globe Theatre

KANSAS CITY MISSOURI

October 2nd, 1925.

Mr. J. E. Foland,
Arctic Nu-Air Cooling and Ventilating Co.,
Kansas City, Mo.

Dear Mr. Foland:-

The two Arctic Nu-Air Cooling and Ventilating Systems that we installed in our theatre in June are more than doing their duty. As you know we have a house that seats close to two thousand with a large balcony and your systems during the very extreme heat of the summer just passed, put clean, cool fresh air in every nook and cranny of our house. Our patrons were cool and comfortable at all times.

We are of the opinion that you have the really good system and one that is not so expensive that it lets the average house out. We know that your system will do everything that you say it will do.

With kindest personal regards and wishing you every success, we are,

Very truly yours,

GLOBE THEATRE

700 Places Where They Make Hot Weather Profits

SEVEN hundred theatres where the hot weather is a blessing—not a curse; where cool, fresh, inviting air attracts patrons off the sweltering streets—and sends them away happy and eager to come again.

Seven hundred theatres where heating for cold weather is made easier and more economical.

Seven hundred theatres where good will is growing faster and where box office receipts are hitting new records.

Join the 700 now—don't wait until blistering weather cuts into your receipts.

Arctic Nu-Air Cooling and Ventilating System puts a continuous supply of cool, fresh, sweet air into every corner of your house—surely, and quietly.

It supplies up to 35,000 cubic feet of fresh, cool air every minute.

Its cost is moderate — a reasonable down payment puts the system into your theatre; the balance is paid as you profit, in 12 small monthly payments. The system is guaranteed to do exactly what we claim.

Mail this coupon now—while deliveries are prompt and sure. Get your share of the hot weather profits.

This Book tells how the "700" do it—

Cool Breezes for Hot Weather Profits

You really ought to do it now —

ARCTIC NU-AIR CORPORATION, Dept. 1
818 State Lake Bldg.,
Chicago, Ill.

I won't agree to join the famous "700," but I will read your book on Hot Weather Profits. My house seats............

House Dimensions:
Length ....
Width ....
Height ....
Balcony?
Yes ☐ No ☐

Name ....
Theatre ....
Address ....
City .... State ....

SWEET BABY!
SWEET SUGAR!
SWEET SUMMERTIME!
SWEET DADDIES!
"Sure, everyone of them would make a summer hit with me
First National Pictures

M. C. Levee presents "Sweet Daddies", AN ALFRED SANTELL PRODUCTION, with GEORGE SIDNEY, CHARLIE MURRAY and VERA GORDON, Jack Mulhall and Jobyna Ralston. Directed by Alfred Santell.

AND GLORIFIED—YEA, BO! GLOR-R-RIFIED!—BY THAT BALLET OF BAHAMAS BEAUTS!

Do you remember when
JUNE 1st
used to be suicide day?

— when
you couldn't
get pictures

— and
your theatre
was empty or
closed

— and
June 1st brought
a bigger flock
of bills than
ever

— and
there wasn't
anything left
but to jump
in the lake

them days are gone forever

First National Pictures

First National's summer hits are keeping the theatres open and box-office profits right up to the winter level

Printed in U. S. A.

Motion Picture News

Volume XXXIII NEW YORK CITY, JUNE 5, 1926 No. 23

Costs

THE other day I learned of a neighborhood house which on Saturdays and Sundays takes in enough to pay the entire week's expenses. Last week the amount exceeded $1,100.00.

The rental paid for the feature for the two day run was $50!

"But," I asked the manager, "how do you expect the producer and distributor to exist on this scrap from your table?"

"Oh, to Hell with them," said he.

* * *

Granted that this is, in every way, an exceptional case; granted, also, that many theatres today pay rentals they cannot afford; nevertheless I invite here the attention of the average exhibitor to what constitutes his very own and a very big problem.

I mean the present cost of production.

And by that I mean the present and future supply of pictures for any exhibitor's house.

It seems to me that the Los Angeles convention could well give the matter a large part of its business program.

* * *

If I were an independent producer today I'd quit the business and go into something hopeful.

The plain facts are these: with salaries as they are and costs in general what they are, it is impossible today to produce a grade of picture of first run calibre, and still make an assured or reasonable profit.

These are facts, not hearsay. After three to six months of gruelling work a producer may make what many a theatre clears in a week,—or he may lose that amount and more.

Which isn't as attractive as playing the races. Which, also, is why we have so few independent producers left.

* * *

The producer I take as an example is economical. His overhead is slight. Between pictures his office is his hat. He doesn't exceed his budget except when the elements and other accidents force him to.

So the consequence is that the same picture made by one of the big companies would cost still more money. This, again, is a fact.

And the further fact is that the big companies get by today on production because (1) they make a lot of pictures out of which one or more ten strikes *may* lift the average gross from fifty to a hundred thousand dollars, and (2) because they distribute, and (3) because they own theatres.

But I've no doubt but that the big companies today would much rather own theatres and let the others do the work and stand the worry of production.

* * *

You can put down a dozen reasons why pictures to-day cost so much and net so much. We'll say they are all valid.

Perhaps, again, the entire present scheme of production—distribution—exhibition is out of date, that we need something radically new and revolutionary. Possibly, not many years from now we will handle pictures in so entirely a new way that the present method will be only a memory.

But there is one thing that can be done right now and right along, to alleviate the present high cost of production, and that is to encourage the new people of the screen, and so add to its assets and reduce production cost.

This is, importantly, the exhibitor's job. Right here he can solve the problem, which is his just as much as anyone's.

For one thing the public wants these new personalities; so the exhibitor's job won't be one of duty to the industry, but simply to himself.

He will always ask for names. But why doesn't he ask for the new and good names of fresh public interest? Why insist blindly upon the old coterie of featured players whose number is as small as their salaries are big?

If he handles this "why?" as any good showman can, he'll make it decidedly easier for production and better for exhibition.

MOTION PICTURE NEWS

JUNE 5
1926

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No. 23

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Speaking Editorially

CHANGES and extensions in the theatre field continue to be among the outstanding events in the industry. The Stanley Company, recently become one of the most formidable contenders for circuit honors through the acquisition of the controlling interest in the Moe Mark, Fabian, Rowland & Clark groups, and now in negotiation for the Fred Levy circuit, will likely reach clear across the country and become a national chain.

Universal has 350 theatres and is headed for 1,000, according to official announcement. United Artists enters the field through the twenty-theatre pre-release project. Publix and Loew are steadily expanding. So is Fox.

Producers Distributing Corp. and E. F. Albee, of the powerful Keith circuit, are in partnership.

Every major feature concern in the industry is now definitely committed to exhibition, in one form or another, with the exception of F. B. O. and Associated Exhibitors.

* * *

LOOKED at in the light of five, four—even two—years ago, this is a complete revolution. For that reason, if for no other, it is the duty of the trade paper to keep step with the news of theatre progress, as a matter of course. It is also the trade paper's plain duty to inform itself and the industry fully of the facts of the theatre field—its statistics and what they mean to the whole world of motion pictures.

* * *

MOTION PICTURE NEWS is performing that duty. In this week's issue we offer the second of a series of articles and statistical tables giving theatre facts. There will be others just as important. This is pioneer work in the picture publication field. No other trade paper has even undertaken the job. Yet the plain necessity of doing it was apparent to us more than two years ago and we have since been steadily engaged on the task, the results of which are now available for publication and for service.

* * *

HERE is an interesting item, which appeared in *La Cinematographie Francaise*, which we print without comment because it tells its own story:

"'The Light of Asia' has just been shown at Windsor Castle before the Queen and her court (the King, that day, was at the Newmarket races). This is a film which was taken in India, and the British press, more enthusiastic than well-informed, was loud in its praise of royal favor extended from time to time to British films, even those taken in India.

"The scenarist and director of the film, Miranjan Pal, showed it and was congratulated by Her Majesty, who expressed her desire to see more frequently such good British films. The denouement is: The money for this film was put up in Italy, and the two operator-directors are Germans."

* * *

IN connection with the increasing demand for original screen stories, Percy Heath, F. B. O. scenario head, believes that the establishment of scenario schools by the producing companies themselves will be the next logical step, just as Paramount has already a school for training players.

"True, there are many 'scenario schools' about the country, but by far the majority are utterly worthless, and do little beyond depriving their trusting pupils of whatever money they possess," says Mr. Heath. "The real requirements—what can and what can not be visualized, the 'what' and 'how' and 'why' that must be thoroughly taught, makes a studio training imperative.

"We have many scenarists now, invariably men and women with film experience, who are entirely competent to, and do, turn out original stories. But we have not one-tenth the number that will be required in a few years' time, and the problem of supplying these writers will devolve upon the picture companies themselves. And the establishment of scenario schools within the studio, run by and for the studio, is the only logical method of securing writers with thorough understanding of the 'rules of the game'."

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AN EDITOR ON BROADWAY

The Week in Review By William A. Johnston

SEVERAL weeks ago, in this department, we predicted that a new development in the theatre field was to be put forward by Joseph M. Schenck and Sid Grauman. With the announcement this week of United Artists Theatre Circuit, Inc., the matter takes definite form and becomes a factor to be reckoned with in considering the future of the theatre map.

It is far too early to begin making predictions as to the probable result. It will probably be two years, Mr. Schenck feels, before the circuit is in full operation, and many things may happen in that length of time—to theatres and to the picture industry itself—which would alter the entire complexion of the exhibition field.

In itself, however, the formation of this circuit is a significant and vitally interesting move. For some time now we have been recognizing the importance of pre-release or road-show runs of certain pictures. This, when well handled—and when the picture justifies this expensive form of exploitation—seems to react to the benefit of subsequent engagements. Certainly, if not overdone, it removes a picture entirely from the general run of program attractions.

So far, we have resorted to the use of legitimate theatres for this purpose, and not always with satisfactory results. Legitimate theatres are badly suited for the purpose, being built for acoustic rather than visual perfection. Now, for the first time, a chain of theatres is to be built for the specific purpose of housing such runs—mainly for the product of one company, to be sure, but it is a move in the proper direction.

Mr. Schenck, in commenting on this, remarked:

"When a picture opens in a Broadway house, the audience attracted is not the usual picture audience. The special attraction in a legitimate theatre draws many people who do not ordinarily attend pictures at all. Our pre-release houses will draw many such persons regularly, and since we will change programs only once in several weeks, they will be led to go to other theatres as well, and we will have made new picture patrons, and created the photoplay habit among a class of persons now seldom reached."

* * *

LEE SHUBERT, we understand, had a great deal to do with bringing the United Artists Theatre Circuit deal to definite fruition. He is an old friend of Joseph M. Schenck, and on his last visit to the West Coast it was his enthusiasm for the project, coupled with his practical knowledge of theatre realty problems, that went far toward deciding its organizers on a definite plan of action.

It is to the far-seeing and level-headed judgment of Joseph M. Schenck, however, that the major portion of credit must go. With a definite trend toward pre-release showing of all important pictures, and another toward classification of houses—with virtually every company allying itself in the theatre field—this was the logical next step for United Artists. Mr. Schenck makes it very clear that it does not mean an invasion of the first-run field. These are, he emphasizes, houses for extended pre-release showings only, and will not interfere with subsequent first-runs in any manner, just as the present road show does not. There will always be, he points out, the regular picture clientele which prefers to wait until the picture comes to their theatre at regular prices.

Grauman, in turn, will be faced by the most difficult problem of his highly successful career in the presentation of such pictures throughout the country. In Los Angeles he is an institution, but the rest of the country will demand to be shown—and, no doubt, he will show them.

* * *

WE are surprised at the intense opposition to "The Big Parade," on the part of the British lay press. The picture, needless to say, has only been regarded here as a piece of entertainment. It was never originated nor handled with any idea whatsoever of exploiting this country's part in the World War. The story was written as a human-interest document of the war, as seen through the eyes of an American soldier. As a picture it grew into what it is through the effort—and a most intelligent one—to build dramatic effects. This is the sole reason, for instance, for the mass movements which give the picture its inspiring sweep. If the camera's eye saw only the operation of the troops from the United States, that will have to be set down, as any technician must know, to the limitations and ends of photography and photodrama.

* * *

IT may interest the British newspaper critics to know that this picture has had, as have few others, a shaping effect upon American picture production. It has shown a way so clearly that the whole production policy here will, consciously or unconsciously, be moulded by it. So, because of "The Big Parade" and in spite of the present antipathy to it, England will get better pictures from this country—pictures wider in concept, more intelligent and less confined to the movie rut.

Joseph M. Schenck, chairman of the United Artists Corp. and Theatres of United Artists, Inc.

ALL of which brings me to Dr. Ferdinand Bausback, head of the German UFA, to whom Adolph Zukor gave an interesting luncheon last week.

Dr. Bausback came here with certain ideas and left with certain other ideas. By which I mean that he acquired here an understanding of, and therefore a sympathy with, our policies of production, distribution and theatres. A fine ambassador, by the way, a dignified, scholarly man, a director in the Deutsche Bank and many industrial concerns and a Doctor of Political Science.

* * *

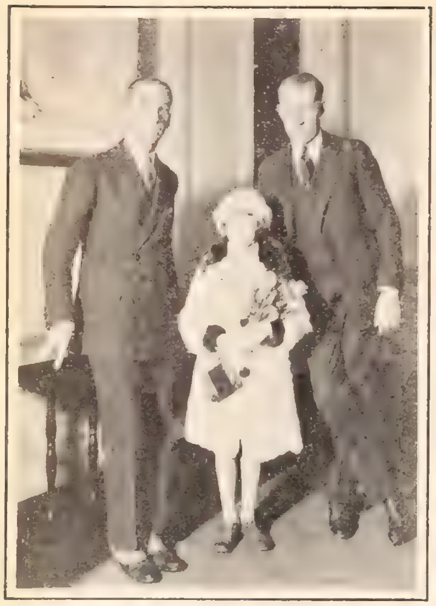
WILL HAYS, in his speech at the luncheon, said that the international film will bring international amity. Very true, and what a great mission that is! But it would seem, at times, that we need first a measure of international amity—international film amity, at least—in order to bring about the international film.

* * *

WE need a constant interchange of film ambassadors between Europe and America, sincere students of film markets and of the public taste, and traditions in each film country; unbiased men, too; that is to say, men who will put the truth above their own jobs and objectives.

* * *

CHARACTERISTIC of the calm and collected manner in which Great Britain met the recent General Strike (which would probably have meant a bloody and turbulent revolution in almost any other nation) is the Strike Number of The Film Renter and Moving Picture News, which lies on our desk. It totals only 24 pages with cover, but it came out as usual, and only the words "Strike Number" overprinted on the cover indicates any deviation from the normal.



Edna Marie Sedgwick, 11-year-old Providence girl who won "Our Gang" comedy idea contest, with Paul Fuller, Jr., and Elmer H. Pearson, of Pathe

Stella Doyle, the well-known English dancer, who appears in a special dance sequence of "Lew Tyler's Wives," a Preferred Picture.

Sid Saylor, the new comedian signed by Stern Brothers for the role of George in the "Let George Do It" comedy series for Universal release

PICTURES AND PEOPLE

MOVIE SLANGUAGE

TERRY RAMSAYE, the official chronicler of the legends of the cinema industry, contributes an article to the April issue of "American Speech" which details in interesting fashion the contributions to the American vocabulary being made by the leaping tintype trade. He divides our argot into three groups: first, the words used by the public, which it receives from the screen itself, such as "vamp" and "sheik"; second, the technical expressions of the studio and the laboratory; and third, the terms used in the trade itself, among exhibitors, distributors and such.

Ramsaye traces interestingly the origin and usage of such words as "movie," "cinema," "kinema," "photoplay," "pictureplay" and the like, tells how a film factory became a "laboratory" in order to attract a better class of workers to a failing concern, how "features" and "super-features" came about, and much more that is of great interest. He tells, for instance, how until 1913 stock subtitles, such as "Wedding Bells," "That Night" and "A Year Has Passed," were made up in rolls and lopped off by the foot to fit any picture. Commenting on the brevity and directness of film trade language, Ramsaye says:

"In addition to the influence of ethnic and racial factors, the facts of motion picture geography contribute to the staccato of its working language by the necessity of the use of the telegraph between New York, the distribution and financial centre, and Los Angeles, the producing centre. An exchange of letters takes about ten days, which is too large a fraction of the life cycle of a motion picture. The result is that almost all casual communication is by telegraph, with the long distance telephone for emergencies and personal journeys for really major matters."

One important word has been overlooked by Ram-

Watt L. Parker, director of advertising and publicity; Hal Wallis, studio publicity representative; and Frank A. Cassidy, showman and exploiter, at the Warner Bros. studio to say good-bye to the 6XBR portable radio broadcasting station.

Mayor James J. Walker of New York meets Renee Adoree, M-G-M player, on the Trackless Train; Major Bowes and Director Clarence Brown may also be seen

Norma Shearer, Metro-Goldwyn-Mayer star, whose current vehicle is "The Waning Sex," now in production at the M-G-M Culver City plant.

Jimmie Adams portrays a new character, that of an esthetic hobo, in "Chase Yourself," the latest Educational-Jimmie Adams two-reel comedy

The administration building of Famous Players-Lasky's new West Coast studio (the recently purchased United Studios), showing the beautiful Spanish architecture.

saye—the indispensible "wow," of which Nat Rothstein is the popularizer, if not the originator.

Since the publication of Ramsaye's article, another new word has come into being and bids fair to attain wide circulation—the word "zib," a contraction of exhibitor (which in many circles is pronounced ex'-i-bi'-ter.) "Zib" has been coined by Phil Meyer, New York exchange manager for Associated Exhibitors, who says that he sees no reason for using a four-syllable word when one of a single syllable will do the trick. And so a new word comes into the lexicon of the screen.

Will H. Hays and Adolph Zukor at the luncheon following the laying of the cornerstone for the new Paramount building being erected in New York City

A RUSSIAN SEASON

FOLLOWING "The Eagle," "The Volga Boatman" and "The Midnight Sun," we seem to be in for a strongly Russian season. One of the projected Russian tales is Tolstoi's "The Cossacks," which M-G-M will picturize, and the prospects for a thrilling and authentic screen drama are bright. Major General Theodore Lodijenski, formerly of the Russian Imperial Guards, is technical director, and last week Gourseir Bey Sosoff, representative of the Cossack troupe which has been imported to play in the picture, arrived at Culver City to confer with Lodijenski. The Cossacks will play an engagement at the New Madison Square Garden before proceeding to the Coast, and they provide a colorful sight these days on the streets of New York.

REID PILOTS "CLASSIC"

LAURENCE REID, who has been reviewing pictures for MOTION PICTURE NEWS since the days when the two-reeler was a super-drama, and more recently editor of *Movie Monthly*, has now assumed a similar post with *Classic*, another Brewster publication. The splendid work which he has done in boosting the sales of *Movie Monthly*, editing it fearlessly and impartially along radically different (and practical) lines needs no comment. We shall now hope and expect to see him infuse as much of novelty and new vigor into *Classic*.

HAL HALL

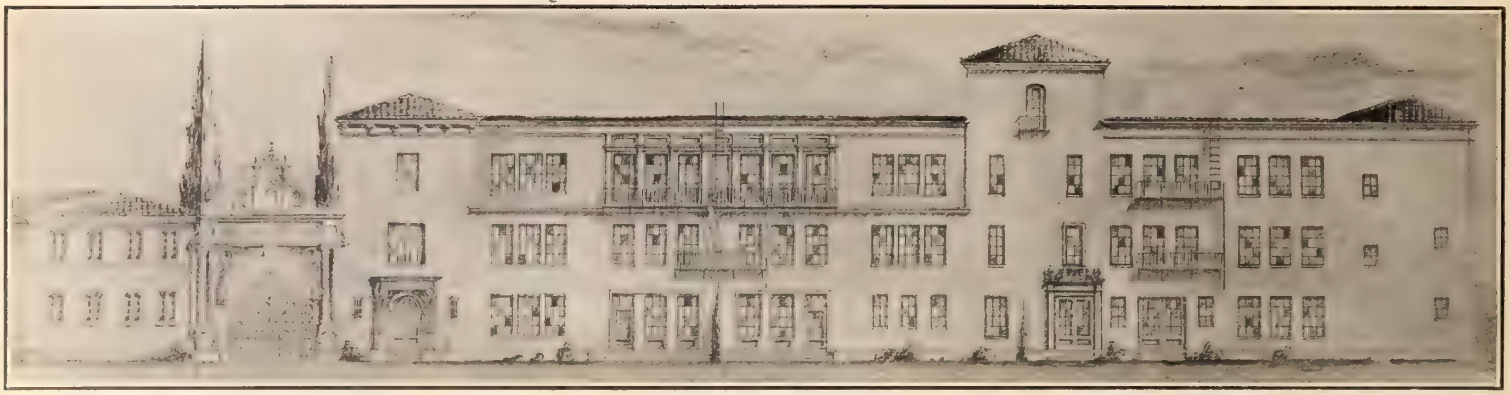
IF you enjoy (as we do) sitting around comfortably and watching somebody else work like a beaver, we suggest a trip to the First National Eastern Studios, with a side excursion to the office of Hal Hall, studio publicity purveyor. You probably won't find Hal in his office, unless you are very lucky, because he probably will be on one of the stages, or at another of the studios, or showing a visiting newspaper man through the place, or in the still department, or in the carpenter shop, or the wardrobe department or any one of a hundred other places—for sending out publicity is the smallest of a studio publicity director's tasks, his title to the contrary notwithstanding. Somehow, we've noticed around the various studios, whenever a job is too difficult or too tedious or too unpleasant for anyone else, it's "Let the publicity department do it!" And the publicity department does.

All of which is by way of a novel prelude to telling just how busy First National's Eastern units are at the present time. We wandered up there the other day and found Charles Brabin and Earl Hudson hard at work finishing "Mismates" on one stage; on the floor above, Al Santell directing Jack Mulhall and Dorothy Mackaill in "Subway Sadie" for the Al Rockett unit on an indoor "exterior" set, while the carpenters were just demolishing an elaborate reproduction of a New York subway train at the other end of the stage. Down in the miniature department some important novelty shots were being made to complete Al Rockett's previous "Puppets."

This taking up all of the floor space at the Biograph plant, we found Ray Rockett's unit at the Cosmopolitan studio, with Irvin Willat directing Betty Bronson and Lloyd Whitlock in a charming sequence for "Paradise." We noted with particular interest the splendid realistic detail in the sets, made under the art direction of Clark Robinson, whose work at the Capitol Theatre and for the Music Box Revue is widely known.

And, as though two studios were not enough for one company, another set was waiting at the Tec-Art Jackson Avenue studio, which was to be used a few days later—and the studio publicity man must keep in close contact with all three studios!

Mayor James J. Walker, of New York City, snapped in the act of laying the cornerstone for the new Paramount building now under construction in Times Square, following a stirring address.



Dressing room building of the new Famous Players-Lasky West Coast studio, as shown by the architect's drawing. This is on the site of the recently purchased United Studios.

A NOVEL PICTURE

ON Thursday afternoon at the Town Hall, New York City, an interesting picture was shown by the Film Mutual Benefit Bureau under the title "Finding His Job." This picture was directed by Dudley Murphy, maker of the much discussed "Ballet Mechanique," assisted by Paul Strand, and was filmed on famous estates near Mount Kisco and Bedford Hills, New York. The story is based on a scenario written by Mrs. James S. Metcalfe, who also assisted in the direction. The cast includes well known professionals and a group from the Professional School for Stage Children. Many socially prominent persons also appear in the picture.

A BRILLIANT WEDDING

ONE of the outstanding social events of the season in Philadelphia was the wedding at the Bellevue-Stratford Hotel on May 20 of Miss Louisette Mastbaum, daughter of Jules E. Mastbaum, to Elias Wolf, of Elkins Park, Pa. Nearly one thousand guests were present, including many picture celebrities, Joseph M. Schenck and his wife, Norma Talmadge, among them.

WHAT PRICE BLISTERS?

THERE are going to be some very poor golf scores by certain Hollywoodsmen next season. Prospective visitors to Hollywood are warned against betting on the scores of the following gentlemen, all of whom will be off their game: Edmund Lowe, Victor McLaglen, Leslie Fenton, William V. Mong, Barry Norton, Ted McNamara, Sammy Cohen, August Tollaire and J. Farrell MacDonald.

This little group of serious golfers makes up the masculine part of the cast of "What Price Glory?" Director Raoul Walsh some time ago issued orders that all the members of the cast must be in fit condition when the camera shoots them in the war scenes of the production, and under the command of Top Sergeant Thomas Brady, borrowed from the U. S. Army, these actors are drilling and marching with the "extras" most of the time they are not working on the lot. In consequence their golf is being neglected. Not that they haven't time for it—but because blistered feet and sore muscles make golf totally unnecessary these days.

Jesse L. Lasky receives the key to the United Studios from M. C. Levee; others in the picture are Betty Bronson, B. P. Schulberg, Hector Turnbull, Lois Wilson and Milton E. Hoffman.

MEASURING THE LAUGHS

THE volume of laughter in a theatre can now be measured with scientific precision by means of the Western Electric audiometer (the instrument recently used in testing the noise in the New York subways), a fact which was taken advantage of in recent tests made by Topics of the Day at the Riverside Theatre, New York City, before an audience of 2,000 persons. Twenty-six test jokes were flashed on the screen, and the 19 which recorded the greatest volume of laughter were used to make up that week's release. The joke which registered the highest point of merriment was this:

Jones: "Sorry, old man, that my hen got loose and scratched up your garden."

Smith: "That's all right. My dog ate your hen."

Jones: "Fine! I just ran over your dog."

Mr. and Mrs. Adolph Zukor and the huge cake, a miniature model of the new Paramount building, which was cut at the luncheon at the Hotel Astor

CHANEY'S SON WEDS

CREIGHTON TULL CHANEY, son of Lon Chaney, whose "Outside the Law" revival at the Colony Theatre, New York City, has awakened wide interest, was married last week in Hollywood to Miss Dorothy Hinckley, a non-professional.

*"HER BIG NIGHT"

ONLY one asterisk was bestowed by the National Board of Review this week. The feature to be so favored was Universal's "Her Big Night," which was recommended for the general audience.

A group of the branch managers of Producers Distributing Corp., photographed at the Grand Canyon, where they stopped over on their way to the company's international convention at Los Angeles

"BEN HUR" MURALS

FRED NIBLO, who returned recently from Europe, will begin construction this week of his new mansion on a high peak in Beverly Hills, and an important feature of the house will be a "Ben Hur" room, with friezes composed of scenes from the picture to be painted by studio artists, and to be hung with photographs of other scenes from the film. Several of the other rooms will be modeled after rooms in European mansions visited by the director and his wife, Enid Bennett, during their tour.

Western division of the Universal sales force at Universal City during the recent convention. In the photo may be seen, among others, Henry MacRae, Samuel Van Ronkel, Hoot Gibson, Harry Zehner, Lou Metzger, Willy Wyler, Dave Bader and Paul Kohner

A. M. P. A. OLD HOME WEEK

LAST week's meeting of the Associated Motion Picture Advertisers was "Old Home Week." Aileen Pringle was to have been the guest of honor, but her work at the studio prevented, so Al Fineman, James Hood MacFarlane, Barrett Kiesling, Frank Wilstach, George Harvey, Charles Giegerich and Randall White were called upon for talks by President Glendon Allvine.

This week's affair was scheduled to be a closed meeting, with the election of officers.

CAN THIS BE?

SEVERAL unique claims to distinction are possessed by "Mantrap," which Victor Fleming has just completed for Paramount. It has no villain, no heavy, and not even a "menace." It has a leading woman, but no heroine; it has a leading man, but no hero. It is laid in the Canadian woods, but there is no snow; there are Northwest mounties but they are not engaged in tracking down their man, though one of them does flirt with the leading woman. All of which sounds too good to be quite true.

A CINEMA PAINTER

LOUIS USABAL, Spanish artist whose paintings have lent distinction and color to many a Fox insert, has arrived at the Fox West Coast studios to make portraits of thirty of the stars and players. Usabal is especially noted for his portraits of theatrical celebrities, done here and abroad, including Eleanora Duse, Cleo de Merode, Loie Fuller, Ruth St. Dennis, La Belle Otero, Pablo Sarasate, Vincente Ballester and Conchita Piquer. He has taken prizes at exhibitions in Valencia, his birthplace, Madrid, Rome, Paris, Berlin, Munich, Vienna and London.

Ralph Ince engaged a real, honest-to-goodness circus for some of the scenes in "Bigger Than Barnum's," an F. B. O. Gold Bond special. In addition to directing, Ince plays the heavy role in the production

A PROMISE KEPT

FIVE years ago, when Richard Dix was a first rate actor but hadn't yet begun to worry about the income tax, he knew a property man named William Beaudine who hoped to become a director. One afternoon they agreed that when Dix became a star, Beaudine was to direct him in a picture.

A few days ago, when "Say It Again" was nearing its close, Dix went into conference with William Le Baron on his next picture, "The Quarterback." "Who do you want for a director?" asked Le Baron. Dix thought for a moment. "Holy smoke!" he exploded. "I almost forgot! Why, Bill Beaudine, of course." So the wire was sent to Hollywood, and back came the answer: "O. K. Will arrive in New York the first week in May."

Alberta Vaughn, who is now completing her last featurette series for Film Booking Offices, "Fighting Hearts," and who will start soon on full length features of a light comedy nature under her new contract

Requests Reopening of Famous Players Case; B. T. Hainer Asks Order

THE Federal Trade Commission has been asked to order the reopening of the Famous Players case for the introduction of almost unlimited testimony along lines which the film company contend that they were deprived of an opportunity to develop as a result of the examiner's ruling striking out all testimony.

The application of the order, filed by B. T. Hainer, chief counsel for Famous Players, came as a surprise to the commission. It asks that the commission vacate all rulings made by the examiner sustaining motions to strike out evidence introduced by the respondents; that all such evidence already physically incorporated in the record shall be received and considered and that respondents be granted the right, at their option, to introduce additional competent and material evidence upon any matter in issue and that the attorneys for the commission shall be given the right to be present at the taking of testimony, to cross-examine witnesses, etc.

The motion will be argued by counsel for the company at the hearing before the commission on June 3rd.

Ufa Head Guest at Luncheon

Dr. Bausback Forecasts Closer Friendship Between American and European Leaders

DR. BAUSBACK, head of the Ufa organization, declared that "the standard of the theatres and the management of the business far exceeded my rather high-placed expectations" at a luncheon tendered by Adolph Zukor in his honor at the Ritz Carlton Hotel, New York City. He also stated his pleasure at the fact that "besides the business agreements entered into between Ufa, Famous Players-Lasky and Metro-Goldwyn Corporation, a bond of a personal nature is now being created between the leading men of the two groups."

Glendon Allvine of Paramount presided as toastmaster and after brief remarks of welcome and comments on Bausback's mission to this country had been voiced by Adolph Zukor, Sid R. Kent, Will H. Hays and J. Robert Rubin of M-G-M, Bausback addressed the gathering, saying in part:

"Insofar as organization and finance is concerned, the United States is a great leap ahead of Europe at the present time. These conditions reflect the fact that the World War was won by America and lost by Europe. But where individual talent and inspiration play a role in the film industry I find that both countries can learn their share from one another."

Dr. Bausback said that he sees the way and possibilities for German films in Amercia, films that must remain German in their conception although they will have to learn much in their execution, which America is able to show in an exemplifying way.

He asserted that he has gained special confidence for the task he had taken over in Germany by knowing that he could depend on the very necessary co-operation of the leaders of the American industry.

The speaker said that the problem to be solved concerns combining product of "the highest ethical value" with that which is ensured of the largest possible market and a good profit. "Only when the film has completely developed" will there be international peace, he said.

Double Feature Bills Barred

First National, Metro-Goldwyn-Mayer, Famous and U. A. Stop Cleveland Abuse

EXHIBITORS of Cleveland will not play double feature programs with First National, Metro-Goldwyn, Paramount or United Artists any more. These companies have added a clause to their contracts specifying definitely that no photoplay longer than three reels may be played with any of their features. The clause, rubber stamped, and initialed by the exhibitor when he buys a picture from any of the above named companies, reads:

"The exhibitor agrees not to exhibit or permit the exhibition of more than one of the feature photoplays specified in the schedule hereof or any other motion picture subject exceeding three reels in length at any performance at the theatre herein named on the date or dates each of the said feature photoplays is there exhibited unless with the written consent of the distributor, first had and obtained."

The double feature practice has been growing steadily in Cleveland until it is now estimated that about eighty per cent. of the neighborhood houses are offering double attractions. It has been shown that one neighborhood house doubled on "The Ten Commandments" and "The Gold Rush," showing them both on the same program. These houses are showing double features all the way from one night a week to four nights a week.

Many of the leading theatre owners are heartily in accord with the attitude taken by the exchanges in refusing to sell features for double feature programs. The circuit owners favor it. The large theatre owners favor it. The small neighborhood house is the only one objecting.

Bandit Holds Up Cashier of Cleveland Theatre

A hold-up man held a gun to the side of Rose McGuire, ticket seller at the Lexington Theatre, East 55th Street, Cleveland, last Sunday evening, while a crowd stood in line buying tickets. Pressing the gun into her back, he calmly told her to go on selling tickets and turn over the cash box to him. When he had emptied the box containing about $400, he commanded her to keep quiet and fled in the crowd. As soon as she dared, she raised the alarm, but the robber was gone. The Lexington Theatre belongs to J. J. Harwood, who is president of the Cleveland Motion Picture Exhibitors Association.

Appoint Another Inspector for Pa. Censor Board

H. Yadusky, of Shenandoah, Pa., has been appointed an inspector for the Pa. State Board of Motion Picture Censors. Yadusky will spend a brief training period in the vicinity of his home, after which he will be assigned to Philadelphia. Yadusky's appointment brings the total number of inspectors operating in the State of Pennsylvania under the Board up to 12, the largest number it has ever had at one time.

Frank J. Harris Nominated for Senatorship

Frank J. Harris, of Pittsburgh, an officer of the M. P. T. O. of Pa. and W. Va., and brother of the late Senator John P. Harris, was nominated on the Republican ticket at the Pennsylvania primaries on May 18th as the party candidate to succeed his brother in the Senate to represent the forty-fifth district.

Northwest M. P. T. O. Adopt Improvement Resolution

THIS week the M. P. T. O. of the Northwest adopted a resolution pleading for the earnest cooperation of the exhibitor in all matters pertaining to the betterment of the community and the high standard by which all theatres should be run. The resolution follows:

Be it hereby resolved, that the members of the M. P. T. O. of the Northwest in convention assembled are urged to operate their respective theatres at all times at a high standard with proper consideration for proper pictures, cleanliness, ventilation, service, courtesy and discipline, and that exhibitors be urged to establish a close contact in a civic way and to participate actively in every movement tending towards community betterment; and that exhibitors be urged to meet with individuals and organizations who oppose them and discuss constructive criticism, censorship and other forms of opposition or objection that appear; and by continuous and constant effort on the part of the exhibitors to aid, to co-operate, and to work with the citizenship of their respective communities, much will be accomplished to lessen the exhibitor's problems and aid substantially in strengthening exhibitors' investments and increase of theater patronage.

Theatre Analysis Showing Classification by Population Groups

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	Population Under 1,500		Population Between 1,500—2,500		Population Between 2,500 5,000		Population Between 5,000—10,000		Population Between 10,000 15,000		Population Between 15,000—25,000		Population Between 25,000-50,000		Population Between 50,000-100,000		Population 100,000 and over		Theatre Totals
	Towns	Theatres	Towns	Theatres	Towns	Theatres	Towns	Theatres	Towns	Theatres	Cities	Theatres	Cities	Theatres	Cities	Theatres	Cities	Theatres	
Alabama	43	43	28	30	20	23	28	30	3	9	4	10	1	4	1	7	1	21	177
Arizona	19	19	5	5	9	11	8	14			1	3	1	7					59
Arkansas	76	80	27	31	30	40	8	18	3	6	1	3	1	5	1	9			192
California	109	111	41	45	45	65	21	44	5	16	8	30	6	41	4	47	3	156	555
Colorado	80	83	13	13	14	28	5	12	3	9			2	11			1	44	200
Connecticut	16	16	18	18	15	15	15	19	5	9	6	17	4	15	1	4	4	63	176
Delaware	9	9	7	10	4	6											1	15	40
Florida	47	47	26	32	16	24	9	21	2	7	3	11	2	11			2	22	175
Georgia	41	42	31	33	30	31	12	20	4	6	3	8	1	6	3	20	1	15	181
Idaho	44	44	11	14	11	22	7	10	1	4	1	3							97
Illinois	272	272	71	71	72	91	42	75	13	31	10	45	12	60	4	37	1	336	1,018
Indiana	154	154	36	41	40	72	22	52	11	37	8	27	5	28	6	63	1	57	531
Iowa	266	266	49	57	46	69	15	33	4	13	7	28	4	28	2	23	1	15	532
Kansas	241	241	36	37	35	53	9	21	9	27	5	19			2	17	1	13	428
Kentucky	76	76	32	36	26	32	13	29	2	18	1	4	1	5	1	7	1	35	242
Louisiana	61	65	17	18	24	29	8	15	2	7	1	3	1	6	1	7	1	43	193
Maine	89	89	23	24	21	23	7	19	3	11	1	2	2	9	1	6			183
Maryland	34	34	12	13	10	12	3	7	2	6			2	11			1	98	181
Massachusetts	27	27	28	28	34	37	40	49	13	24	17	33	6	22	6	41	6	179	440
Michigan	145	145	41	45	30	38	31	57	13	31	1	4	9	56	2	20	2	183	579
Minnesota	128	128	51	52	31	41	16	30	5	16	3	12			1	10	2	91	380
Mississippi	32	32	23	25	13	16	7	12	5	10	3	11							106
Missouri	178	178	57	58	32	43	17	29	6	18	2	6	2	9	1	13	2	59	413
Montana	50	52	10	12	5	6	6	12	3	9	2	8	1	9					108
Nebraska	294	294	26	29	18	32	8	17	3	9					1	7	1	24	412
Nevada	8	8	8	9	2	2			1	4									23
New Hampshire	36	36	17	19	15	16	6	9	4	12	2	14	1	4	1	11			121
New Jersey	39	39	25	29	33	51	33	48	9	22	1	2	4	13	6	46	6	101	351
New Mexico	17	17	6	7	9	11	3	6			1	5							46
New York	150	150	60	46	80	94	29	35	17	46	16	49	11	49	5	61	7	660	1,208
North Carolina	72	74	30	32	28	45	13	32	7	29	4	19	4	26					257
North Dakota	219	219	7	7	6	9	3	6	2	7	1	8							256
Ohio	144	144	61	65	41	54	43	88	12	37	14	45	10	55	1	13	7	315	816
Oklahoma	124	127	40	48	33	79	14	39	6	21	3	13	1	6	1	13	1	13	359
Oregon	45	45	13	16	11	20	8	20	2	7	1	4					1	37	149
Pennsylvania	83	85	78	82	108	137	74	29	28	70	22	77	6	41	9	87	4	324	932
Rhode Island	6	6	3	3	6	8	5	10			1	2	3	12	1	5	1	15	61
South Carolina	22	22	25	27	19	22	9	16	2	8	2	9	1	7	1	10			121
South Dakota	126	129	9	12	6	11	6	17	1	6			1	7					182
Tennessee	43	43	15	16	31	38	8	16	1	2	1	4			1	8	3	46	173
Texas	228	228	68	70	60	91	29	62	13	42	6	20	6	50	1	25	4	91	679
Utah	45	45	19	19	13	17	1	2	2	6	1	6					1	12	107
Vermont	33	33	15	15	6	8	6	9	2	4	1	3							72
Virginia	64	64	12	12	20	26	9	18	2	4	2	6	3	20	2	13	2	28	191
Washington	76	76	19	21	15	27	7	15	2	6	3	12	2	9			3	88	254
West Virginia	59	59	26	28	15	24	6	15	3	9	2	10	2	12	2	17			174
Wisconsin	168	168	33	35	40	51	19	34	5	12	6	22	7	44	1	7	1	60	433
Wyoming	26	26	9	9	4	5	3	7	2	5									52
Dist. Columbia																	1	58	58
	Towns	Theatres	Towns	Theatres	Towns	Theatres	Towns	Theatres	Towns	Theatres	Cities	Theatres	Cities	Theatres	Cities	Theatres	Cities	Theatres	
TOTALS	4,364	**4,390**	1,317	**1,422**	1,232	**1,705**	671	**1,170**	243	**692**	178	**617**	125	**695**	70	**654**	75	**3,317**	**14,673**

In preparation: Figures showing average daily attendance in all theatres compiled from actual survey by MOTION PICTURE NEWS

Small Town Theatres on Wane, Survey of Entire Field by NEWS Shows

With the completion of figures showing the distribution of motion picture theatres by states and by population groups, based on the MOTION PICTURE NEWS survey over a period of two years, it now becomes possible to draw certain interesting conclusions, based, not on opinion or guesswork, but on final and authoritative data, concerning the present tendencies in theatre expansion and business failures.

Although there are no satisfactory figures for previous years with which to make definite statistical comparison, it is obvious, after even a cursory examination of the table opposite that the number of theatres in the smaller towns is declining rapidly.

The following table showing the average number of theatres per town or city in each population group will illustrate:

AVERAGE NUMBER OF HOUSES PER CITY

Under 1,500	1.005
1,500—2,500	1.079
2,500—5,000	1.383
5,000—10,000	1.704
10,000—15,000	2.851
15,000—25,000	3.466
25,000—50,000	5.584
50,000—100,000	9.342
Over 100,000	44.226

It will be seen that towns under 1,500 and those from 1,500 to 2,500 average practically one theatre per town. Only a few years ago, many of these towns had at least two competing houses. Towns from 2,500 to 5,000 average only about one and one-third houses per town. A few years back, towns of this size had two, three and even four small houses. From 5,000 to 10,000 the average is one and three-fourths houses per town; from 10,000 to 15,000, less than three houses per city; from 15,000 to 25,000, not quite three and one-half houses per city. This, to anyone at all familiar with conditions, obviously represents a heavy falling off in the communities from 25,000 down.

The average number of theatres per town is 1.76, for the entire country.

Another interesting comparison which can be drawn from the table opposite, is the number of cities in each population group and the number of theatres in those cities. For instance, more than 52 per cent. of the towns in this country are under 1,500 population, but these towns contain less than 30 per cent. of the theatres. Cities over 100,000, on the other hand, number less than 1 per cent. of the total number of towns, but contain more than 22 per cent. of the theatres. The complete table is as follows:

PROPORTION OF CITIES AND THEATRES IN EACH POPULATION GROUP

	Cities	Thea.
Under 1,500	52.6	29.9
1,500—2,500	15.9	9.6
2,500—5,000	14.9	11.6
5,000—10,000	8.4	8.0
10,000—15,000	2.8	4.7
15,000—25,000	2.2	4.2
25,000—50,000	1.5	4.7
50,000—100,000	.8	4.7
Over 100,000	.9	22.6

The total number of theatres divides about equally between towns above and below the 5,000 mark. Towns of less than 5,000 contain 51.2 per cent. of the theatres, while 48.8 per cent. are in towns of more than 5,000 population.

The following table shows the proportion of the theatres in each state that are in towns of less than 5,000 population. North Dakota, for example, has 91.8 per cent. of its houses in less than 5,000 towns, while Massachusetts has but 20.9 per cent., and District of Columbia none. The complete tabulation, by states, follows:

PROPORTION OF THEATRES IN TOWNS UNDER 5,000, BY STATES

		Number of Theatres	In Towns Under 5,000
1.	North Dakota	256	91.8
2.	Nebraska	412	86.1
3.	South Dakota	182	83.5
4.	Nevada	23	82.6
5.	Idaho	97	82.4
6.	Arkansas	192	78.2
7.	Vermont	72	77.7
8.	Kansas	428	77.3
9.	New Mexico	46	76.1
10.	Utah	107	75.7
11.	Maine	183	74.3
12.	Iowa	532	73.7
13.	Oklahoma	359	70.7
14.	Mississippi	106	68.8
15.	Missouri	413	67.5
16.	Montana	108	64.8
17.	West Virginia	174	63.7
18.	Delaware	40	62.5
19.	Colorado	200	62.0
20.	Kentucky	242	59.9
21.	Arizona	59	59.3
22.	Florida	175	58.8
23.	North Carolina	257	58.8
24.	New Hampshire	121	58.7
25.	South Carolina	121	58.7
26.	Wisconsin	433	58.6
27.	Georgia	181	58.5
28.	Minnesota	380	58.2
29.	Louisiana	193	58.0
30.	Wyoming	52	57.7
31.	Texas	679	57.2
32.	Tennessee	173	56.1
33.	Oregon	149	54.3
34.	Alabama	177	54.2
35.	Virginia	191	53.4

Motion Picture News Making Small Town Theatre Survey

WITHIN the last few weeks thirty-three small town theatres in Western Missouri and Kansas have been forced to close. According to C. E. Cook, Business Manager of the M. P. T. O. of Kansas and Missouri: "A mesh-work of concrete roads in the vicinity has made big town patrons out of small town theatregoers."

This situation has an interesting parallel throughout the country. MOTION PICTURE NEWS, in its comprehensive statistical survey of the whole field, is now engaged in tabulating a check-up from the towns themselves which will show just what the status of the small town theatre is.

The results will be printed in an early issue. The situation to which Mr. Cook refers has been going on steadily for some time. It was apparent to us about two years ago; and, for that reason, among others, we then began our survey of the theatre field, the results of which are now being made available to the industry.

Incidentally we may remark that MOTION PICTURE NEWS is the only trade paper which is rendering this all-important service.

36.	Indiana	531	50.2
37.	Washington	254	48.8
38.	Illinois	1,018	42.6
39.	California	555	39.8
40.	Michigan	579	39.3
41.	New Jersey	351	33.9
42.	Maryland	181	32.5
43.	Pennsylvania	932	32.5
44.	Ohio	816	32.2
45.	Connecticut	176	27.8
46.	Rhode Island	61	27.8
47.	New York	1,208	24.0
48.	Massachusetts	440	20.9
49.	Dist. of Columbia	58	00.0

The distribution by states is also interesting. Ten states contain 49.6 per cent., or practically one-half, of all the theatres in the country. These are New York, Illinois, Pennsylvania, Ohio, Texas, Michigan, California, Iowa, Indiana and Massachusetts. The state with the largest number of theatres is New York, with 1,208. The state with the smallest number is Nevada, with 23.

The relation of number of theatres to population is also important. The following table compares the percentage of the total number of theatres in each state with the percentage of the total population of the U. S. residing within that state, as shown by the U. S. Census:

PROPORTION OF THEATRES AND TOTAL POPULATION:

	Pop.	Thea.
Alabama	2.2	1.2
Arizona	0.3	0.4
Arkansas	1.7	1.3
California	3.2	3.8
Colorado	0.9	1.3
Connecticut	1.3	1.2
Delaware	0.2	0.3
Florida	0.9	1.2
Georgia	2.7	1.2
Idaho	0.4	0.6
Illinois	6.1	6.9
Indiana	2.8	3.6
Iowa	2.3	3.6
Kansas	1.7	2.9
Kentucky	2.3	1.6
Louisiana	1.7	1.3
Maine	0.7	1.2
Maryland	1.4	1.2
Massachusetts	3.6	3.0
Michigan	3.5	3.9
Minnesota	2.3	2.6
Mississippi	1.7	0.7
Missouri	3.2	2.8
Montana	0.5	0.7
Nebraska	1.2	2.8
Nevada	0.1	0.2
New Hampshire	0.4	0.8
New Jersey	3.0	2.4
New Mexico	0.3	0.3
New York	9.8	8.2
North Carolina	2.4	1.7
North Dakota	0.6	1.7
Ohio	5.4	5.6
Oklahoma	1.9	2.4
Oregon	0.7	1.0
Pennsylvania	8.3	6.3
Rhode Island	0.6	0.4
South Carolina	1.6	0.8
South Dakota	0.6	1.2
Tennessee	2.2	1.2
Texas	4.4	4.6
Utah	0.4	0.7
Vermont	0.3	0.5
Virginia	2.2	1.3
Washington	1.3	1.7
West Virginia	1.4	1.2
Wisconsin	2.5	2.9
Wyoming	0.2	0.3
Dist. of Columbia	0.4	0.4

Certain important facts which have been brought to light in the NEWS survey do not show in these tables, for the reason that the all-important matter of seating capacities must be shown in another table, to be completed shortly. This, in relation to the data here given, will prove several startling points concerning changes which are taking place in the theatre field, and will show that the small theatre in the small town is virtually disappearing.

Stanley Expansion May Carry to Coast

Officials Silent on Reports Circuit Will Acquire Control of Other Large Chains Including California Theatre Company

TRADE circles continue to hum with reports of continued expansion planned by the Stanley Company, which recently acquired control of the Mark Strand Theatres in New York and New England, the Fabian chain in New Jersey and the Rowland and Clark Theatres in Pittsburgh. It is rumored that the organization looks forward to a theatre circuit which will include houses dotted across the country from the Atlantic to the Pacific.

The officials of Stanley maintain a noncommittal air of silence with regard to reports that one of the big chains on the West Coast will eventually come under the Stanley banner as the result of plans now being worked out. With regard to the South, where Stanley is known to be carrying on negotiations toward the acquisition of a circuit of theatres, John J. McGuirk, vice-president of the company, recently declared that there were no new developments to be reported officially.

As a result of the recent Stanley-Mark Strand-Fabian-Rowland & Clark merger, the Fabian circuit will become the Stanley-Fabian Co., of which Jules Mastbaum will be president; J. Fabian, vice-president; Irving Rossheim, treasurer and director, Abe Fabian, assistant treasurer; John J. McGuirk and Abe Sablosky, of the Stanley Company, will serve on the board.

Practically the same arrangement will become effective with regard to the Mark Strand and Rowland & Clark organizations. Moe Mark will be vice-president of the former, and James B. Clark, vice-president of the latter, with a similar distribution of representation of both interests on the boards.

It is said that the Stanley Company paid $16,000,000 in cash and stock for a controlling interest in these three circuits. It is understood that for the present the booking arrangements for these chains will remain as heretofore, though a centralized booking department is being contemplated for the future.

A new stock issue of the Stanley Company will be the means of financing the organization, with present holders of Stanley stock issued rights to subscribe to the new stock at $60 per share.

West Coast Theatres File Stipulations

NO further testimony will be taken in the cases brought against the West Coast Theatres, et al, by the Federal Trade Commission in Washington, D. C., as a result of an agreement between the counsel for the commission and the respondents to permit the latter to file stipulations covering the points on which testimony was to have been offered.

The stipulations admit that officers and agents of the respondents would disaffirm or deny the testimony of the Government witnesses and that such testimony would apply only to transactions prior to January, 1924, and that only "four or five" instances could be cited of the use of methods after that date which, if true, would be unfair.

It is further agreed in the stipulation that, with respect to the All Star Feature Distributors, Inc., Educational Film Exchange of Northern California and Principal Features Corporation, the Government has no evidence that they ever participated in any of the alleged unlawful acts recited in the complaint.

Applies for Sunday Showing License in R. I. Town

The first formal application for a Sunday license to show pictures in a town in Rhode Island has been made by A. Votaloto for the Georgiaville Town Hall in Smithfield, who has filed the request with the Town Council. The recent Sunday bill permits Sunday shows only in the cities and Mr. Votaloto plans to test its validity by showing pictures in a town.

Questionnaire Shows Pupils Fond of Movie

In a questionnaire among pupils of the Rockland, Me., High School, six pupils out of more than 300 never attended a motion picture show, six others attended some show every night, 80 attended twice a week, 109 attended at least once a week and a scattering attended occasionally. The questions were among a group of questions asked by the Rockland Chamber of Commerce.

Stanley Company Gets Six More Houses

Takes Controlling Interest Under Terms of Ten-Year Lease; Keith-Albee to Build in Baltimore; Other Deals Reported

REPORTS of new theatres being constructed and expansion of circuits throughout the country continue unabated throughout the week. The Stanley Company of America acquired six more houses situated in New Jersey. Wilmer and Vincent circuit in Pennsylvania in association with Keith-Albee plan to expend more than two million dollars in the improvement of the houses which they took over recently from the Wells Amusement Company. Deals of equal magnitude are being consummated throughout the states.

Jacob Fox, owner of the Fox Theatre, Bordentown, N. J., the Bever Lee Theatre, Beverly, N. J., the Auditorium, Burlington, N. J., the Birch Opera House, Burlington, the Mt. Holly, N. J., and the Fox Theatre, Riverside, N. J., has entered into a contract with the Stanley Company of America whereby the Stanley Company takes a controlling interest in the six theatres under the terms of a 10-year lease.

The agreement also involves the formation of a Fox-Stanley Company of New Jersey, with Fox receiving in exchange for his entire interest in the six houses a block of Stanley Company stock. The houses represent an investment of approximately $1,999,000 and have a total seating capacity of 7,000. The agreement becomes effective as of June 1, 1926.

Fox will make his headquarters at the office of the Stanley Company of America, 1916 Race Street, Philadelphia, and will continue to act as general manager of the theatres.

The William Penn Theatre, West Philadelphia, which has been owned by Miller Brothers, has been sold outright to the Stanley Company for $260,000. The new owners will spend approximately $200,000 on improvements and will take possession July 1st. The house was formerly operated by George Metzel.

A large, modern moving picture theatre, to cost approximately $2,500,000, will be built in Baltimore in the downtown section when a site has been located by the Keith-Albee interests, according to an announcement by Fred C. Schanberger, of the executive staff of that company, who represents them in Baltimore.

Reports Link Joe May to Universal Production

JOE MAY, the well-known producer-director, according to reports emanating from Berlin, has signed with Universal to produce an elaborate special, either in Europe or America. The deal is understood to have been closed by Burstein, who has been Laemmle's Swiss representative for several years and now represents Universal's interests in Germany. Burstein is also financing two productions, presumably for Universal, which Georg Jacoby, German director, is now starting.

The new playhouse will have a seating capacity of about 4,500 persons and the lines of the Palace in Cleveland and the Albee in Brooklyn will be followed in the design.

Plans are being prepared now for the new $1,000,000 motion picture playhouse to be built at Fulton and Pennsylvania Avenues, Baltimore. Clyde and Nelson Friz, Baltimore, are the architects.

It will be called the Ambassador and will seat about 2,500 persons. Actual construction work will start in September and the building will be finished in about a year.

The Walker Amusement Company of Aberdeen, S. D., is taking steps to combat the entrance of Finkelstein & Ruben into that city. The company is now racing to complete a new theatre, and has purchased the Princess, State and Garrick Theatres from E. G. Anderson to get control of the city.

Wilmer and Vincent, who, in association with Keith-Albee, last week purchased the entire theatrical interests of the Wells Amusement Co. in Norfolk and Richmond, will expend more than $2,000,000 in the next three years in improving their newly-acquired holdings.

Plans include radical changes in the policies of several Richmond theatres, taken over in the recent deal, and the building of at least three new playhouses in Richmond. Sites have already been acquired for these projects.

Work of razing buildings on West Clinch Avenue and State Street, Knoxville, at the intersection of the two streets, to make room for the new $1,000,000 theatre to be erected by the Publix Theatre Corporation of New York City, was begun this week and construction of the new theatre building will begin within six weeks. Total seating capacity of the theatre will be 2,100.

Warner Brothers studio began excavations for its $2,000,000 theatre in Hollywood this week. This theatre will be one of the most magnificent movie palaces ever erected, according to G. Albert Lansburgh, the architect.

Announcement was made this week that Famous Players-Lasky Company has completed plans for the erection of a $150,000 picture theatre in Concord, N. H., to be located on Park Street, opposite the State House.

An important transfer of theatre interests took place in Atlanta this week when R. B. Wilby and Thos. G. Coleman took over the Tudor Theatre after effecting its purchase from Universal, through Dan Michalove, district manager for Universal.

The handsome Coral Gables Theatre, now nearing completion at Coral Gables, Miami, has been leased by Harry A. Leach of Miami and Publix Theatre's Corporation. The lease covers a period of ten years at an annual rental of $40,000.

The Metro-Goldwyn-Mayer Regional Sales Convention Luncheon in Washington, D. C., given in honor of Louis B. Mayer, vice-president in charge of production at the Culver City studios. Mr. Mayer's distinguished guests at table are Fire Chief Watson, Congressman Connery, Commodore H. P. Jones, of Annapolis, Major-Gen. LeJeune, Secretary of the Navy Wilbur, Admiral Shoemaker, Gen. Williams and Toastmaster Chas. Linkins.

Stage Set for M. P. T. O. A. Convention

Contract and Plan for Outside Leader Loom as Big Issues at Exhibitors' National Meeting

Entertainment Program for Convention

THE following program on entertainment was announced by Glenn Harper, Chairman Entertainment Committee, M. P. T. O. A.:

Sunday, May 30: Band concert, Ambassador grounds.

Monday, May 31: Morning—Studios Band concert; afternoon—Board of Directors' meeting; evening—dance, Ambassador Cocoanut Grove.

Tuesday, June 1: Morning—studios; afternoon—business session; evening—Harry Carey's Navajo Indian medicine dance, Ambassador grounds, at 6 P. M.; evening—theatre parties.

Wednesday, June 2: Morning—Studios; afternoon—business session; evening—old-fashioned county fair with movie stars.

Thursday, June 3: Morning—studios; afternoon—business session; evening—convention banquet, Ambassador Hotel.

Friday, June 4: Morning—studios; afternoon—business session; evening—grand ball, Producers Association.

Saturday, June 5: Morning—studios; afternoon—business session; evening—unannounced.

DELEGATES to the seventh annual convention of the Motion Picture Theatre Owners of America were arriving rapidly in Los Angeles, as this issue of MOTION PICTURE NEWS went to press, and the stage was all set for a lively week's stay in the film capital.

One of the big issues that loomed before the delegates went into session was the uniform contract and the "added clauses" situation, which brought about an exchange of statements between Joseph M. Seider, business manager of the organization, and W. A. Steffes, head of the M. P. T. O. of the Northwest and member of the National Board.

It also appeared that the move for selection of a national figure to head the organization would receive a large part of the convention's attention. In this connection, it was reported that the Middle West was prepared to suggest Col. Edward M. House, former unofficial adviser to the late President Wilson, for the post, but this could not be confirmed.

The New York delegation of fifty, traveling on a special train, left Sunday, May 23 for the Coast and was due in Los Angeles May 31. In the party were a large number of officials of the organization, including President R. F. Woodhull; Business Manager Seider; Julian Brylawski, chairman of the administrative committee; Sydney S. Cohen, chairman of the board of directors; Louis M. Sagal, national treasurer; former President M. J. O'Toole, and others.

The Illinois delegates, headed by Business Manager Jack Miller and Secretary Ludwig Siegel, of the Chicago Exhibitors' Association, left on a special train on May 26. They were joined at Omaha by the delegation of Northwest exhibitors led by Mr. Steffes. Among those on the Illinois special were Frank Rembusch, president of the M. P. T. O. of Indiana, and the delegates from his state.

Others on the Illinois train were: V. R. Langdon, V. T. Lynch, Wm. Mueller, J. D. Abramson and family, Fred A. Gilford and family, Sidney Selig and son, Arnold Schaak, J. C. Gordon, Joe Pastor, Mr. and Mrs. James Stepanek, Mr. and Mrs. Julius Lamm, Mr. and Mrs. Morris A. Choynski, Aaron Saperstein and family, Mrs. J. Berry and party, Mr. and Mrs. Irving Mandel, and Dorothy Straus and party from Copperhill, Tennessee.

Big Mid-West Delegation

Ohio sent a large delegation. Twenty-five exhibitors went from Cleveland, and they were joined by eighteen theatre owners from Columbus and Southern Ohio. Among those from Cleveland: Jules Schwartz, Homestead Theatre Company; Frank Gross, Superior and Grand Theatres; Mr. and Mrs. Sam Deutch, Sun Theatre; Mr. and Mrs. J. J. Harwood, Lexington; Henry Lustig, S. Klinger and M. Berkowitz, of the Ambassador Amusement Company; Howard Reiff, of the Scoville, Essick and Reiff circuit; Sigmund Vermes, Eclair; Mr. and Mrs. Harry Horwitz, Olympia and Cedar Theatres; John Kalafat, Ohio Amusement Company; R. C. Steuve, Orpheum, Canton; J. Silverman, Altoona, Pa.; Joe Schagrin, Park, Youngstown; Mr. and Mrs. B. Marx and Mr. and Mrs. Grill.

St. Louis sent a delegation of twenty headed by Fred Wehrenberg, president of the M. P. T. O. of Eastern Missouri and Southern Illinois.

The Michigan delegation left Sunday, May 23, from Detroit, at which time reservations had been made for President A. J. Kleist, Jr. and wife of Pontiac, Directors Glen A. Gross and wife of Battle Creek, John Niebes and wife and daughter of Detroit, Roy Adams of Mason, and Floyd Wadlow and wife of Detroit. Paul Krause of the Pastime Theatre, Detroit; H. M. Richey and wife as a delegate from the association, Mrs. W. H. Whitman.

From the Kansas City territory the delegates included: C. E. Cook, business manager of the M. P. T. O. of Kansas-Missouri; Mr. and Mrs. R. R. Biechele, Kansas City, Kas.; Mr. and Mrs. Fred Meyn, Kansas City, Kas.; Mr. and Mrs. G. L. Hooper, Topeka, Kas.; Mr. and Mrs. Walter Wallace, Leavenworth, Kas.; Mr. and Mrs. C. M. Pattee, Lawrence, Kas.; Mr. and Mrs. A. F. Baker, Kansas City, Kas.; Mr. and Mrs. Ed. Frazier, Pittsburg, Kas.; Mr. and Mrs. R. G. Liggett, Kansas City, Kas.; Mr. and Mrs. G. L. Miller, Wichita, Kas.; Mr. and Mrs. Stanley Chambers, Wichita, Kas.

Texas sent about twelve delegates, headed by President H. A. Cole of the state organization.

Charles C. Pettijohn, general counsel of the Hays organization, went to the convention via Denver and Salt Lake City, in which cities he conferred with the Film Boards of Trade.

Eastern Delegation, on Special Train, Sees the Great West

ABOARD M. P. T. O. A. Special Train En Route to the Coast, Colorado Springs, May 26.—Lake Michigan's dampness over Chicago, replaced a few hours later by the hot winds of Kansas prairies, have been abandoned for the frost-biting 15,000 feet altitude of Pike's Peak. Palm Beach suits and flimsy gowns are being packed away while the larger traveling bags are being relieved of heavy ulsters and fur pieces. The pilgrimage to the West by theatre owners and their families of the East reaches the halfway mark.

So far the transcontinental tour has been a tremendous success. Unmarked by any incident except 100 per cent enthusiasm and the firmer conviction that the Seventh Annual Convention of the Motion Picture Theatre Owners of America will be the greatest from the standpoint of material fruition in the history of the national organization.

Accommodations on this special are par excellence. Nothing has been overlooked so far as the luxurious comforts of every conventionee are concerned. Business Manager Joseph M. Seider and Passenger Agent George Stanton, who arranged the complete tour with the New York Central, are deserving of the utmost credit. Almost every mile has recorded an acknowledgment of appreciation in this respect.

Everyone in the industry knows who is on this train and everyone knows what a royal send-off these box office pioneers of the Atlantic seaboard were given in the Grand Central on the afternoon of May 23rd. One of the outstanding events of the first meal was former President M. J. O'Toole's dissertation on his work as a newspaper man. The speech was a private communication to Nathan Yamins and his family but the writer, who was at an adjacent table, could not help but enjoy a little eavesdropping.

Business Manager Seider, his wife and two boys were the next to enjoy the first soup of the trip. National President Woodhull and his wife also enjoyed the soup. The president observing: "Between every mouthful there was a contract." Sydney Cohen, Lou Sagal, chairman of the board of directors and treasurer, respectively, selected seats on the sunny side of the train and looked longingly at passing golf-links. Joe Walsh, president of the Con-

Officials of the M. P. T. O. of Texas, at the recent Dallas Convention just prior to the National Meeting at Los Angeles. Standing, (left to right) W. S. Waid, Business Manager; Homer Mulkey, Director; (Seated, left to right) C. W. Batsell, Vice-President; S. G. Howell, Editor M. P. Journal, and Col. H. A. Cole, President.

necticut unit, established a precedent at the first meal with a complete outfit of golf togs.

Somewhere north of Albany, the train experienced its first unified manifestation of good fellowship. Somehow or another, Clinton Weyer, an A-1 insurance man, assumed the role of community song leader. His appointment was announced following the first get-together on the trip. ''Good Night Ladies'' terminated the program which was broadcast up and down the corridors of the entire train.

Just before pulling into Chicago, Dave Adams of New Hampshire, who is known as ''a theatre owner who has never missed a national convention,'' pulled out his watch. ''This old train is making pretty good time. She's going just sixty-one and one-half miles per hour,'' he declared.

In Chicago, after dinner at the Congress Hotel, the conventioneees split up, most of the crowd, however, reviewing the film theatres for which Chicago is so noted. Louis Kramer, director of publicity for Lubliner and Trinz, personally conducted some of the tourists to as many of the houses of that unit as could be seen before the New York Central train was switched to the Sante Fe road to continue the transcontinental trip. Just before midnight when the train pulled out of Chicago, Mr. and Mrs. A. Julian Brylawski (the former is chairman of the administrative committee) stepped aboard, having taken a direct route from their home in Wahsington, D. C. The last newcomer was E. Thornton Kelly, head of the contact department. Mr. Kelly had left several days before the general entourage so as to take care of last minute arrangements for the other special trains conveying Mid-Western exhibitors and leaving later in the week. On the outskirts of Chicago the conventionees, led by President Woodhull, indulged in some community singing in the observation car. A real treat was provided by Mrs. Brylawski, who, without accompaniment, rendered several solos.

Albuquerque, N. Mex., May 27.—The M.P.T.O.A. Special crashed into a motor truck 20 miles north of Albuquerque this morning. The driver and truck were carried for half a mile on the pilot of the engine before the engineer could stop the train without injury to passengers. The driver was taken to Albuquerque and placed under the care of a physician, who said that he would probably live.

Checking Reactions to "Movie Season"

Psychological Effect of Campaigns is to Stimulate Public's Interest in Pictures and Attitude Toward Theatres

The Scene: Lobby of Family Theatre, Monroe, Michigan.

Time: Middle of December.

First Lady: (While waiting to get into the theatre, in conversation with her companion) ''Looks good, doesn't it'' (speaking of the picture they were about to see).

Second Lady: ''Fine, but haven't you noticed they have been having much better pictures this year.''

First Lady: ''Of course, but you know why, don't you. The picture people are trying to make this Greater Movie Season and I have noticed a marked improvement.''

The above is almost a verbatim report of what has happened not once, but several times, in several localities where theatre owners have put on aggressive Greater Movie Season Campaigns.

Whether pictures have actually improved this year or not, this is true, that the psychological effect on the public has been the creation of a new interest in pictures, a feeling that they have improved and a desire to see more of them. Such is the statement of Joseph R. Deniston of Monroe, Michigan, former President of the Motion Picture Theatre Owners of Michigan, in commenting on the success of the Greater Movie Season Campaign of last year.

What greater endorsement of the idea could be given than the statements of such men as August J. Kleist, Jr., of Pontiac, Michigan, President of the Motion Picture Theatre Owners of Michigan, E. C. Beatty and W. S. Butterfield of the Bijou Theatrical Enterprises of Michigan, George W. Trendle, General Manager of the Kunsky Theatrical Enterprises, Detroit, all theatre owners who invested last year large sums of money in an idea that turned out to be eminently successful. Smaller theatre owners commenting on the success of the Greater owners are just as enthusiastic.

Of course, Michigan is going to celebrate Greater Movie Season this year, like P. T. Barnum ''Bigger and Better Than Ever.''

Thirty Theatres Added to Universal Chain

DURING the month of April Universal added thirty new theatres to its chain, thus bringing the approximate total up to 350. It is expected that one thousand houses will be acquired during the next two years by the company in areas where Universal pictures are being shut out.

The foreign business of the company is also expected to show an increase of fifteen per cent during the present year.

Few Firms Incorporated in New York State

Motion picture companies incorporating in New York State at Albany during the past week revealed the following incorporators and capitalization: S. and L. Productions, Inc., $20,000, Edward Petigor, Nathan Raff, Leslie Herold, New York City; Ritzora Theatre, Inc., $1,000 and Demgo Theatre, Inc., $1,000, with E. F. Weigal, N. S. Cohen, L. Edenbaum, New York City; 1118 Jamaica Avenue Corporation, capitalization not stated, J. J. McGinty, K. L. Zimmerman, M. R. O'Shaughnessy, New York City.

United Artists Enter Theatre Field

Plan 20 Pre-release Houses to Replace Road Showing; Schenck, Shubert, Grauman, Pickford and Fairbanks Back Plan

The four persons who, in association with Joseph M. Schenck, are responsible for the organization of United Artists Theatre Circuit, Inc. Left to right, they are: Sidney Grauman, president; Lee Shubert; Douglas Fairbanks and Mary Pickford

TWENTY pre-release motion picture theatres, designed to give extended runs to United Artists product and replace the present plan of using legitimate theatres for pre-release showings, will be constructed by the United Artists Theatre Circuit, Inc., organized under the laws of Maryland by Joseph M. Schenck, Lee Shubert, Sidney Grauman, Mary Pickford and Douglas Fairbanks.

Definite locations for the houses have not been decided upon, but they will be erected only in cities large enough to support a house of such a type. Most of the houses will be of new construction, though a few may be leased. None of the Shubert legitimate houses are considered suitable, but the present Grauman houses will become part of the chain.

Sid Grauman, Pacific Coast theatre owner and showman, becomes President of United Artists Theatre Circuit, Inc., with Joseph M. Schenck as chairman of the board of directors. Grauman, with headquarters in New York City, will stage the presentations and lay out the general program of all the houses.

The banking interests involved are J. & W. Seligman & Co., who have associated Spencer, Trask & Co. and other bankers with them in a public offering of $4,000,000 of 7 per cent. Convertible Preferred stock, each share carrying a bonus of one share of common. The preferred stock is cumulative. Application is to be made to list the preferred and common stock on the N. Y. Stock Exchange.

A ten-year contract will be signed between United Artists Corporation and the U. A. Theatre Circuit whereby the new chain obtains preferential rights to pre-release the United Artists' product.

The houses will have an average seating capacity of 1,800. Local capital will augment that of the new corporation in each city. Sites are being considered in New York, Chicago, Detroit, Philadelphia, Washington, Pittsburgh, Boston, Los Angeles, San Francisco, Seattle, St. Louis and Cleveland. Performances will be continuous, instead of the two-a-day policy of pre-release showings in "legit" houses. The top admission price will vary, with the size of city, from $2.65 down to $1.10.

Joseph M. Schenck, when interviewed this week, stated that he hoped to have all of the theatres completed within two years, and to have the first open by next April. It is likely, he said, that the first will be erected in New York City.

"We have been offered a site at 46th Street and Broadway," he admitted, "but it is unlikely that we will take it, as the type of theatre in which Mr. Grauman specializes demands plenty of space, making it desirable to build where realty values are not so high—probably on Sixth or Eighth Avenue."

He emphasized that the new move does not mean that United Artists are entering the first-run theatre field.

"These will be pre-release theatres only," he said, "and the showings in them will not interfere with the regular first-runs. Rather, the first-runs will benefit by the prestige and publicity which the pictures have received during their pre-release showing at advanced prices in our theatre. The run in our theatres will simply be substituted for the present road-show engagements in legitimate houses.

"When a picture opens in a legitimate theatre, it attracts a public which does not ordinarily go to pictures. We hope to do the same with our houses. Many of these people, who now go to pictures rarely if ever, will thus be gradually led to become regular picture patrons and other houses will benefit as well."

Bookings of the new circuit will not necessarily be confined to United Artists' product, Schenck stated.

"United Artists pictures will make up the backbone of the program," he said, "but we will always be open to exceptional product from any company whatsoever. If, for instance, we had had these theatres in operation when 'The Iron Horse' was made, I should have made Mr. Fox a proposition to pre-release it in our houses. It is impossible to say at this time how many pictures will be needed. Houses in the smaller cities will need more pictures than those in the larger cities, where runs will be longer. Engagements of a picture will open simultaneously in as many cities as possible, but this again will depend upon how other pictures stand up."

Except in unusual instances, it is understood that the pictures will be played by the circuit on a percentage basis, with theatre expenses, depreciation and preferred dividends provided for first from the box-office receipts.

Schenck will leave for the West Coast next week, accompanied by his wife, Norma Talmadge. He will return to New York in about six weeks, accompanied by Grauman.

Details of U. A. Theatre Incorporation

PAPERS of incorporation for the United Artists Theatre Circuit, Inc., formed in Baltimore, Md., on Saturday, May 22, have been approved by the Maryland State Tax Commission, and the resident agent for the $64,000,000 amusement corporation is J. Bannister Hall, Jr., attorney.

Sid Grauman is named as president and Joseph M. Schenck as one of the directors, the others being Bertram J. Laysack, Elliott Paley, Harry D. Buckley, Dennis F. O'Brien, Edward J. Clarke, Chester A. Olbert, Charles D. Berg and Millard J. Bloomer, Jr. The incorporators named are Douglas H. Rose, Jr., Leslie E. Mihm and R. Dorsey Watkins.

The State of Maryland was paid $1,980 incorporation tax. There are 40,000 shares of preferred stock at $100 and 600,000 shares of common which have no par value.

Endert Elected Seattle Film Board of Trade President

George P. Endert, manager of the Seattle Famous Players-Lasky exchange, was elected president of the Seattle Film Board of Trade at a special meeting of that body held in the Northwest city last week. He succeeds Jack Sullivan, former president, whose resignation as branch manager of the Fox exchange was announced last week.

In addition to the election of a new president, the Board voted gifts to two of its retiring members; Mr. Sullivan was the recipient of a handsome thermos set, presented as he left this city for service at the Fox exchange in Los Angeles. William H. Drummond, former manager of the Producers' Distributing Corporation exchange, who also severed his connections with the local office recently, was presented with a fine gladstone bag.

First National Puts Out Million Dollar Bond Issue for Studio Construction

THROUGH New York and St. Louis banking houses a million-dollar bond issue has been offered by First National Properties, Inc., in first mortgage 6½ per cent. serial gold bonds (closed mortgage, to be dated May 1, 1926, and to mature serially, May 1, 1927 through 1936.

These bonds will be the direct obligations of a corporation which has been incorporated under the laws of California as a subsidiary of First National Pictures, Inc., and which has acquired 62 acres of land at Burbank, California, just outside of Los Angeles, on which there is now being erected a modern plant for the production of motion pictures, which plant will be leased to First National Pictures, Inc., for a period of ten years. The name of this corporation is being changed to First National Properties, Inc., and either that name or some other appropriate name will be used.

Shorts Now in "Movie Season"

Plans for Annual Drive Expanded so as to Include Short Subject Association

AT a meeting last Friday of the short subject producers and distributors, called by the Will H. Hays office, plans were laid which will bring short subjects into the nation-wide campaign accompanying Greater Movie Season. The meeting was called at the suggestion of Fred C. Quimby, Fox short subject manager.

It was agreed that the Hays organization would strive to make up for its initial omission by sending out special stories to its various lists of trade, fan and daily newspapers and would in many other ways point out to all the great importance of the one and two-reel pictures.

Among the other methods that will be employed to boost the short subjects are:

Stories from leading humorists as to their reaction to comedies to be sent out to the hundreds of newspapers which will support the campaign.

Cuts setting forth the entertainment possibilities of comedies, scenics, news reels and other pictures.

Suggestions that producers have noted film comedians make personal appearances.

Suggestions that exhibitors display in their theatre lobbies sundry matters dealing with such pictures.

Supplementing this general publicity, each short subject company will publicize its own product individually. This will be done by sending to the various exchange centers publicity stories, posters and other material to be readily obtainable by exhibitors.

Mr. Beatty was chairman of the meeting. The following were present: Joseph J. O'Neill, assistant to Will Hays; Fred C. Quimby, Fox short subject sales manager; George Roberts, Fox assistant short sales manager; Nat Rothstein, Universal Pictures special publicity representative; Gordon F. White, Educational Pictures publicity manager; Hyatt Daab, publicity manager for Film Booking Offices, and Jack Pegler, special representative of the Greater Movie Season campaign.

A. E. Installs Foreign Dept.

Sidney Lehman Placed in Charge of New Division by Price and E. J. Smith

OSCAR Price, president of Associated Exhibitors, and E. J. Smith, general sales manager, have appointed Sidney Lehman to head the new foreign department recently installed, in line with the company's policy of expansion.

Price, who has been active in the development of an improved foreign market for the releases of his company expects his firm will have a hundred per cent foreign representation within a short time.

General Sales Manager Smith, who at one time was director general of European activities for Universal, has made a thorough study of the stability and dependability of foreign distributors in every quarter of the globe.

"The fact that our productions are not made with an eye to pleasing any particular type of audience," said Smith, "makes them especially suitable for widespread distribution. The primary purpose of our pictures is to entertain and after all the essentials of entertainment do not vary greatly throughout the world. We have taken the likes and dislikes of every type of audience into consideration in forming our production policies and because of this are marketing a product that everyone can enjoy regardless of where they reside."

Lehman has gained a thorough knowledge of the European market over a period of ten years of active contact, having been assistant manager of the Universal foreign department, which position he held prior to his appointment as head of Associated's foreign division.

Cranfield and Clarke Head Resigns

R. T. Cranfield, recently appointed managing director of the London and Canadian offices, has resigned as president of Cranfield and Clarke, Incorporated. He has been succeeded by W. F. Clarke.

William Brotherhood and George F. Morrell have been appointed vice-presidents.

Al Lichtman, who has joined United Artists Corporation as special field representative, operating from the home office.

Renee Adoree Cast for Lead in "Flaming Forest"

Renee Adoree has been cast for the leading feminine role in the Metro-Goldwyn-Mayer filmization of "The Flaming Forest."

The story, adapted from James Oliver Curwood's famous novel of the same name by Benjamin Glazer, will be directed by Reginald Barker. It will be in the Glacier National Park of Montana.

M-G-M Buys Screen Rights to "Show Business"

The screen rights of Thyra Samter Winslow's "Show Business" have been acquired by Metro-Goldwyn-Mayer.

Lewis Milestone Signed to Direct Lloyd

ARRANGEMENTS having been completed between John L. Murphy, production manager of the Harold Lloyd Corporation, and Jack Warner of Warner Bros., Lewis Milestone was signed this week to direct Harold Lloyd's next picture for Paramount which is scheduled to go into production within the next ten days.

Lewis Milestone

Jobyna Ralston will play opposite Lloyd, as her contract with the comedian calls for another picture.

Robert A. Golden is again assistant director while the scenario department will be headed by Ted Wilde in association with John Grey, Seymour Brown, Howard Green and Tom Crizer. Walter Lundin and Henry Kohler will handle the cameras.

"Sorrows of Satan" Main Scenes Filmed

Work on Latest D. W. Griffith Production for Paramount Almost Finished; Large Cast and Many Elaborate Sets Utilized

D. W. GRIFFITH, at the Paramount Long Island studio, is in the final stages of production on "The Sorrows of Satan," a picture which, according to Paramount executives and to the director himself, will rank as one of the finest in the list of outstanding attractions which Griffith in his career has made, among them "The Birth of a Nation" and "Intolerance."

Cameras, under the supervision of Harry Fischbeck, have been grinding constantly on the special since March 1. At the present moment all scenes in which principals of the cast appear have been shot. Very important sequences, fantastical in nature and portraying heaven and hell, remain to be transferred to celluloid. In these scenes, Griffith is assisted by Norman-Bel Geddes, scenic designer, and Fred Waller, a master of cinematic illusions.

Between March 1 and May 19, 22 sets were used in the main course of production. These sets ranged from a cheap boarding house to a gorgeous hotel dining-room, a London street scene and an elaborate garden on an English estate. So large were some of these sets that on several occasions it was necessary to telescope them, building one within another.

More than 2,000 persons were employed to work in these various sets as extra players, in addition to the principal actors, Adolphe Menjou, Ricardo Cortez, Carol Dempster, Lya de Putti and Ivan Lebedeff.

After weeks of consultation with various writers Griffith finally accepted Forrest Halsey's screen arrangement of Marie Corelli's novel. He outlined the plan to his art director, Charles M. Kirk, who has designed the settings for Griffith productions since "Way Down East."

When he outlined a dining-room in a first-class hotel he simply told Kirk he wanted an impressive room done in good taste where players would enter in the foreground from both left and right and descend stairs to the main dining floor. He also indicated to his chief cameraman and assistant that he would like to have an elaborate entertainment for the dining-room guests.

Kirk outlined a pencil sketch which Griffith approved. A cardboard model was then constructed. When the room was completed it was 200 x 120 feet with large windows, Corinthian columns and was a composite of Italian renaissance painted in soft tones. Paul Oscard, in charge of presentations for Publix Theatres Corporation, secured and trained a group of women dancers for the cabaret entertainment.

While Griffith was working in this set, he conceived the idea of using a part of the set for scenes in another restaurant. The day the big scenes were finished in the dining-room a force of decorators re-designed one end of it and repainted it for another sequence of the story showing a meeting in another restaurant.

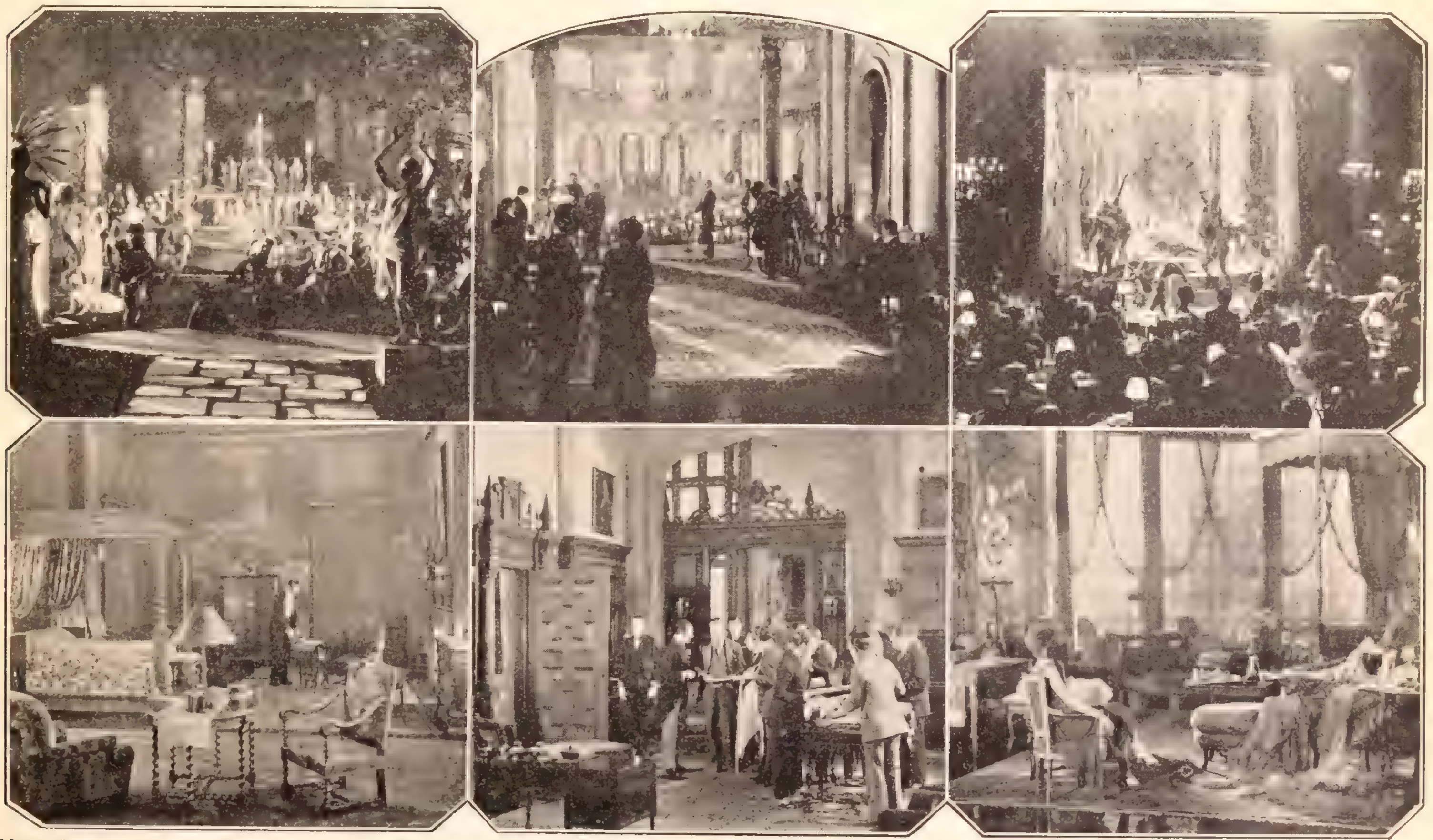
While this was being done, Griffith had directed scenes showing the departure of the young novelist from his shabby rooms and Mavis Claire's grief. This had given him an idea for the exterior street scene of the same sequence.

To finish this scene it was necessary to remove a big exterior set from the back lot. In five days the fronts of 30 buildings had been put up and painted and plastered, and a street had been paved. The casting director had engaged and costumed 68 men and women for this street scene the first day. On four subsequent days 58, 51, 32 and 49 players were engaged, costumed and rehearsed for the remaining action.

In addition to directing the scenes as they were made, Griffith was viewing film at night and visualizing a big garden fete which was described at great length in Miss Corelli's novel. He summoned Kirk, told him what he wanted, and four days later a force of designers and carpenters working night and day had produced a magnificent garden 220 x 120 feet on the main stage of the studio without interfering with four other productions then in progress.

Work began in this set at one end and worked toward the other. As fast as part of it was finished the set was torn down and an impressive Georgian hall, with staircase, was erected in its place. By the time Griffith had finished this sequence, the interior of Lady Sybill's mansion was waiting for him.

This was on May 14. Four days later all camera work requiring the use of large numbers of players had been completed. So that he would have pictures from all angles, Griffith frequently used six or eight cameras simultaneously. Nearly 600,000 feet of film was used in this way.



Magnificent settings and scenic investiture incorporated in D. W. Griffith's latest production for Paramount, "The Sorrows of Satan." About two thousand people, in addition to the principal players, were used in the filming of the big scenes of this production

Fox Delivering 1925-26 Product Strictly in Accord with Schedule

WITH the completion of all pictures on the current season's program definitely in sight, Winfield R. Sheehan, vice-president and general manager of Fox Film Corporation, who has spent the past few months on the Coast supervising work at the studios, has notified the home offices of the company in New York that the organization is assured of completing the year with the enviable record of having lived up to every letter of its contracts with exhibitors in delivering, as per schedule, all productions for which they signed.

The significance of this achievement by the organization, a feat requiring the perfect functioning of all departments of the company, from scenario staffs to the exchange branches, is pointed out in the letter from Mr. Sheehan in Los Angeles to James R. Grainger, general sales manager, in New York.

The letter of Mr. Sheehan follows in part and is self-explanatory of the accomplishment of his company:

"We sold them (the theatre owners) 35 special pictures one year ago. By July 1, we will have delivered each one of the 35 pictures as contracted and sold, ON TIME. In addition thereto, we have given them 'SANDY,' one extra release, which they were free to buy or pass up. Therefore, we have kept faith, and delivered pictures in accordance with our contract and promise.

"We sold them seven Tom Mix and Buck Jones' pictures. They were delivered on time, as contracted.

"We sold and contracted 26 varieties subjects. On July 1, we will have delivered each one sold under contract on date specified, and have kept faith in accordance with contract and promises.

"We will deliver 104 issues of Fox News as contracted.

"We sold under contract eight Van Bibber Comedies, eight O. Henry comedies, eight Married Life Series pictures, twenty Imperial Comedies. We have delivered all, except one Imperial, which will be shipped next week; and, by June 15, we will have delivered 44 two-reel comedies, which we sold them one year ago under contract for delivery during the year, and we have kept faith, carried out our contract and kept every promise."

Louis J. Blumberg and Abe H. Fischer who have been named to important posts in Warner Bros. Sales Staff.

Two Additions to Warner Sales Staff

Sam E. Morris, general manager of distribution for Warner Bros., announced last week the addition of two new members of the Warner Bros. sales staff, namely, Abe E. Fischer as Midwest division manager to embrace the territory of Minneapolis, Omaha, Kansas City and St. Loius, and Louis J. Blumberg as manager of the Minneapolis branch.

Fischer has been, for the past eight years, Minneapolis manager for Metro and Metro-Goldwyn-Mayer and president of the Minneapolis Film Board of Trade for five years. Blumberg, for the past several years, has been associated with Fischer as assistant manager of the Minneapolis branch of Metro-Goldwyn-Mayer.

Rothstein in Production Post

Leaves Soon for Universal City to Direct Work of New Department

NAT ROTHSTEIN, who recently rejoined the Universal Company, will start June 2 for Universal City, where he will undertake a new feature of production work as an exploitation specialist devoting his entire time to the development of tie-up possibilities and advertising ideas for incorporation into productions during the course of their preliminary work and actual filming at the studio.

For the past three months Rothstein has been preparing to take over the work he will execute at Universal City, where he will work directly under Henry MacRae, director general, and in cooperation with the scenario and production departments.

It is Carl Laemmle's plan to have Rothstein inject the exploitation angles, which are so important a consideration in the exhibition of pictures at the theatres, into Universal pictures before they are put in production. Heretofore the home office staffs of nearly all distributing companies have worked up the exploitation ideas for productions after their completion. The system which Universal will introduce at the studio under Rothstein's direction will seek to improve the publicity values of films from the standpoint of practical theatre exploitation by working up ideas in advance of the filming and giving them definite association with the pictures in a manner that will not interfere with the proper artistic development and treatment of the scenarios.

Since he first joined Universal, at which time he left an established advertising business in Chicago, Nat Rothstein has devoted his dynamic energies to putting over motion pictures. He attained marked success in this field, his accomplishments in exploiting such pictures as "In the Name of the Law," "West Bound Limited," "The Mail Man" and "The Third Alarm" with national tie-ups standing as conspicuous achievements in motion picture showmanship.

Immediately upon his arrival in Los Angeles, Rothstein will attend the meetings of the M. P. T. O. A., then convening in that city. He will be the official representative of the Universal Sales Force, personally representing Mr. Laemmle and the three Universal Sales Directors, Lou B. Metzger, Earl Kramer and Ralph B. Williams, now in the East.

Finkelstein and Ruben Alter Company's Name

The Finkelstein and Ruben Company of Minneapolis have changed the name of their company to the Northwest Theatre Circuit.

Sunday Showing Hostilities Continue in Manson

The Sunday movie fight between R. L. Stewart, exhibitor at Manson, Iowa, and the Rev. J. G. Waterman of Manson, is still heatedly in progress. Twice the theatre has been operated on Sunday in spite of the Sunday closing law and each time the Rev. Mr. Waterman has filed suit against the exhibitor.

Another Iowa exhibitor who has been fighting the Sunday closing law is Glenn Miller, of the Strand Theatre, at Liberty. He financed an election to decide whether Liberty should have Sunday shows. The election was lost to the Blue Law program by a vote of 394 to 297.

Doug and Mary may Start Jointly in Story by "Miracle" Author Under Reinhardt

DOUGLAS FAIRBANKS, recently in Berlin with his wife, Mary Pickford, has had several conferences with Karl Vollmoeller, author of "The Miracle," according to the Berlin correspondent of THE NEWS. Fairbanks told the press that Vollmoeller is adapting an old stage idea of his for a picture in which he and Miss Pickford may star, to which, she added, that they would like to have Max Reinhardt direct them in this production. They have now gone to Venice, where Reinhardt is taking a short vacation, to confer with him on details of their joint plan.

Although nothing definite has been decided upon, apparently, Fairbanks also stated to the press that most of the exteriors of the picture would have to be made in Europe, probably during the present trip.

Fund Started for Permanent Memorial Golf Trophy in Honor of Danny

AT the suggestion of Ralph A. Kohn, member of the Board of Directors of the Famous Players-Lasky Corporation, a fund has been started to create a permanent memorial trophy at the Film Golf Tournament in honor of the late Joe Dannenberg, Editor of Film Daily. Mr. Kohn starts the subscription list with a check for $50.

In his letter to William A. Johnston, Editor of *Motion Picture News,* Mr. Kohn writes: "For the last few years, you and I have been among those who have enjoyed the Film Golf Tournaments that were created and carried through by the late Joe Dannenberg. It is about time for the playing of the first tournament since his demise and all of us will feel his absence keenly. It seems that this is the proper time for us, in some way, to create a permanent memorial trophy in his honor, and I am taking the liberty to enclose my check, to your order, for $50 toward such a fund."

The Late Joe Dannenberg

Following Mr. Kohn's suggestion, *Motion Picture News* will be glad to receive subscriptions to this fund, and it is suggested that those who wish to contribute to the memorial send in their checks to William A. Johnston at once, so that the nature of the trophy may be decided upon and the first award made at the Tournament June 8.

The *News* is happy to subscribe $50 to the fund in honor of this splendid newspaper man and editor, who was a real constructive force in the industry and whose passing was keenly regretted by the whole film world.

After Mr. Kohn's suggestion had been received, it developed that Jack Alicoate, Publisher of *Film Daily,* had planned himself to present a Gold Cup as a permanent memorial to Danny, but inasmuch as the movement for the memorial came spontaneously from the industry, Mr. Alicoate has decided to give up his plan. He asks *Motion Picture News* to announce that he is contributing $50, in line with other contributions already made.

Informed by a *News* representative at the Hotel Astor Wednesday of the Danny memorial, Dr. A. H. Giannini, prominent banker, and Richard A. Rowland, general manager of First National, immediately contributed $50 each toward the fund.

Australia Banned Only 68 Films During Past Year

According to a report issued by the Commonwealth Censorship Board of Australia, 1324 films were passed, eliminations were ordered in 371 and 68 were rejected. 1,763 pictures were imported and 1,555 of the total came from the United States. 146 was England's quota, and all other countries combined came to 22.

Practically every variety of subject was included in the report. Less than one half or 721 of the imported films were features. Of these 674 came from the United States, 25 from England and 22 from other countries. The footage totaled 5,572,92 feet; with extra prints, 24,021,778 feet. The value is listed as £181,678 or $882,967 in United States currency. £130,895 was collected as import duty, the duty being 1 and ½d. per foot on all films except British which pay 1d. per foot.

The report goes on to say that of all advertising matter coming into the country the press books cause the most violations. It also notes that there has been a great improvement in film advertising in Australia.

Quebec Censor Board Makes Interesting Report

The annual report of the Quebec Board of Moving Picture Censors, submitted at Montreal on May 6th for the fiscal year ending April 30, makes highly interesting reading in view of the censorship situation in Quebec Province and because of the flare-up between film producers and the Quebec authorities.

The report shows that nine per cent. of all pictures examined during the 12 months was rejected; the number modified after examination was 22 per cent. and the total passed without change was 69 per cent.

During the year, 2,224 subjects were reviewed by the Quebec board, comprising 6,708,000 feet of film. The number of subjects condemned was 204, totalling 1,057,000 feet. Subjects modified or reconstructed totalled 492, or 2,574,000 feet of celluloid. The number of releases accepted was 1,528, or a footage of 3,077,000.

These figures show that pictures comprising considerably less than half the aggregate footage examined without alteration of any kind. Some of the pictures changed or having deletions lost much of their original sense, it has been claimed. Not long ago it was reported that one feature of 8,000 feet was cut 2,000 feet by the Quebec Board of Censors.

Some of the scenarists who are preparing scripts for the Producers Distributing Corporation release; left to right: Beulah Marie Dix, Scenarist for Scenarist for Cecil B. De Mille; Lenore J. Coffee, De Mille Scenarist; Finis Fox, Metropolitan

William Sistrom, P. D. C. Studio Executive,

To the public the stars who actually appear on the screen, are, at present, the all-important factor. To the exhibitor who makes and maintains his reputation by purveying good entertainment in an original manner, the unseen stars behind the screen have, at least, equal if not greater values.

The intrinsic value of every production is, in its final box office analysis, determined by the genius and skill of its many contributing factors. And exhibitors will find in this fact a new and unlimited source of invaluable exploitation material.

For instance: Under modern methods of picture making, a supervisor has become extremely important. The supervisor's work starts with the motion picture from its inception as an undeveloped idea. He supervises its writing by a capable author, keeps close watch upon it as it is being directed and finally cuts and titles the picture and makes it a finished product.

In the De Mille and Metropolitan organization we are fortunate in having an extremely able group of supervisors. Bertram Millhauser, Jack Cunningham, Elmer Harris, Will M. Ritchey, C. Gardner Sullivan, F. McGrew Willis—all of whom have succeeded splendidly during the last year and have been given increased responsibilities for 1926. In addition, Beulah Marie Dix is supervising one picture and Jeanie Macpherson will likewise give her talents in a supervisory capacity to, at least, one production this year in addition to her regular duties as special writer for Cecil B. De Mille.

The work of these supervisors during the past year is the best sort of public recommendation for the pictures that they will supervise this year. Certainly, it would seem highly advisable from a box office standpoint to herald the fact that the supervisor of such past successes as, "Three Faces East," "Braveheart," Red Dice," "Silence," "Rocking Moon," "The Prince of Pilsen" and "Hell's Highroad" is the supervisor of the production being shown current in any theatre.

Jeanie Macpherson, who is credited with the writing of over thirty box office successes, heads our list of staff writers which also includes: Rex Taylor, Jack Jevne, Charles Logue, Beulah Marie Dix, Jane Murfin, Harold Shumate, Garrett Fort, Douglas Doty, Lenore J. Coffee, Anthony Coldewey, Gladys Unger, Marion Orth, Margaretta Tuttle and Zelda Sears. Negotiations for the services of other writers, equally prominent, are now in progress.

Then comes the dressing of each production. The settings of a picture contribute a large percentage to box office intake. The pictorial backgrounds allure, quite as much as the action and each is a distinct and distinguishing reflection of the individual artistry of an art director.

In our De Mille and Metropolitan organization we have recognized this in securing the services of such men as Paul Iribe, special art director for Mr. De Mille,

Left to right: Paul Iribe, Art Director for Cecil B. De Mille and Metropolitan; Garrett Fort, De Mille Scenarist; F. McGrew Willis, Metropolitan Scenarist; Douglas Doty, Scenarist for Metropolitan and De Mille; Mitchell Leisen, Art Director;

Cecil B. De Mille; Jack Cunningham, Metropolitan Productions Scenarist; Jane Murfin, Scenarist for Metropolitan Productions; C. Gardner Sullivan, Scenarist; Jeanie Macpherson, Scenarist for De Mille, and Harold Shumate, Metropolitan Production Scenarist

Stresses Importance of Production Experts

who has just returned from Paris to assume responsibility for Mr. De Mille's next big picture with Mitchell Leisen as his associate. Max Parker and Charles Cadwallader, art directors at the De Mille and Metropolitan Studios respectively, are as excellent as they are efficient in their calling.

The matter of costuming has an appeal particularly its own. Here there is a tremendous appeal to women and this responsibility is splendidly handled by Adrian, the famous designer who came to us from his successes in "The Music Box Revue" and previously notable costuming efforts in Paris and other European style capitals.

The most marvelous acting and the cleverest stories can easily be ruined by poor photography and here we also need stars of the photographic profession.

Peverell Marley, special cameraman for Cecil B. De Mille, has shown his worth in "The Volga Boatman," "The Road to Yesterday" and the Rupert Julian production, "Silence." Arthur Miller proved his worth in photographing "The Coming of Amos." He, too, is one of the great artists in the business. Lucien Adriot came with William K. Howard from Paramount and has splendidly handled the photographic details of the William K. Howard pictures.

Norbit Brodine excelled himself in "Paris at Midnight"; Charles G. Clark and Joe La Shelle in "Rocking Moon" and other George Melford productions. Devereaux Jennings, Gus Peterson, Alex Phillip, Hal Rothen, Dave Kesson, Georges Benoit, Ray June, James C. Van Trees, J. Badarracco—all these clever cameramen and a number of others contributed their talents to the 1925-26 releases of Producers Distributing Corporation and they will be entrusted with the recording of our 1926-27 group of attractions.

Executive direction of the studio is always an extremely important factor. I am very fortunate in having closely associated with me Louis Goodstadt, assistant general manager, whose wide knowledge of the business of attracting artists to the screen makes him an extremely valuable factor in both De Mille and Metropolitan productions.

The skill of the director always has been and always will be of inestimable importance. Producers Distributing Corporation is, I feel, rarely fortunate in the directors who have been attracted to its banner. Cecil B. De Mille, of course, needs no introduction. Rupert Julian, Joseph Henabery, William K. Howard, Scott Sidney, Donald Crisp, Alan Hale, Robert Thornby, Paul Sloane, George Melford, Frank Urson, Frank Reicher, are men of real achievements. As general manager of the De Mille and Metropolitan Studios I am very proud of the unseen stars who build the stories which our players later bring into life on the screen.

Scenarist; Gilbert Adrian, Costume Designer and Fashion Creator for De Mille and Metropolitan; Charles Cadwallader, De Mille and Metropolitan Anthony Coldeway, Metropolitan Scenarist; Bertram Millihauser, De Mille Supervisor, and Elmer Harris, De Mille Scenarist.

Byrd's Polar Expedition

PATHE

By courtesy of Lieut. Commander Richard E. Byrd, Pathe News presents in issue No. 44, released

WEDNESDAY, MAY 26

The First Pictures of the Byrd Expedition

as part of his motion picture record of this great achievement which won for America the honors of the first flight over the North Pole. Byrd's full and complete story of this epic and thrilling accomplishment will appear as a two-reel Special, "With Lieut. Commander Richard E. Byrd, U.S.N., in America's Polar Triumph," the official motion picture record of the first flight over the North Pole, and will be released on our Country's birthday, July 4th.

The "Norge" In The Arctic

NEWS

Pathe News also presents in the same remarkable issue, released

WEDNESDAY, MAY 26

The First Pictures of the "Norge" in the Arctic

the two subjects making a number of the widest interest and the most extraordinary box-office value, and representing a feat and a triumph of news reel enterprise that is unparalleled.

The photography and the presentation of the subjects is in keeping with their importance.

Mayer Finishes Contact Trip

M-G-M Vice-President Back in New York After Meeting Many Exhibitors

LOUIS B. MAYER, Vice-President of Metro-Goldwyn-Mayer in charge of production, returned to New York this week after a six-thousand mile trip throughout the Eastern States whither he went to discuss M-G-M's program for the coming season with exhibitors. Mayer met and addressed approximately two thousand exhibitors during his tour of the cities which included Buffalo, Chicago, Boston, New York and Washington.

Mayer's trip was marked by enthusiastic receptions by exhibitors as well as civic officials, the heads of fire and police departments turning out to welcome him as a tribute to his activities in fire prevention work and his picturization of "The Fire Brigade" now in work.

While in Washington, Mayer attended a luncheon in his honor at the Mayflower Hotel and among the speakers who paid him tribute were Secretary of the Navy Wilbur, Admiral Shumaker, U. S. N., Major General Le Jeune, Commandant of the U. S. Marines, Representatives Thomas Kahn of California, Connery of Massachusetts and T. Weber Wilson of Mississippi.

In Boston, Mayer's visit took on all the aspects of an "Old Home Week," due to the years he spent there as a theatre owner and exchange man.

He will confer with home office officials of M-G-M during the next few days after which he will return to California to launch his new producing program. Accompanying him on his Eastern tour was Pete Smith, director of publicity on the West Coast.

Among the home office executives who accompanied Mayer to a number of cities visited were Felix Feist, in charge of distribution, Howard Dietz, director of publicity and advertising in the home office, William Rogers, Eastern sales representative, Edward Saunders, Western sales representative and William Ferguson, exploitation manager.

Vitaphone Set to "Don Juan"

Warner President Arranging Broadway Premiere of Latest Barrymore Vehicle

THE Vitaphone, the musical synchronization device controlled by Warner Brothers, will be used for the first time in connection with the Broadway premiere of "Don Juan," the latest John Barrymore starring vehicle, announced Harry M. Warner, president of the company on his arrival this week in New York with a print of the picture.

Warner Brothers have leased the Manhattan Opera House in New York City to be used as a studio for the synchronization of music with their pictures and it is here that the music for "Don Juan" will be applied to the film.

Harry Warner, who is here primarily in connection with the showing of the picture, announced that in line with the policy of the company three Warner Road Show Pictures would be playing simultaneously on Broadway this Summer. Two of these will be the Barrymore picture and "The Better 'Ole," in which Syd Chaplin is starred. No theatre, as yet, has been selected to house the Barrymore picture.

Warner will remain in New York until the latter part of July when he will sail for Europe to complete plans whereby Warners will produce pictures in England, France and Germany.

First National's June List

Schedule Includes One from Colleen Moore and "Sweet Daddies" from Levee

FIRST NATIONAL will release Colleen Moore's latest starring production, "Ella Cinders," on June 6th, "Sweet Daddies" on the 13th, "The Sporting Lover" on the 20th, and "Miss Nobody," starring Anna Q. Nilsson, on June 27th. These are some of the productions promised exhibitors by First National to avoid the Summer business slump.

"Ella Cinders," the Colleen Moore vehicle, is based on the cartoon strip by William Conselman and Charlie Plumb. Alfred E. Green directed, and Lloyd Hughes has the leading male role in support.

M. C. Levee produced "Sweet Daddies" with Charlie Murray, Jack Mulhall, George Sidney, Vera Gordon, Gaston Glass and Jobyna Ralston in the cast. Alfred A. Santell directed. Conway Tearle is starred in "The Sporting Lover," a picturization of "Good Luck," a Drury Lane melodrama which ran in London for two seasons. E. M. Asher produced and Alan Hale directed a cast comprising Barbara Bedford, Ward Crane, Arthur Rankin and Johnny Fox.

"Miss Nobody," in which Anna Q. Nilsson is starred, was directed by Lambert Hilyer. Included in the cast are Walter Pidgeon, Mitchell Lewis, Clyde Cook, Arthur Stone, Louise Fazenda, Jed Prouty, Carrie Ranklin, George Nichols and Anders Randolph.

P. D. C. Now Planning 1927-28 Program

CHARLES BEAHAN, head of the Eastern story department of Producers Distributing Corporation, departed from New York this week for Los Angeles, where he will confer with Cecil B. De Mille, Al Christie and Mrs. E. K. Adams, Chief of the West Coast story department, on material for the 1927-28 program.

Film and Theatre Have Simultaneous Opening

"THE VOLGA BOATMEN" had its West Coast premiere at the new Carthay Circle Theatre in Los Angeles. This was the initial offering of the theatre and both, according to reports, proved successful.

John C. Flinn of Producers Distributing Corporation received a personal telegram from Cecil B. De Mille which said: "Opening here in New Carthay Circle a decided success for both picture and theatre."

Filming Finished on "So This Is Paris"

Ernst Lubitsch has completed the photography on "So This Is Paris," his last program production for Warner Brothers and he will now start on the special productions to be made for the new season.

"So This Is Paris" is an adaptation of the original story by Henri Neilhac and Ludovic Halevy. Monte Blue and Patsy Ruth Miller have the leading roles and the supporting cast includes Lilyan Tashman, Andre Baranger and Myrna Loy.

Leads Chosen for "Romance of a Million Dollars"

J. G. Bachmann, president of Famous Attractions Corporation, has chosen Glenn Hunter and Jacqueline Logan to play the leads in "The Romance of a Million Dollars" the first scenes of which were shot this week at the Tec-Art studio under the direction of Tom Terriss.

Edward Laemmle Picks His Next "U" Picture

Edward Laemmle has selected "Held By the Law" as his next directorial effort for Universal. Casting will start as soon as Charles Kenyon has completed the script. It will be a sequel to "Outside the Law," the five-year-old picture which Universal recently revived.

Agnes Ayres Returns in "Son of the Sheik"

In "The Son of the Sheik," Agnes Ayres will appear opposite Rudolph Valentino after a five-year separation since "The Sheik."

The new film is a sequel to "The Sheik" and was written by the same author, E. M. Hull.

Monta Bell to Direct Norma Shearer's Next "Upstage"

When Norma Shearer has finished "The Warning Sex." Her next starring picture will be "Upstage," a story by Walter de Leon. It will be directed by Monta Bell.

Columbia Pictures Signs Billie Dove

COLUMBIA PICTURES CORPORATION has signed Billy Dove to appear in the screen version of the latest Louis Joseph Vance series, "The Lone Wolf Returns."

Billie Dove

Preparations are now being made on the picture which will have Bert Lytell in the role of the "Lone Wolf." Ralph Ince, one of Columbia's recent acquisitions, will direct the production.

Another Story Purchased for Colleen Moore

John McCormick, general manager of First National production on the West Coast, has acquired another story for Colleen Moore. It is "It Could Have Happened" an original story by Jerome N. Wilson. This is the fifth story for Miss Moore, the others being "Delicatessen," "Twinkletoes," "Naughty but Nice" and "Orchids and Ermine."

"Delicatessen" is now in production with Alfred E. Green directing. It will be ready for release in August.

Casting Completed for "The "Amateur Gentleman"

The complete cast for the Richard Barthelmess feature, "The Amateur Gentleman" which has been in production for two weeks with Sidney Olcott directing, has been announced. Dorothy Dunbar supports the star and others in the company are Gardner James, Nigel Barrie, Brandon Hurst, Erik Arnold, Edwards Davis, Billie Bennett, Herbert Grimwood, Gino Corrade, Sidney de Gray and John Peters.

Lilie Haywood prepared the treatment and scenario.

F. B. O. Releases "Heavy Parade," Fat Men Comedy

"The Heavy Parade," the tenth issue in a series of fat men comedies by Joe Rock, produced for Standard Cinema Corporation, will be released by F. B. O. this month.

The picture, as the title indicates, is a burlesque of "The Big Parade," with the three "fatties," Alexander, "Kewpie" Ross and Hilliard Karr in the limelight. Lois Boyd is in the cast. The picture was filmed under the direction of Gil Pratt.

"Ham" Hamilton in Shape for New Series

Now that his foot, which became badly infected following an accident last year, has shown marked improvement, "Ham" Hamilton reports that he in great shape and anxious to start work on his new series of six comedies which Educational will handle this year.

F. B. O. Fills Stock Company

List of Players Includes Present Stars and Several New Additions

IN addition to other preparations for the new season, Film Booking Offices has completed its line-up of stock players at the Hollywood studio, which will make its feature productions for the new year with the exception of the Gold Bond specials which will be made with special casts.

The list includes: Evelyn Brent, Fred Thomson, Tom Tyler, Alberta Vaughn, George O'Hara, Bob Custer, each of whom will head their own units making feature productions; Al Cooke, Kit Guard, Grant Withers, Johnny Gough, Dorothy Dunbar, Margaret Morris, Jack Luden, a recent Paramount Screen School graduate whose services also are available to Famous Players-Lasky, little Frankie Darro, who plays with Tom Tyler in his Westerns, and Adamae Vaughn.

George O'Hara, who has been added to the stock company and who will star in a series of six feature productions, began his career on the F. B. O. lot, appearing in many of its featurettes, and has since risen to a high position in leading roles.

Alberta Vaughn comes out this year as a full-fledged star at the head of her own unit. She will make six pictures on the new program. Jack Luden appeared opposite Evelyn Brent in "The Jade Cup," and will have the leading juvenile role in the "Bill Grimm's Progress" series of new featurettes; he will appear opposite Margaret Morris.

Dorothy Dunbar has made one picture under the F. B. O. banner and has been loaned to Richard Barthelmess for his next picture.

Schools Close for Warner Radio

Red Bluff, Calif. Institutions Afford Children Chance to Study Portable Set

WARNER BROTHERS' portable radio station, 6XBR, which started on a tour of the country on May 4th, is attracting considerable attention in the cities through which it is passing.

Frank A. Cassidy, showman and exploiteer, who is out in advance of the station, reports that the Board of Education of Red Bluff, California, anticipating the coming of the station, ordered the schools closed for a day that the children might see just how the radio operated. It was the first time in the history of the California city that the schools were ordered closed for such purpose.

As part of the official program at Red Bluff, one of the schools provided an orchestra which performed over the radio, later receiving many letters from around the countryside praising its work.

The 6XBR successfully negotiated the mountain passes in the rough country of Northern California and is operating this week in Oregon and Washington, from where the same enthusiastic returns are forthcoming. At the present time sixty-six cities have been booked for the tour of the portable station with additional demands from exhibitors everywhere.

Filming Round the World Tour

Universal-Jacoby Producing Features with Unit Now on Second Leg of Six Months Trip

THE round-the-world tour of a production unit which will film three feature pictures in the various lands visited, a project which Carl Laemmle is sponsoring, started on the second leg of the globe girdling journey on Wednesday of this week. The unit departed on the Sixaola of the United Fruit Line for Kingston, Jamaica, which island is to be the "Equailidor" in "The Isle of Forbidden Kisses," one of the trio of features, during the six months' tour.

The company, consisting of ten persons under the leadership of George Jacoby, the director who made "Quo Vadis," arrived in New York Sunday on the Belgenland.

There are five players. Jack Trevor is the lead, George Alexander, the comedian, and Stewart Rome, the heavy. Elga Brink plays the adventurer's roles and Marietta Millner, the ingenues.

The first stop will be Kingston, Jamaica. From there they go to Cuba, New Orleans, the Apache Trail, The Grand Canyon, Los Angeles, Universal City, San Francisco, Hawaii, Japan, China, Manchuria and back to Europe via the trans-Siberian Railroad.

The pictures will be distributed by Universal and will be known as Jacoby-Universal Productions.

T.O.C.C. Members Form Booking Combine

AT a meeting of a group of exhibitors held at the offices of the Theatre Owners Chamber of Commerce on May 20, the owners of 133 theatres subscribed to the formation of a Film Service Corporation.

The corporation is a booking combine of independent circuits and has been under consideration for several months. It is understood the exhibitors subscribing to the plan will contribute five per cent of their gross to the maintenance of the buying office, and distributors with whom business is done will contribute the same. The combine, according to present plans, will control 300 to 400 days.

Prepare for Filming of Airplane Picture, "Wings"

With Florence Vidor's first Paramount starring picture, "Love's Magic," just completed, Director William Wellman has started preparation for the filming of "Wings," the roadshow production which will feature the part played by airplanes in the World War.

It is hoped to start production at the new Lasky studio on June 15. Practically all exteriors will be taken at San Antonio, Tex. Clara Bow is the only member of the cast selected.

Choose "Polly With A Past" for Norma Shearer

"Polly With A Past," in which Ina Claire was starred on the stage by David Belasco, has been chosen as a starring vehicle for Norma Shearer, according to announcement yesterday by Harry Rapf, associate studio executive for Metro-Goldwyn-Mayer. Robert Z. Leonard will be the director. It will be made in the near future.

Before making "Polly With A Past," Miss Shearer will probably appear in "Upstage," by Walter de Leon.

Esther Ralston Selected for Lead in Ziegfeld Picture

Esther Ralston has been chosen by Florenz Ziegfeld to play the leading role in "Glorifying the American Girl," which Ziegfeld will supervise as a Paramount production. Joseph Urban and Ben Ali Haggin will design the sets. The picture will be directed by Edward Sutherland.

"Raw Country" to Be Third Weaver Production

H. C. Weaver's third production for Associated Exhibitors will be "Raw Country." The leading roles have been assigned to John Bowers, Warner Oland, Frank Campeau, Eddie Hearn and Ann Cornwall. The picture will be made at the Weaver studios in Tacoma, Washington.

William Haines Assigned Role in Chaney Film

A leading role has been assigned William Haines in the Lon Chaney starring feature "Tell It To the Marines." The direction has been entrusted to George Hill who directed the recent M-G-M release, "The Barrier."

Warners Acquire Space in Hollywood

A DEAL has been closed by Warner Brothers whereby they have acquired several additional acres of ground adjacent to the Vitagraph plant in Hollywood.

Harry M. Warner has announced that since this recent addition makes an excess of combined space that in future space and equipment will be leased to a few reliable outside producing companies.

Carl Laemmle, son of the head of Universal, who is entering the producer's ranks with a series, "The Collegians," of which he is the author.

Alec Francis to Play Title Role in "Peter Grimm"

Alec B. Francis, character actor, has been chosen to portray the title role in "The Return of Peter Grimm." Victor Schertinger will direct and Bradley King will do the scenario from the play by David Belasco.

The leading role in the Lee Arthur-Charles Klein play of years ago, "The Auctioneer," has been allotted to George Sidney and Fox casting officials are now making a survey of players for the featured role in "The Music Master."

O'Brien and Gaynor Cast for Lead in "Devil's Master"

John Ford has selected George O'Brien and Janet Gaynor to play the leading romantic roles in Gerald Beaumont's "The Devil's Master." The cast also includes William Russell, Margaret Livingston, Robert Edeson, David Butler, Ralph Sipperly and Joseph Moore.

May 28 is the date when production was started at the West Coast studio.

Finish Photography on Two Ginsberg-Kann Pictures

Photography has been completed on the first two Sterling Pictures of the season of 1926-27. The pictures are, "Men of the Night" and "Christine of the Big Tops."

Prints are expected in New York sometime in June. Both will be early autumn releases.

More Additions to "Midnight Lovers" Cast

Important roles in "Midnight Lovers" have been assigned Chester Conklin, Purnell Pratt, John Roche and Dale Fuller. John Francis Dillon is directing and Anna Q. Nilsson and Lewis Stone are the principal characters.

Hines' Film Given Previews in New York Environs

"The Brown Derby," Johnny Hines' latest First National comedy has been given try-outs in different theatres in the environs of New York City. It was first shown at the Rialto Theatre, Whitestone, L. I., in eleven reels and after this experimental screening was cut to nine reels and shown at the Parthenon Theatre, Brooklyn. Following this showing, the comedy was screened at the Playhouse in Rye, cut to about seven reels, before a representative audience of Westchester and officials of First National.

Studio Work on "Lew Tyler's Wives" Finished

The final scenes of "Lew Tyler's Wives" were finished this week by Harry Knoles at the Tec-Art Studio. Editing and titling are under way in anticipation of a June release.

Work is also under way at the same studio on "The Romance of a Million Dollars," with Tom Terriss directing.

Mel Brown Given Contract by Carl Laemmle

Melville Brown has been given a new five-year contract by Carl Laemmle, following his completion of "Her Big Night," starring Laura La Plante. He is now collaborating with Raymond Cannon on the script of "Taxi Taxi!" in which Edward Everett Horton will be featured.

Ralph Ince Will Direct "Breed of the Sea"

F. B. O. has engaged Ralph Ince to direct for B. Kyne's, "Breed of the Sea," an adaptation of his Saturday Evening Post story, "Blue Blood and Pirates." Ince will also portray the "heavy" comedy role.

"U" Signs George Magrill to Appear in Westerns

George Magrill has been signed by Universal under a five-year contract. He has just completed "The Lone Prairie," his first two-reel starring vehicle.

"Man Who Laughs" to Be Made at "U" City

CARL LAEMMLE has decided to produce the Victor Hugo romance, "The Man Who Laughs," in America rather than in France. It will be made at Universal City in conjunction with the Societe des Films de France, the holders of the screen rights to the book.

The picture will be directed by E. A. Dupont, U. F. A. director now enrolled under the Laemmle banner. The script has just been completed by Charles E. Whittaker and Mary Philbin will probably be cast for the role of Dea.

Camera work is expected to begin early in the summer.

Pathe Preparing "Devil Horse" Presentation

ON the evening of Tuesday, June 1st, Pathe will give a de luxe invitational presentation of "The Devil Horse" in the Grand Ball Room of the Hotel Roosevelt in New York City.

"The Devil Horse" is the latest vehicle for Rex, the horse actor, produced by Hal Roach. It was directed by Fred Wood Jackman.

S. Barrett McCormack, director of publicity and exploitation, has supervised all activities pertaining to the presentation and has arranged an attractive program and setting for the showing. There will be a special orchestra, under the direction of James C. Bradford to render the musical interpretation.

Invitations have been issued to prominent persons in or closely allied to the motion picture industry.

Following the showing there will be dancing.

Carlome Pictures Enters the State Rights Field

The latest producer to enter the state rights field is Carlome Pictures. Several franchises have been sold since General Manager John T. Carleton made the statement that Carlome would become a member of the distribution field.

The first of a series of society melodramas to be presented by the company is now completed. Its title is "The Girl in the Rain" starring David Butler with Claribel Campbell supporting. Lloyd B. Carleton directed.

Witman Will Not Distribute Columbia Product

In the May 1st issue of MOTION PICTURE NEWS there appeared a story that T. M. Witman of the Rex Film Company, would handle the Columbia product for the State of Michigan. Word has been received from Witman requesting a correction to the effect that his company would not distribute Columbia Pictures product for the coming year.

"The Blonde Saint" to Be Next Rork Production

"The Blonde Saint" has been selected by Sam Rork as his next production instead of "Wild Geese" as previously announced. The story is an adaptation of Stephan Whitman's novel, "The Isle of Life."

The producer left for Hollywood last Sunday to prepare the story for production.

Cast Announced for "The Nervous Wreck"

The cast of the forthcoming Al Christie feature, "The Nervous Wreck," in addition to Harrison Ford in the title role and Phyllis Haver, the feminine lead, will include Hobart Bosworth, Chester Conklin, Mack Swain, Charles Gerrard, Vera Steadman and Paul Nicholson.

Scott Sidney has been assigned to direct.

Three on F. B. O. June List

Six Short Subjects Included in Release Schedule; One from Talmadge

THREE feature-length productions and six short subjects are listed for release in June by Film Booking Offices. There will be no Gold Bond special on this month's schedule as the next "Bigger Than Barnum's" is scheduled for August distribution.

The first of the feature releases for June is "The Better Man," starring Richard Talmadge as an English lord, masquerading as a servant. Clifford Howard and Burke Jenkins wrote the story and the supporting cast includes Ene Gregory, who plays the female lead, John Steppling, Margaret Campbell, Herbert Prior, Charles Hill Mailes and Percy Williams. The picture will be released on the sixth.

A Fred Thomson starring vehicle, "The Two-Gun Man" will be released on the thirteenth. It is the first of three that Thomson will make from novels by Stewart Edward White. David Kirkland directed and the supporting cast includes Olive Hasbrouck, who appears opposite Thomson, Joe Dowling, Sheldon Lewis, Frank Hagney, Ivor McFadden, William Courtwright, Billy Butts, Arthur Millet and Willie Fung.

Bob Custer's latest feature release, "The Dead Line," will be released on June 27. Nita Cavaleri plays opposite Custer and others in the cast include Marianna Moya, Robert McKim, Tom Bay, Billy Francy and Gino Corrado. Barr Cross wrote the story and continuity and Jack Nelson directed the production.

Two episodes of the "Fighting Hearts" series of featurettes with Alberta Vaughn, Larry Kent, Al Cooke, Kit Guard and Grant Withers will be released in June. These are "The Big Charade" and "Up and Wooing." Other short subjects to be released in June are two Bray cartoons, "Dinkey Doodle's Bed Time Stories" and "The Cat's Whiskers;" a Standard comedy, "Three of a Kind," and the Blue Ribbon comedy, "Vamping Babies."

Returns With African Pictures

Burbridge, Explorer, Has Film Showing Gorilla Hunt and Equatorial Wilderness

BEN BURBRIDGE, explorer and big game hunter, recently arrived in New York with pictures of his expeditions into Central Africa. The film is in eight reels and shows hitherto unphotographed parts of the jungle, Gorilla hunting, and includes views of the pygmies of Equatorial Africa, said to be recorded for the screen for the first time in this picture.

The picture will be offered under the title of "Ben Burbridge's African Gorilla Hunt." The work is the result of two expeditions which the explorer made into Central Africa during the past several years. Burbridge spent a total of two years in the jungles making the scenes which are revealed in the eight reels of film.

The completed picture represents a painstaking effect on the part of the explorer to make an authentic and realistic pictorial record of the African wilderness, its physical appearance, its inhabitants and their mode of existence. In particular it is concerned with the Gorilla, denizen of the loneliest and darkest spots of the dense African forest. Burbridge's camera cranked on the capture of eight of these beasts and caught the thrilling episodes connected with the stalking and bagging of the animals. One of the highlights of the film shows the charge at the camera of a giant male, weighing 400 pounds, an attack which followed the capture alive of four young Gorillas. Burbridge brought to this country a young male, which is now at the explorer's home in Jacksonville. It is said to be one of the only two Gorillas alive in captivity, the other being at the London Zoo.

In the course of his adventures in Africa, Burbridge made pictures of the pygmy villages and also cannibal tribes. These pygmies attain a height of about three and a half feet at full growth. The explorer covered a distance of 2,000 miles on foot during the travels he made on the two expeditions shown in the picture.

Valentino's Latest Film Is Nearing Completion

Exteriors of "The Son of the Sheik" may be finished this month if the production schedule of Director George Fitzmaurice can be followed. The close-ups with Vilma Banky will be taken thereafter. Karl Dane, Montagu Love and George Fawcett are in the cast.

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Toronto Charleston Contests Aid M. P. T. O. Delegates

Massey Music Hall, Toronto, held a crowd of 3,000 persons for the Toronto Charleston championships which were staged under the direct auspices of the Ontario Division of the Motion Picture Theatre Owners' Association for the purpose of establishing a special fund to be utilized for the sending of Ontario representatives to the M. P. T. O. convention in Los Angeles to bid for the 1927 convention of the association.

The Toronto Convention and Tourist Association co-operated with the Ontario officers of the M. P. T. O., the local newspapers assisted materially and all local exhibitors put in a boost for the Charleston contest and the M. P. T. O. convention. Announcements were made through a Toronto radio station as well.

Delegates from Toronto for the Los Angeles convention included J. C. Brady, Madison Theatre, president of the Ontario Division; H. Alexander, Park Theatre; J. C. Cohen, Classic Theatre and Duchess Theatre; H. Ginsler, Iola; Sam Lent, Dundas Playhouse; Sam Bloom, Danforth, LaPlaza and Christie theatres; George Lester, King Theatre, and Ray Lewis, secretary.

Montreal Deputation Asks Relief from Civic Tax

Practically every exhibitor in Montreal, Quebec, was included in the big deputation which waited upon the Municipal executive committee in the commission chambers on May 19 to lay a request before the city fathers for relief from the civic seat tax.

The case was laid before the Administration by several speakers who pointed out that Montreal exhibitors were paying a greater seat tax than was found anywhere else. Montreal theatres pay 85 cents per seat per year to the city government and, in addition, an annual tax of 50 cents per seat is paid to the Quebec Provincial Government, making a total annual seat tax of $1.35. This was considered very high, particularly in view of civic assessments on property and business, Government profits tax, tax on dividends, poster fees, censor fees, sign taxation, taxes on equipment, etc., apart from the civic amusement tax which the general public paid on admission tickets of about 10 per cent.

Two Ottawa Houses Closed Because of Tax Wrangle

Ottawa, the Canadian Capital, suddenly found itself with two less theatres on May 20 when the Police Morality Squad, under the direction of Inspector Tom McLaughlin, ordered the Francais and Capital theatres closed immediately. Action was taken under instructions from the Theatres and Cinematographs Department of the Ontario Provincial Government, the order being issued to close the theatres because of alleged discrepancies in the collecting of the Provincial amusement tax.

The two houses will not be allowed to open again without entirely new Provincial theatre licenses. It is understood that the Capital Theatre, a downtown house under the management of Peter Kehayes, will not reopen. The manager of the Francais, which has been successfully operated for the past 10 years or more as a moving picture house, was A. Donaghy.

In and Out of Town

W. W. HINES, general sales manager of United Artists, has left for a fortnight's trip to Detroit, Cleveland, Cincinnati, Indianapolis and Chicago. He will return to New York early in June.

GEORGE F. DEMBOW, general manager of Robert Kane productions, has left New York for a two months' trip throughout the United States and Canada. He will visit all First National exchanges in an endeavor to create more business.

LOUIS WEISS left New York on May 23rd on his semi-annual selling trip in the interests of Artclass Pictures. He will take in all principal exchanges in this country and Canada, and will wind up in Hollywood, where he will spend two weeks in conference with the West Bros.

E. A. ESCHMANN, assistant to the president of United Artists, left last Thursday for Atlanta, Ga., in the interests of the sixteen productions listed for United Artists release for the coming season.

Albany Film Board of Trade Officers Elected

The Albany Film Board of Trade held its annual meeting last week, at which A. J. Herman, local manager for First National, was re-elected as president, and J. H. Morgan, of Educational, was again selected as vice-president. Miss Jane Holloran, who has served as secretary of the board since its beginning, was elected as secretary and treasurer as it has been decided to combine the two offices.

In addition to the president and vice-president, the board of directors will consist of J. H. MacIntyre, manager of the Paramount exchange, Jack Krause, manager of the Associated Exhibitors' exchange, and Isador Schmertz, manager of the Fox exchange.

Arthur G. King Becomes DeMille Financial Aide

Arthur G. King, for the past six years head of the Ocean Terminal at Norfolk, Va., has become associated with Cecil B. De Mille as personal business manager and financial adviser. This position was recently held by John H. Fisher, who resigned a short time ago to devote his time to the Equitable Investment Company, of which he is the head.

In his new capacity King will handle all of De Mille's business activities apart from the motion picture industry.

Blues Oppose Iowa Exhibitor on Sunday Openings

Manson, Iowa, is out to fight the state's Sunday blue law to a finish. R. L. Stewart, of the Cee Bee Theatre, was fined $5 for operating his theatre on Sunday on complaint of a clergyman. Now he is continuing his Sunday programs and paying the fine each week. He was elected to the school board on a Sunday show platform.

Both Mr. Stewart and the complaining minister are out to settle the matter of Sunday closing once and for all.

Asso. Screen News Obtains Canadian Federal Charter

The Associated Screen News, a producing organization of Montreal, Quebec, closely identified with the Canadian Pacific Railway and other big corporations, has been incorporated under the laws of Canada with a Federal charter, the authorized capital stock being $750,000. B. E. Norrish, former director of the Canadian Government Motion Picture Studio at Ottawa, has been the general manager of Associated Screen News, Limited, for a number of years.

Clark Robinson Engaged as Art Director for Roxy

Clark Robinson has been engaged by S. L. Rothapfel as art director for the Roxy Theatre. Robinson was associated with Roxy when the latter held sway at the Capitol Theatre. He also made the sets for several Broadway attractions, "Dearest Enemy," "The Cradle Snatchers" and "The Greenwich Village Follies."

At the present time he has charge of the scenic design courses for the John Murray Anderson-Robert Milton School of the Theatre.

Ohio Amusement Gets Writ Against Exchange

JUDGE PEARSON settled the argument of the validity of a contract by issuing a permanent restraining order last Saturday against the First National exchange of Cleveland, Ohio, prohibiting the exchange from giving a print of "Irene" to the Southern Theatre for a simultaneous showing with the Dennison Square Theatre, one of the houses belonging to the Ohio Amusement Company.

Because the Dennison Square Theatre is a First National franchise holder, its owners demanded that the theatre be given regular franchise protection over its nearest competitive house, meaning the Southern Theatre, and was granted such protection. However, "Irene" was sold to both houses for simultaneous showing on the basis that it is an open market picture. However, the Ohio Amusement Company succeeding in securing regular protection for the picture, and M. B. Horwitz, general manager of the Ohio Amusement Company, to which the Southern Theatre belongs, was notified that he would have to follow the Dennison Square Theatre instead of playing simultaneously with it. Horwitz took his case to the Board of Arbitration, and the Board of Arbitration upheld him.

So First National found itself in the embarrassing position of having to supply both houses with the picture on the same date, in accordance with the verdict of the Board of Arbitration. And, on the other hand, it had a contract with the Ohio Amusement Company, guaranteeing that company protection.

The Ohio Amusement Company settled the matter by securing a permanent injunction against the local First National exchange, restraining the distributing corporation from supplying the Southern Theatre with a print of "Irene" for Sunday, May 23.

~ THE CHECK-UP ~

Weekly Edition of Exhibitors' Box Office Reports

Productions listed are new pictures on which reports were not available previously.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In the way exceptional cases, reports which might be taken alone, and such individual differences of opinion are averaged up

For ratings on current and older releases see MOTION PICTURE NEWS—first issue of each month.

Title of Picture	Reporting Poor	Reporting Fair	Reporting Good	Reporting Big	% Value	Length
FAMOUS PLAYERS						
Behind the Front	1	-	15	15	83	5,555 Ft.
Dancing Mothers	—	3	14	—	65	7,169 Ft.
For Heaven's Sake	—	—	7	5	83	5,356 Ft.
Moana	1	4	7	—	48	6,133 Ft.
New Klondike	—	5	12	—	61	7 Reels
Sea Horses	—	10	9	—	54	6,671 Ft.
Song and Dance Man, The	1	11	9	—	52	6,997 Ft.
Untamed Lady	—	3	7	3	70	6,132 Ft.
FILM BOOKING OFFICES						
Beyond the Rockies	—	—	8	—	70	4,851 Ft.
King of the Turf	3	3	4	—	46	6,210 Ft.
Tough Guy, The	—	4	9	8	76	5,455 Ft.
FIRST NATIONAL						
Dancer of Paris	—	1	8	1	70	6,220 Ft.
Irene	—	—	7	10	88	9 Reels
Far Cry, The	—	—	11	—	70	8 Reels
Mlle. Modiste	—	—	5	1	75	6,230 Ft.
Rainbow Riley	—	1	9	—	67	6,450 Ft.
FOX						
Road to Glory, The	—	-	9	-	70	6,038 Ft.
Sandy	-	5	5	-	55	7,850 Ft.

Title of Picture	Reporting Poor	Reporting Fair	Reporting Good	Reporting Big	% Value	Length
METRO-GOLDWYN-MAYER						
Auction Block	2	4	5	—	50	6,239 Ft.
Parrier, The	—	1	7	—	66	6,480 Ft.
Beverly of Graustark	—	—	6	—	70	6,977 Ft.
Devil's Circus	—	1	10	1	70	6,750 Ft.
Ibanez' Torrent	1	2	6	—	58	6,769 Ft.
Mike	—	6	15	6	70	6,755 Ft.
PROD. DIST. CORP.						
Made for Love	—	8	—	—	40	6,730 Ft.
Million Dollar Handicap, The	—	5	5	1	59	6,117 Ft.
Red Dice	—	—	5	—	70	6 Reels
UNIVERSAL						
Beautiful Cheat, The	4	—	8	—	53	6,583 Ft.
Blue Blazes	—	—	12	—	70	4,659 Ft.
Chip of the Flying U	—	—	5	—	70	6,596 Ft.
Cohens and Kellys, The	—	3	4	8	80	7,774 Ft.
Desperate Game, The	—	—	3	3	85	4,450 Ft.
Six Shooting Romance	—	—	8	—	70	4,837 Ft.
Skinner's Dress Suit	—	5	2	—	49	7,025 Ft.
WARNER BROS.						
Cave Man	—	—	5	—	70	7 Reels
Night Cry, The	—	-	10	1	73	7 Reels

FILL IN THIS BLANK AND MAIL TO—

Motion Picture News, Inc.,
729 7th Ave., New York City

Date,...

In accordance with your request we are reporting herewith the results from a box office angle, with the following pictures, same to be used in compilation of your "The Check Up." It is expressly understood that under no circumstances will you publish same over my signature.

TITLE OF PICTURE	DISTRIBUTED BY	WEATHER CONDITION	REPORT Big, Good, Fair, Poor
....			
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....			
....			
.... .			

Class of patronage.. Theatre...

Population of Town.. City.. State..........................

Studio Briefs

Work was started early this week at the West Coast studios of Gotham Productions on the final picture of the current season's series which is entitled "Racing Blood." Robert Agnew has been assigned the principal role with Ann Cornwall co-starred. The continuity was prepared by James Bell Smith. The picture will be released to exhibitors during June.

Max Fleischer, president of Red Seal Pictures, has selected a number of chorus girls from "Artists and Models" and the "Vanities" for chorus roles in his forthcoming series of thirteen two-reel comedies to be known as "Carrie of the Chorus." Hazel Harmon will play the title role and Rolland Flanders will be seen as the leading male. Vonda Chase and Ruth Florence are also in the cast.

Following six months of studying the writing methods and mechanics of motion picture production, Alan Brooks, stage and vaudeville star, has abandoned playwriting and has decided to act instead, with the result that he signed a contract this week to appear in several De Mille and Metropolitan pictures.

"Young April," the screen interpretation of the novel by Edgar Castle which started this week at the De Mille studio, under the direction of Donald Crisp, is the first picture in which father and son portray characters which reflect their actual relation. Rudolph Schildkraut will play the role of the father and Joseph Schildkraut, his son, will be seen as his cinematic offspring.

Richard Walling, son of William Walling, the actor, has been picked to play the part of "Robin" in "The Pelican," thus replacing Leslie Fenton, the original choice. Fenton, it is said, will appear in "What Price Glory?"

The complete cast of the Universal production, "Love Me and the World Is Mine," now being directed by Andre E. Dupont, will consist of Norman Kerry and Mary Philbin in the principal roles with Henry B. Walthall, Betty Compson and George Siegmann among the featured players. The balance of the cast includes Albert Conti, Robert Anderson, Emily Fitzroy, Charles Sellon, Helen Dunbar, Rose Dione and Martha Mattox. Paul Kohner is supervising production and Jackson Rose is chief cinematographer.

The supervising editor on Richard Dix's next starring picture for Paramount, "The Quarterback," will be Julian Johnson, once sporting editor of the Los Angeles Times.

Edwin C. King, vice-president of F. B. O. in charge of production, has selected Stanhope Wheatcroft to play a role in "Laddie."

Hale Hamilton is now on his way from the Coast to appear in the Paramount production, "Tin Gods." The picture is being directed by Allan Dwan at the Long Island studio wth Thomas Meighan in the starring role. The supporting cast is composed of Aileen Pringle, Lowell Sherman, Renee Adoree and William Powell.

Jas. H. Hennegan Passes Away in Cincinnati

JAMES H. HENNEGAN, founder of the Hennegan Co., of Cincinnati, died at his home in that city on Wednesday, May 26. His passing marks the close of a distinguished career in the motion picture industry and came as a blow to his many friends in this field.

James H. Hennegan had the distinction of printing the first poster used in connection with the advertising of a motion picture and also originated the heralds now so extensively used in theatre exploitation. He was a pioneer in the theatre field as well, for with Sigmund Lubin he started the first high-class cinema theatre in Cincinnati. In addition to these activities, Hennegan was one of the founders and general manager of The Billboard. His printing concern, the Hennegan Company, has furnished advertising material to theatres throughout the country for the past 20 years.

Tom Kennedy has been placed under a long term contract by Paramount, according to an announcement by B. P. Schulberg. He has just completed an important role in "Mantrap."

Jocelyn Lee and Majel Coleman have been added to the cast of "Almost a Lady," the Marie Prevost starring vehicle which E. Mason Hopper is directing at the Metropolitan studio. Lucille Miller has also been assigned a small part in this P. D. C. release.

"Forlorn River," a Zane Grey story, is now being adapted by George C. Hull. Paramount will produce this picture and the featured player will be Jack Holt. John Waters will direct.

Fred Thomson's next picture, "The Lone Hand," will be directed by Reeves Eason, according to Milton Gardon, production manager for the Thomson unit of F. B. O. The story is an original by Frank M. Clifton, and Dell Andrews is working on the continuity. Production will begin next week.

F. B. O. has engaged Eddie Dillon to direct Evelyn Brent's next starring vehicle, "Flame of the Argentine." The cast so far announced is Orville Caldwell, Frank Leigh, Dan Makarenko and Evelyn Selvie. Work will be begun within a few days.

S. S. Hutchinson has engaged Lloyd Ingraham to direct his entire series of Edward Everett Horton comedies, which he is producing for Associated Exhibitors release.

J. G. Bachmann has signed Gaston Glass to play an important role in "The Romance of a Million Dollars," a Preferred that has just gone into production with Tom Terriss directing.

"The Lodge In the Wilderness," the next Tiffany release, now being made under the direction of Henry McCarty, is nearing completion in the Hollywood studios. The cast includes Anita Stewart and Edmund Breese.

Warner Bros. have signed Charles Whitaker to scenarize "College Widows," an adaptation of George Ade's stage play, "The College Widow." Dolores Costello will play the principal role and will be directed by Lewis Milestone.

This week saw the completion of "Mismates," Earl Hudson's production for First National. Warner Baxter and Doris Kenyon play the featured roles, under the direction of Charles Brabin.

After viewing Northwest Pacific sites for his comedy for United Artists, "The General," Buster Keaton announced that the picture would take about six months to make. The scenario of Keaton's Civil War comedy was written by Al Boasburg, Clyde Bruckman, Paul Gerald Smith and Charles Smith. The star will be the director.

New Companies Granted N. Y. State Charters

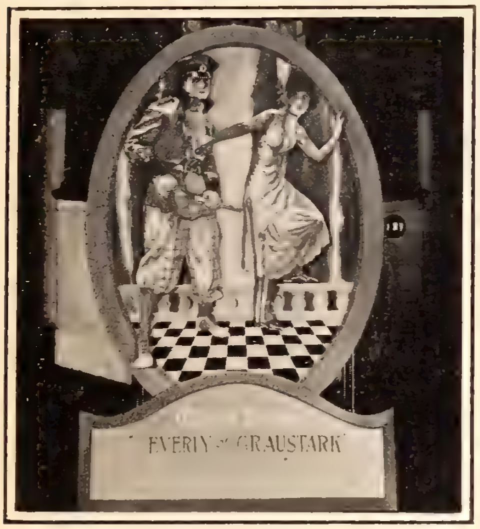
Motion picture companies incorporating in New York state during the past week, included the following: Serrin Amusement Co., Inc., $5,000, with M. Siegel, B. Siegel, L. Cunningham, New York City; Elton Amusement Co., Inc., $20,000, Jacob and Esther Schwartz, M. M. Smith, Brooklyn; Madame Alias Production Co., Inc., capitalization not stated, Benjamin J. Rabin, L. E. Bergman, Leon Friedman, New York City.

Yalor Operating Co., Inc., $1,000, H. H. Straus, N. S. Cohen, E. F. Seigel, New York City; Amp Operating Company, $1,000, same incorporators; Chal Operating Company, Inc., $1,000, same incorporators; Alpine Film Corp., $50,000, Gino Catalano, Brooklyn; Salvatore Noto, John Spano, New York City; Reg Operating Company, $1,000, H. H. Straus, N. S. Cohen, E. F. Seigel, New York City.

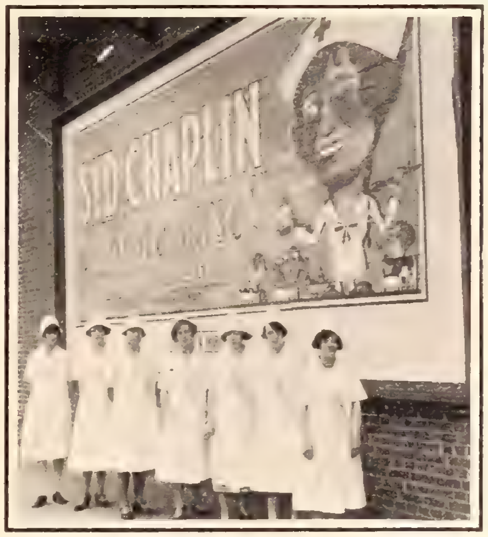
Rose Film Productions, Inc., $250,000, Rose Marmer, Thomas Campola, Joseph Martin, New York City; Super Operating Company, Inc., $1,000, H. H. Straus, N. S. Cohen, E. F. Seigel, New York City; Sava Films, Inc., $100,000, L. J. Rosett, New York City; Allan Deutsch, Samuel Hart, Brooklyn.

T. F. Operating Company, Inc., $1,000, H. H. Straus, N. S. Cohen, E. F. Seigel, New York City; Grange Productions, Inc., capitalization not stated, H. G. Kosch, Edmund Souhami, New York City; Charles C. Pyle, Chicago, Ill; William B. Friedlander Enterprises. Incorporated, $150,000, Sadie Weissman, Ruth Wander, Rose Fichtel, New York City; Happiness Photo Play Houses, Inc., $10,000, Charles and William Goldschlag, Brooklyn; D. V. Herman, Bronx.

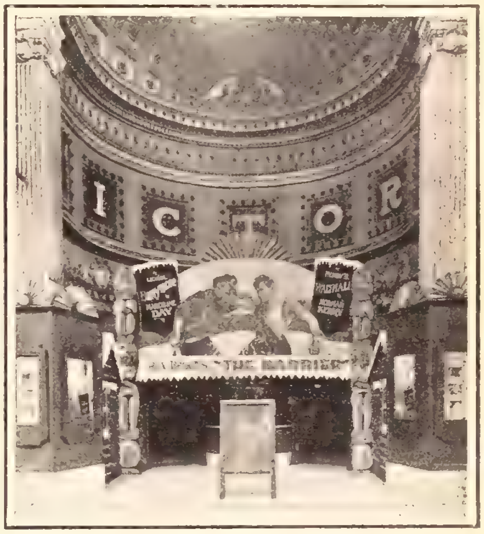
Exhibitors Service Bureau



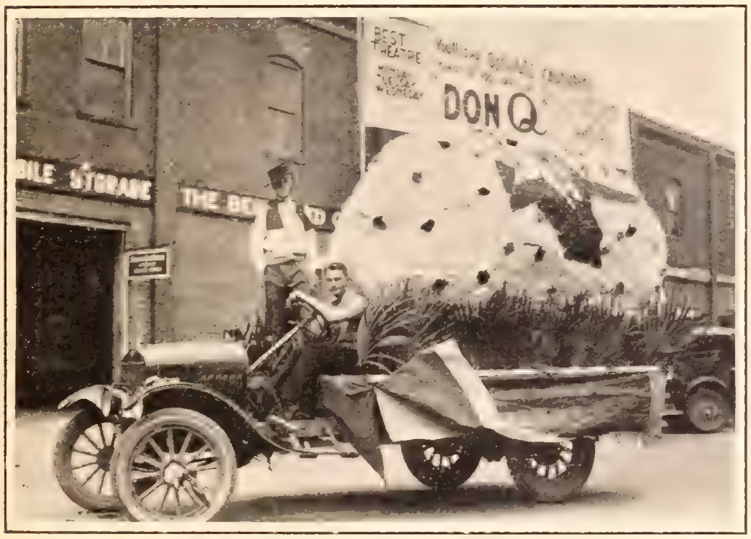
Attractive centerpiece of the lobby display for "Beverly of Graustark" (M-G-M) at the Empire Theatre, Montgomery, Ala.



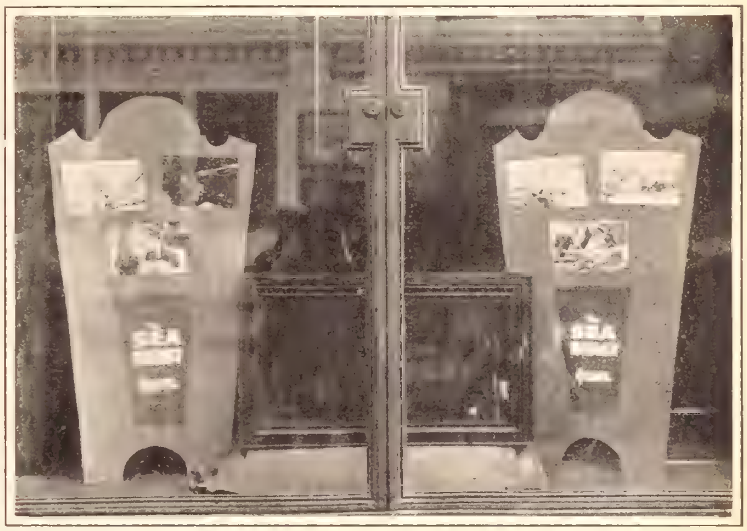
Usherettes at the Kingsway Theatre, Brooklyn, wore nurse uniforms during the showing there of Warner Bros.' "Oh! What a Nurse"



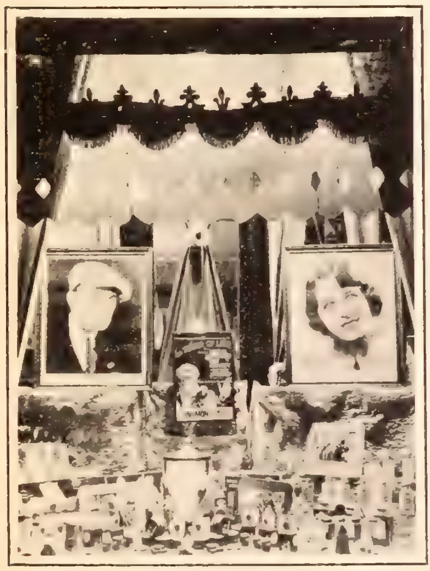
Colorful display for "The Barrier" (Metro-Goldwyn-Mayer) within the restricted limits of the lobby of the Victory, Denver



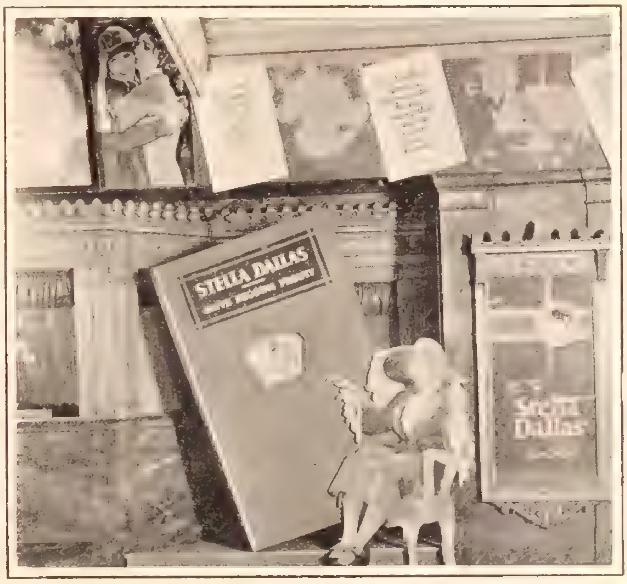
Manager Theo. P. Davis of the Best Theatre, Parsons, Kans., entered the float shown above in the "Egg Day" parade in that city to exploit his showing of United Artists' "Don Q, Son of Zorro." The egg was made of paper and featured a cutout of Douglas Fairbanks



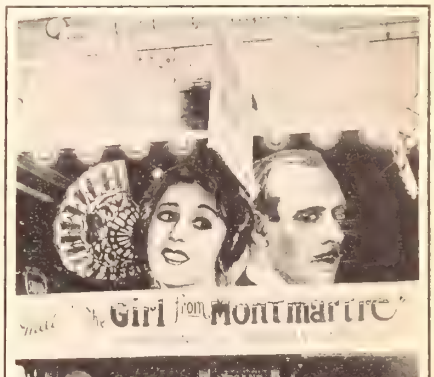
A ship model, glass encased, with cutout still boards made an attractive display for the "Sea Beast" (Warner Bros.) in the window of a Galveston store, where it exploited the showing at the Queen Theatre in that city



Window display by drug store in Longmont, Col., tying-up with the showing of Metro-Goldwyn-Mayer's "The Tower of Lies" at the Longmont Theatre



Spectacular display for United Artists' "Stella Dallas," at the Roosevelt Theatre, Chicago. The huge book and cutout of the leading character and reproductions of pages from the diary shown on banner under marquee were unusual and distinctive features of the arrangement



Lobby display for First National's "The Girl from Montmartre," at the Strand, Nashville. Arranged by Manager H. C. Judkins.

Tie-Ups Feature "Polar Flight" Drive

San Antonio Taxis and Ice Co. Exploit Picture at Palace

ONE of the most effective campaigns executed in behalf of the showing of "The Amundsen Polar Flight" goes to the credit of Louis Santikos, owner and manager of the Palace Theatre in San Antonio. Santikos practically blanketed the town with a group of stunts executed with the cooperation of local firms.

A tie-up was made with the Lone Star Ice Co., which delivers ice to 6,000 people daily with 60 trucks, whereby 6,000 cards announcing the showing of the picture were delivered to each customer. The cars of the Yellow Taxicab Co. carried on their spare tires or discs a placard reading, "The Yellow Taxi will carry you even to the North Pole with Amundsen in his famous fight."

Three police dogs, muzzled, were used as a street ballyhoo, with signs reading, "We were with Amundsen on his famous dash to the North Pole, see us at the Palace Theatre." These dogs were led by a man dressed after the fashion of North Pole explorers. An airplane, roped off and guarded by two soldiers, was placed in the Alamo Plaza, bearing a placard reading, "This is a model of the plane Amundsen used on his dash to the North Polar region."

In the local papers a double column ad was used with a cut of an automobile, reading, "Amundsen will use this type of machine on his next dash to the North Pole, as far as civilization will permit." This was used in conjunction with a big automobile show held in San Antonio.

Kelsall Grasps Opportunity To Sell "Casey" Serial

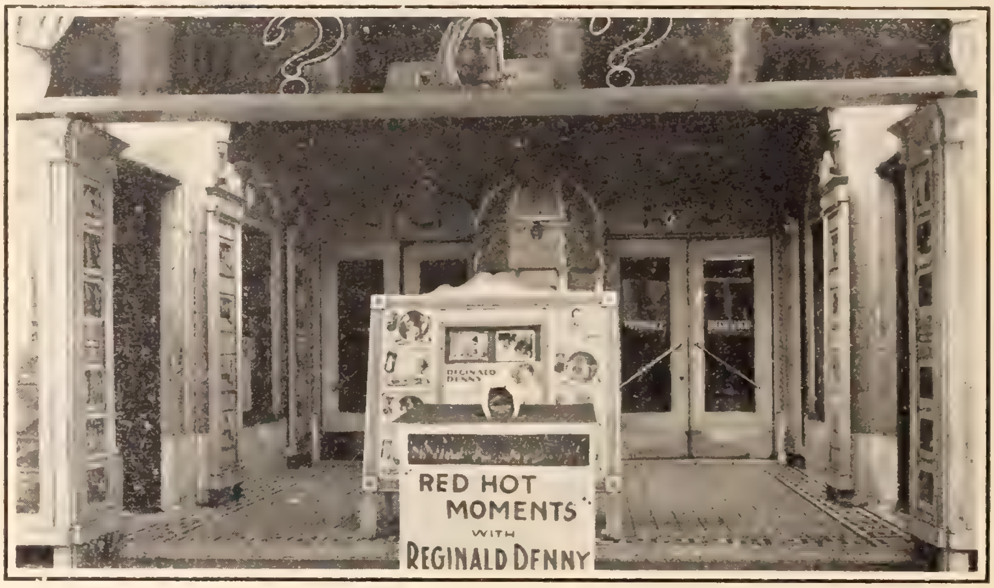
Opportunity had to knock but once for Manager Ray Kelsall of the Garden Theatre, Burlingame, Calif., when "Casey of the Coast Guard" was being screened at his house. "Casey of the Coast Guard" is bound up with the thrilling deeds of the Coast Guard and during its run at the Garden, a rum boat was wrecked on the coast a few miles from the town and local citizens believed that it was all a publicity stunt which would focus attention on the serial.

In a special story printed in black type and boxed, with the heading "Kelsall Denies Rum Wreck Was a Publicity Stunt," the Burlingame Advance printed a story which enabled Manager Kelsall to cash in on the wreck.

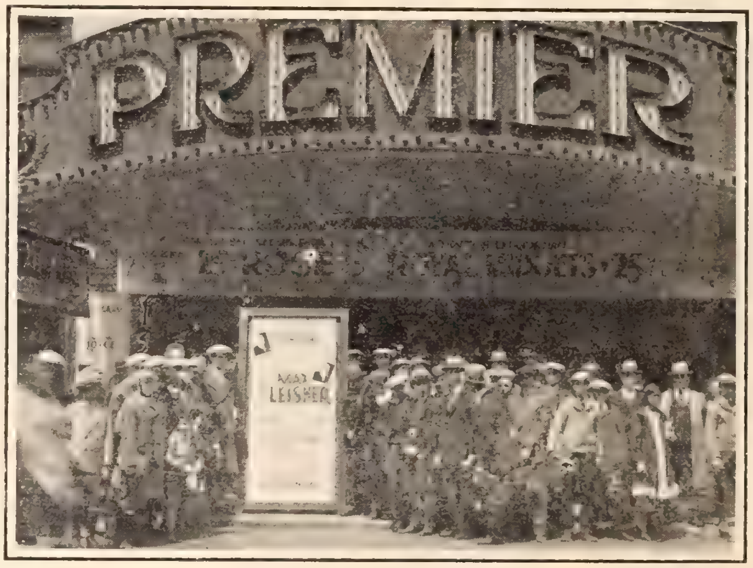
"Rainbow Riley" Namesakes Guests at Showing

All the Rileys living in Austen were invited to be the guests of the management of the Queen Theatre there during the engagement of "Rainbow Riley," a stunt which Manager L. R. Guyer used with good results in the way of getting widespread publicity for the theatre.

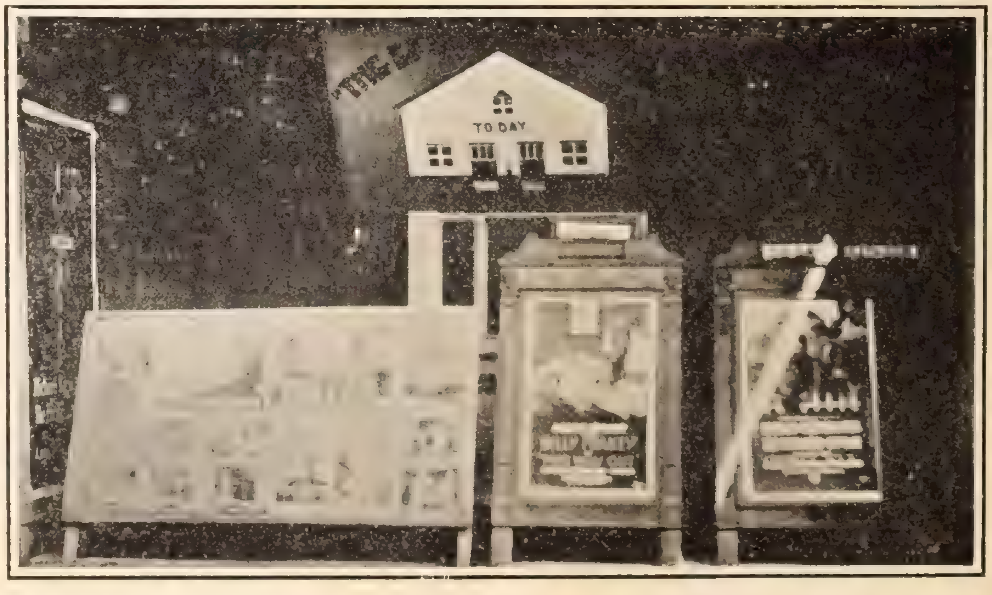
There were additional prizes, consisting of passes, for the oldest and youngest Rileys, and the biggest Riley family in town.



The Turkish bath episode of Universal's "What Happened to Jones?" was realistically ballyhooed in front of the Mojeska Theatre, Augusta, when the picture played there, as shown by the frontal display reproduced above



Max Fleischer, creator of "Ko-Ko," the cartoon clown starred in a series of Red Seal offerings, made a triumphal personal appearance at the Premier Theatre in Brooklyn. The display featuring the event is shown in the photo here



Manager Jack Rowley attracted patronage to the Rialto, smallest of the three houses he operates in Laredo, Texas, with the display shown above for "The Enchanted Cottage" (First National)

HAL ROACH

presents

GLENN TRYON

in

"SAY IT WITH BABIES"

with

EVA NOVAK AND MARTHA SLEEPER

Say it with babies and you'll hear from it with laughs.

Produced under Roach's big new production policy of having one or more *feature* stars in his short feature comedies.

Tryon as the baby expert in a department store; he qualifies because all his ancestors were at one time babies!

These new Roach comedies are the greatest picture value in the field, and that doesn't bar features.

F. Richard Jones,
Supervising Director

Pathécomedy
TRADE MARK

'SNOWED

A MYSTERY DRAMA OF THE HIGH

Honestly we believe this serial to be just as great as "Into the Net" and "The Green Archer".
You know the business those serials did for you, the way they turned bad nights into best nights, the way your public raved over them.
"Snowed In" is one of the most wonderful mystery stories ever filmed. Not a chapter but leaves you breathless, mystified, eager for more.
Produced by the same company that made the "Green Archer", from a scenario by the same writer, with the same stars.

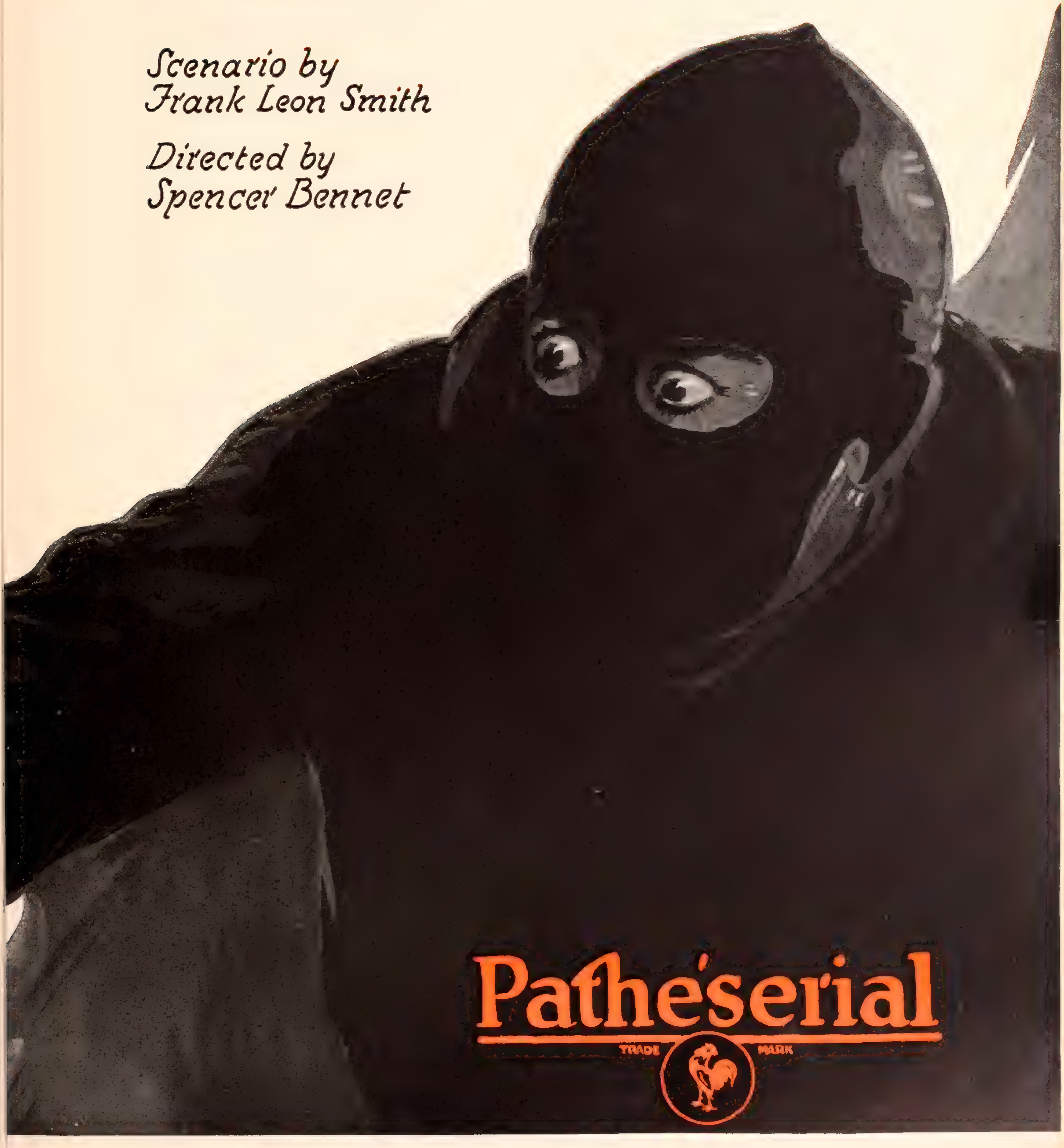
If you look, you'll book.

IN" *with* ALLENE RAY *and* WALTER MILLER

SIERRAS

Scenario by
Frank Leon Smith

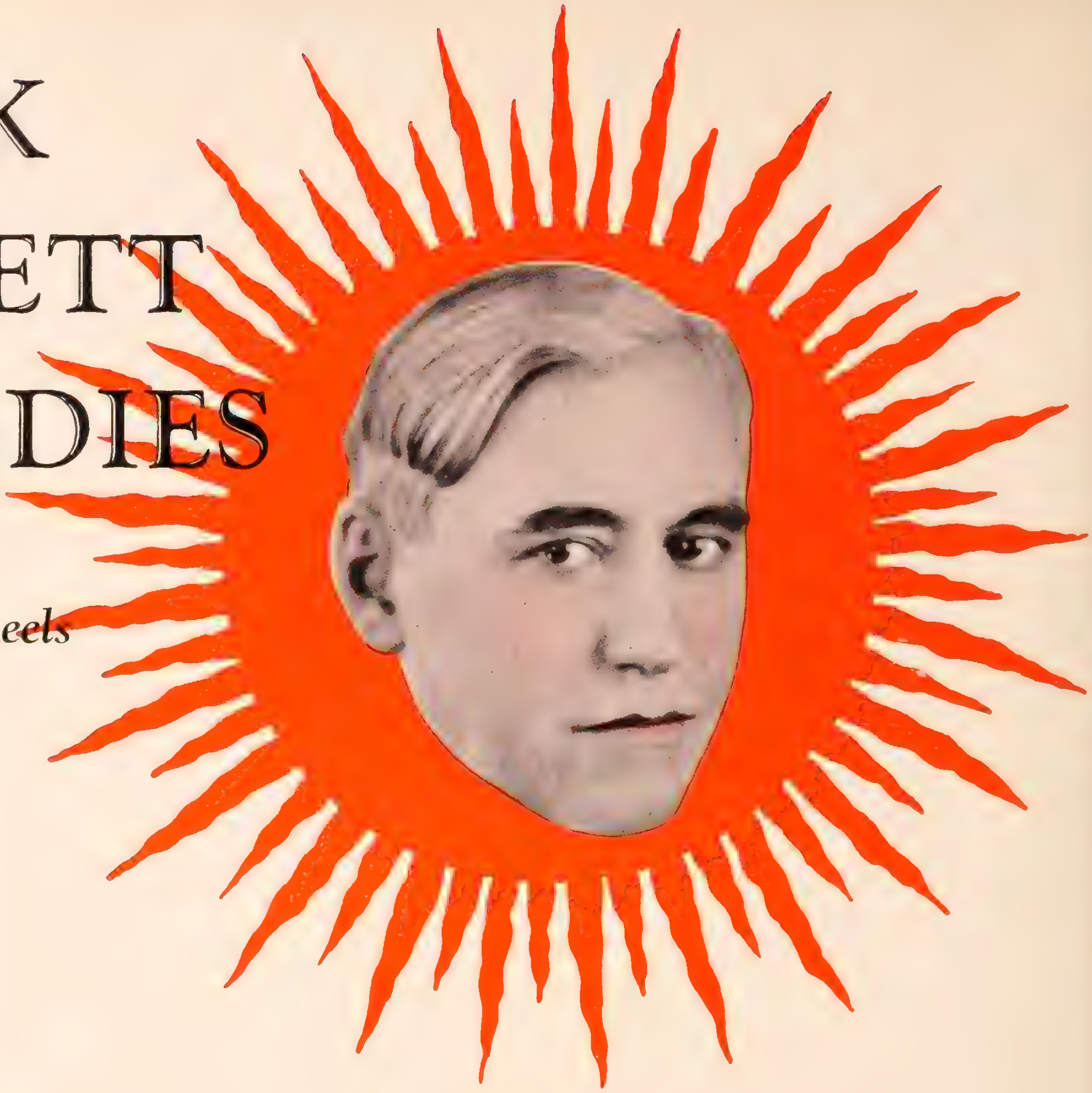
Directed by
Spencer Bennet



Pathéserial
TRADE MARK

MACK SENNETT COMEDIES

Two Reels



One of the greatest box office names in the business is that not of a star but a producer.

Mack Sennett.

Known by everyone. Identified with uproarious laughter.

Synonomous with "bathing girls." A dozen years ago he went into history as the finder of great comedians and the world's prettiest girls, the father of the Keystone Cops, the inventor of screen comedy.

Ever since then he's been getting bigger and bigger.

A Mack Sennett Comedy gives you the benefit of that big draw.

Box Office Stars? Here's one in his own right with a bigger fame than anyone. Mack Sennett Comedies will prove it, if you advertise them.

Pathécomedy

TRADE MARK

Short Subjects and Serials

Snub Pollard Will Star in Artclass Comedy Series

Snub Pollard, who has been appearing in comedies for the past seven years has been signed by Louis Weiss of Artclass Pictures to appear in a series of twelve two-reel comedies. The pictures will be produced on the Coast and are expected to be released during the early Winter months.

Artclass has also acquired a series of twenty-six reels to be released under the general title of Popular Song Paradies. The first song to be done in animated cartoon form will be Berlin's "Alexander's Ragtime Band."

Cranfield and Clarke Sign for Roxy and Flagg Series

Cranfield and Clarke have signed a contract with the Ontario Government for the exclusive handling of a series of pictures taken when Roxy and his gang traveled through Canada as guests of their Canadian friends. Roxy and the gang are both in the series.

The company has also closed a contract with James Montgomery Flagg to make a series of two-reel satires. Full details will be announced later.

Educational Preparing for "The Blue Boy"

The home office staff of Educational Pictures is now busy preparing for the release of the second of the Romance productions, "The Blue Boy," on which production was started on May 10th under the direction of Arthur Maude. The cast will consist of John Roche, Philip De Lacy, Jane Thomas, Montague Shaw and Esther Rhoades. A last minute change in the cast was necessary due to the death of the mother of Ethel Grey Terry who had been cast for one of the principal roles in the picture.

Red Seal Pictures Changes to Larger Quarters

Red Seal Pictures has obtained newer and bigger quarters on the sixth floor at sixteen hundred Broadway. Red Seal's offices were located at 729 Seventh Avenue, on the twelfth floor.

"U" Serial Features Boy Scouts as Heroes

In the opinion of E. B. De Groot, scout executive of the Los Angeles council of the International Scout Organization, "The Radio Detective," a Universal serial adapted from the novel of the same name by Arthur B. Reeve, the Boy Scout is really and interestingly represented on the screen.

This picture, which will be dedicated to the Boy Scouts of America, has Jack Daugherty as the star, with Margaret Quimby, Jack Mower, John T. Prince and a troop of Los Angeles scouts in the supporting cast. It was directed bv William B. Craft.

Clyde Cook Film on Pathe List

Schedule of Release for Week of June Sixth Also Includes Alice Day Comedy

Alice Day and Clyde Cook share the two-reel starring honors on the Pathe list of release for the week of June sixth; Cook appears in "He Forgot to Remember," a Hal Roach contribution, and Miss Day is starred in the Mack Sennett comedy "Puppy Lovetime."

Other releases are: "The Big Idea," a single-reel Roach re-issue with "Snub" Pollard; chapter seven of the Pathe-serial, "The Bar-C Mystery"; "The Big Retreat," one of Æsop's Film Fables; Topics of the Day No. 23, Pathe Review No. 23, and two issues of Pathe News.

"Puppy Lovetime" presents Alice Day with a cast including Eddie Quillan, Danny O'Shea, Ruth Taylor, Mary Ann Jackson, Joseph Young and Patsy O'Byrne. Eddie Cline directed this Mack Sennett two-reel comedy.

"He Forgot to Remember" presents Clyde Cook with a cast including Noah Young, Yorke Sherwood, and Blanche Mehaffey. Tom Buckingham directed this two-reel comedy for Hal Roach.

"The Big Idea" is a Hal Roach single-reel re-issue with "Snub" Pollard in one of his funniest comedies.

"Back From the Missing" is the title of the seventh chapter of the Pathe serial, "The Bar-C Mystery," starring Dorothy Phillips. When thieves fall out, the plot is sure to get thicker and that is what happens in this chapter.

Pathe Review No. 23 offers: "Where East Meets West," Japan meets America in Hawaii; Princeton college in Pathecolor; "Where Fishes Flourish," scenes of a California hatchery of rainbow trout.

"The Big Retreat" is one of Paul Terry's animated cartoon creations of the Æsop's Film Fables series. Topics of the Day No. 23 presents the latest wit and humor from the press. Two issues of Pathe News complete the June 6th schedule.

Quality Counts, Says Hammons

Footage Immaterial in Future Prophesies Educational President in Talk

Pictures are going to be judged by the entertainment value and quality and not their footage in the near future, is the prophesy made by E. W. Hammons, President of Educational Film Exchanges, in a statement this week. Hammons says this condition must come about before motion pictures can offer the public ideal entertainment.

"The persistent efforts of short feature producers and distributors with such special campaigns as Laugh Month and a number of fine exploitation tie-ups have had much to do with the progress along this line during the current season," continues Hammons. "However, it is a re-awakening on the part of the exhibitor himself with a better recognition of the box-office and entertainment values in the higher type of short feature that is doing most to move us toward the time when a producer can make a picture in whatever length the story justifies without fear that short length will make it impossible for him to get a fair showing in the theatre presentations and advertising, or a fair return of profit for his efforts.

"The pictures in short length that have been released during the current season and the elaborate plans for 1926-1927 surely show the short feature stepping out with a more confident stride than ever before. Such pictures, for example, as the Romance Productions in technicolor, show an advanced attitude on the part of producers toward the making of films in briefer lengths.

Comedy Production Costs Go Up

L. G. Darmour Says Increased Budgets for Features Necessitates New Move

L. G. Darmour, vice-president of the Standard Cinema Corporation, in announcing that plans have been completed for the continuance of the Standard Fat Men series of two-reel comedies on the F. B. O. release schedule for the coming season, said his company's production budget for next year would be increased over that allotted to this year's schedule, despite the fact that fewer pictures would be made for the 1926-27 program.

Mounting costs of short comedy production, he said, were due to the growing tendency of exhibitors to book short subjects on their individual merits instead of block purchasing of a whole series or brand, and to the enlarged budgets which feature producers have mapped out for their schedules this year.

More spectacular features will cause a natural demand for greater production values in the short comedies which must accompany these features on theatre programs and therefore must stand comparison with them in regard to details of settings, costuming and photographic effects.

Resume of Current News Weeklies

KINOGRAMS, NO. 5187: Church, Downs, Ky.—Bubbling Over wins the great Kentucky Derby and leads all the way; Washington—Coolidges visit Walter Reed Hospital and cheer world war veterans; Sydney, Australia—Finest cattle in country and crack men and women riders are shown in annual stock show; New York—Ten thousand girls present bewildering sight at great May Day fete; Guantanamo Bay, Cuba—Boat crew of the Battleship New York defeat rival from the Utah in race for the Battenburg Cup; St. Louis, Mo.—Crowds flock to big cages in Zoo to see the begging bears; Charlotte, N. C.—Devore wins great 250 mile auto race before crowd of 40,000; Atlantic City, N. J.—Boardwalk crowds are treated to an exhibition by new oilburning fireboat.

KINOGRAMS, NO. 5188: Paris, France—Royalists riot with Fascists at annual Joan of Arc festival; New York—Lillian Cannon, who will try to swim channel with dog at her side, sails for France; Williamsburg, Va.—President Coolidge is awarded degree at William and Mary College; Hollywood, Cal.—Society women and movie stars form outdoor class for reducing exercises; Boston—Princeton beats Yale and Harvard in thrilling 150-pound boat race on Charles River; Gabriels, N. Y.—First pictures of Summer White House picked by President for his vacation this summer; Washington—Hopi Indians give sacred snake dance on steps of Capitol for benefit of Cabinet members; New York — Fastest whippets and champion leaping hounds at big dog carnival sponsored by Anne Morgan; Monolith, Cal.—Big blast of 62 tons of powder splits limestone mountain; Dallas—Exclusive pictures of first aeroplanes leaving with mail for Chicago.

Alberta Vaughn and Larry Kent are seen in "The Lightning Slider," episode No. 7, of the "Fighting Hearts" series, produced by F. B. O.

KINOGRAMS NO. 5189: San Francisco, Cal.—Record crowd sees 2201 get degree; San Diego, Cal.—Navy tests 'plane for land or water; Bristol, Pa.—Test boat driven by air propeller; New York City—Start home gardens near "Poverty Row;" Washington, D. C.—Wets nominate Vare for senatorial seat; Portsmouth, England—John Bull is host to Australian bluejackets; Boston, Mass.—Make homespun dress to give Mrs. Coolidge; Galveston, Texas—Found! "Most beautiful girl in the universe;" Springfield, Ill.—"The Boys of '61" rally once again.

PATHE NEWS, NO. 42: Heidelberg, Germany—Famous castle puts on splendid guise to greet visiting American hotel men; New York City—Canine stars vie in America's first international dog carnival; Berlin, Germany—Communists hold annual celebration; Westbury, N. Y.—Inspects type of plane which he intends to fly over Atlantic; New York City—American fencers victorious over Britain's best; Washington, D. C.—Gov. Ritchie addresses business leaders; New York City—Becomes Gotham's new Fire Commissioner; Washington, D. C.—Congress sees snake dance for rain; Lake Osgood, Adirondacks—President chooses summer White House; Orleans, France—Joan of Arc honored in annual celebration; Williamsburg, Va.—Coolidge honored with LL.D. degree by William and Mary College; St. Augustine, Fla.—Climbs from speed boat to racing plane; Malakoff, Texas—Takes eight tons at a bite; New London, Conn.—Coast Guard cadets become Ensigns; St. Paul, Minn.—"Just as good as the boys," say these girl athletes; St. Louis, Mo.—Disabled war heroes parade in behalf of hospitals; Newark N. J.—School children hold big athletic celebration; Baltimore, Md.; DeMar wins Laurel-to-Baltimore marathon; Van Buren, Ark.—Celebrate strawberry harvest with gay festival.

PATHE NEWS NO. 43: San Diego, Cal.—To chart unknown Alaska from the air; Moscow, Russia—Representatives of 52 nationalities share in Soviet Government. The Central Executive Committee, highest governing body, goes into session; Cooke, Montana—Climb to top of Grasshopper Glacier; New York City—John Bassett Moore sails for Holland; Washington, D. C.—Lead Senate control fight; Philadelphia, Pa.—Vare wins Republican nominaton for U. S. Senate; Scranton, Pa.—Pete Latzo wins world's welterweight championship; Coney Island, N. Y.—Thrills while you wait; Damascus, Syria—French bombardment spreads havoc in Damascus; Long Beach, Cal.—Thrills aplenty for cameraman; Chandler, Okla.—Oil gusher catches fire; St. Bonaventure, N. Y.—Hold mission crusade rally; Culver, Indiana—Play pushball on horseback; Chapel Hill, N. C.—Strive for track honors at Southern Conference Meet; Schenectady, N. Y.—Ship world's largest armature; Denver, Colo.—16-year-old school girl wins automobile driving contest; Danville, Ill.—Boy Scouts honor "Uncle Joe" Cannon; Phila., Pa.—Famed old warships to be exhibited at Sesquicentennial Exposition; Fairmont, W. Va.—City's boosters hold celebration; Galveston, Tex.—International bathing girl revue assembles galaxy of beauties.

INTERNATIONAL NEWS NO. 42: Swatow, China—Chinese struggle against Soviet dictatorship; Stockholm, Sweden—Swedes bid adieu to Crown Prince off for America; Boston, Mass.—Green Mountain farmers off on Nation wide tour; Allentown, Pa.—Alley cat claims niche in feline Hall of Fame; Philadelphia, Pa.—Rep. Wm. S. Vare nominated for U. S. Senator; Ft. Hamilton, N. Y. Trust doughboys to discover new thrills; San Diego, Cal.—Navy's giant of air, land and water, completes trial spins; San Antonia, Texas—Hard working bird earns his daily bread; Jacksonville, Fla.—"Struttin' Jim" has no other job than to look pretty; Andover, N. H. Broken wheel causes wreck of 70-car freight; Galveston, Texas—Dixie beauties captivate in beach pageant; Kan. City, Mo.—Southwest welcomes inaugural of new air mail extension; Tokyo, Japan—Revive Orient's ancient customs in sacred games; Coney Island, N. Y.—Dizzy dips dazzle early spring thrill-seekers; In the Arctic—Arctic sea-hunters bag leviathans of deep.

FOX NEWS, VOL. 7, NO. 67: Cambridge, Mass.—Princeton eight-oared shell wins race from Yale and Harvard; Miami, Fla.—The latest novelty is a doll that really walks; San Diego, Cal.—Amphibian planes prepare for map making flight covering all Alaska; Boston, Mass.—116 student officers of Merchant Marine qualify for service; Poughkeepsie, N. Y.—Girl athletes of Vassar College compete on Campus; Van Buren, Ark.—30,000 throng to annual strawberry festival of Ozarks; San Antonio, Tex.—Major General John S. Hines reviews 2nd division; Dallas, Tex.—Men who own motion picture theatres of this state hold convention and banquet; Williamsburg, Va.—President visits city where first step was taken to make U. S. free; Sydney, N. S. W.—An occupation calling for nerve and agility is that of pilot to ocean liners; New York City—Dogs have field meet all their own; Orleans, France— Clergy and people form colorful procession to reverence Joan of Arc; Langley Field, Va.—Army aviators prove skill as marksmen.

FOX NEWS, VOL. 7, NO. 68: San Pedro, Cal.—The Hamburg is first German warship to visit U. S. in 14 years; Galveston, Texas—Bathing girl contest season begins; Kittitas, Wash.—Surface of highway is worth one dollar a cubic yard; Van Nuys, Cal.—Raising ducks on a big scale; Minneapolis—10,000 Masons attend cornerstone laying of new building; St. Paul, Minn.—Latest novelties of high school set are miniature plush cats and dogs; Berkeley, Cal.—2,200 graduates receive diplomas at University of California; Madrid, Spain—King Alfonso goes to the Castellana races with the Royal family; Berlin, Germany—Tallest radio tower in world; Boston, Mass.—116 student officers of Merchant Marine qualify for service; Boston, Mass.—Boston College honors Cardinal O'Connell; Buffalo, N. Y.—Police show how bandits are captured by use of Morse code; Keokuk, Iowa—One of America's great engineering projects is the Keokuk Dam.

New Comedies Started At Universal City

Two comedies are now in production at Universal City under the supervision of Scott Darling. They are "That's My Baby" and "Ball and Chain." Dick Smith is directing the first in which Charles Duffy is starred, supported by Elise Tarron and Harry Lorraine.

Arthur Lake is starred in the second and Dorothy Kitchen plays the lead under the direction of George Summerville.

New Series of Two-Reelers Started by Universal

Universal has started production on a new series of two-reelers based on the "Magpie and Dirty Shirt" series by W. C. Tuttle.

Ben Corbett and Peewee Holmes are featured, with Dorothy Kitchen playing the leading feminine role in the first picture. Others who will appear in the series are Les Bates and Robert McKenzie. They will be made as short Western comedies under the direction of Vin Moore.

Opinions on Current Productions

"Four Square Steve"

(Universal-Mustang—Two Reels)

(Reviewed by M. T. Andrews)

EDMUND COBB appears in this two reeler which is of a pale calibre, although the star rides and fights as good as ever. Cobb impersonates Jack, a roaming cowboy hoofing it with a pack mule, when he comes upon a villain attacking Milly, a pretty ranch girl for a kiss. Jack promptly interferes in Milly's favor, beats up the scoundrel, and is invited by Milly to accompany her to the ranch where he gets a job. Later Milly is lured away by the villain to a deserted shack where the latter is forcing her to marry him, but Jack finds the note which Milly dropped, notifies her father and the cowboys and starts the pursuit. He surprises the villain in the shack and a terrific battle takes place, Jack is stunned and villain escapes with the girl via the cable car, but Jack revives and gives chase. Another fight follows in which the heavy is kayoed, and Jack saves Milly just as her father arrives with the cowboys to the rescue. Directed by Edward Laemmle.

Summary—Plenty of fast action, fights and excitement, but the result is only mildly entertaining.

"Honeymooning With Ma"

(Universal-Century—Two Reels)

(Reviewed by M. T. Andrews)

A ROUGH and tumble slapstick farce with the strong arm of the mother-in-law as the central idea. Charlie and his wife are about to give a party when mother-in-law arrives and takes a hand in the affair. She takes a dislike to Charlie for reasons of her own and proceeds to hand him an unmerciful mauling on slightest provocation. She even pretends teaching him new steps but really is pulverizing Charlie's toes with her ponderous feet. In due time the family goes out picnicking but trouble trails like a shadow in their wake, with Charlie taking the full responsibility for it. The tent is blown and the canoe loaded with supplies, upsets. Charlie takes advantage of the moment and escapes with his wife, leaving the avoirdupois mother-in-law splashing in the creek.

Summary—Good satire on the kind of mother-in-law who seems to thrive on the amount of rough abuse she hands her meek son-in-law.

"Dinky Doodle's Bedime Story"

(Bray-F. B. O.—One Reel)

THIS cartoon will amuse the youngsters in particular and appeal to the mature audience in general, because it deals with the well known characters from Fairyland. Humpty Dumpty, Tom, Tom, the piper's son, and Mary with her little lamb are all there. The bedtime story is told over the radio as the artist, trying to tune in on his station, tunes in on Fairyland accidentally, and the Mother Goose characters faded in on the radio tube and are joined by Dinky and his mutt. The station Fairyland, however, signs off when Dinky, angered at Mary's refusal, knocks her lamb for a pile of lamb stew. Extraordinarily good cartoon. Directed by Walter Lantz.—M. T. ANDREWS.

"Felix Braves the Brinv"

(Educational Cartoon—One Reel)

THE antics of Felix, the wonder cat, are always sure to produce laughs. There is a generous supply in the latest adventure of this redoubtable feline. By using his head, and for that matter, that Aladdin's lamp which we have never yet seen, but which is surely apparent in everything he does, Felix obtains information concerning the location of Captain Kidd's treasure. He goes down into the bottom of the sea in a wonderfully improvised submarine to search for it—a lone cat braving the dangers of the deep. There he meets an octopus whom he eventually conquers only after an heroic fight which everyone is sure to enjoy. Anyway he finds the treasure, but is hard put to ward off an attack by a swordfish. Everything ends O. K. though. We believe the majority will like it. —RAYMOND GANLY.

"Who's Boss?"

(Educational-Cameo—Two Reels)

(Reviewed by M. T. Andrews)

THIS comedy is greatly amusing, principally because of the good work by George Davis who is featured in it. George is one of those meek, henpecked creatures, misnamed husbands, who will stay home to wash dishes and mind the baby while his wife must entertain. However, even the most abject mutt will have his day, accordingly George using important work at the office as decoy, steals away for the evening to enjoy a quiet game of poker with his Dinty Moore friends. Wifie in the meantime misses her party and decides to join her hubby at the office. Right here George pulls enough funny gags, in effort to extricate himself from this muddle and to provide a satisfactory alibi, to cause even the most solemn undertaker to forget his dignity at a funeral party.

THE CAST

George Davis, Cliff Bowes, Fay Holderness. Directed by Jules White.

Summary—A good, snappy comedy, with the poker game and a domineering wife for a background, this is a safe booking for the average house.

"Wise or Otherwise"

(Universal-Blue Bird—One Reel)

CHARLES PUFFY, the roly-poly comedian, is featured in another matrimonial adventure, this time his troubles begin after he gets safely married. A mysterious stranger equipped with a miniature radio set, which he wears on his head, communicates the news alternately to the young couple. He first warns the wife that her husband is a dangerous Bluebeard, and as Puffy is about to cut himself a slice of cake in the pantry with a carving knife, her fears are confirmed. Next the stranger installs suspicion in Puffy's mind by telling him that his wife has a mania for poisoning her husbands. The sparks of marital discord are about to blaze forth, when a penitentiary guard apprehends the stranger who really is a lunatic at large. Puffy and his wife express relief and are happy.

Summary—Puffy suffers from lack of adequate gags and droll situations but will satisfy the average fan.—M. T. ANDREWS.

"Muscle-Bound Music"

(Pathe-Sennett—Two Reels)

(Reviewed by M. T. Andrews)

THIS two-reeler will bring a good assortment of laughs from the average comedy fan, chiefly because of the slapstick absurdities which pervade it. Billy and David are the two musicians who do not play in Vincent Lopez' orchestra, and so find it difficult to pay the rent, long overdue. However they manage to retain their room by flirting with the landlady. The music of Billy's horn and David's drum is so soothing that it rocks the house and everything in it, including the two musicians who find themselves "rocked" out on the street by the furious landlady. Having failed as a musician, Billy turns his talents to the manly art and accepts a good offer to wrestle the great Unknown, who proves to be no other than Kewpie, the star boarder. Billy's courage fails him when he enters the ring and he promptly executes about face but the landlady's daughter tips him off that Kewpie is weak in the bunions. Billy stays and by stepping on the sensitive parts wins the bout and money. Directed by Alf Goulding.

THE CAST

Billy Bevan, David Morris, Natalie Kingston, Patsy O'Byrne, Kewpie Morgan.

Summary—Snappy subtitles and enough slapstick gags to hold its own in the average house.

"The Tin Bronc"

(Universal-Mustang—Two Reels)

(Reviewed by M. T. Andrews)

THIS is a lively, entertaining Western in which Edmund Cobb does some furious stunts in order to recover the stolen payroll and regain favor with his girl's father. Miggs, Edmund Cobb, bought himself a flivver in town and while preoccupied with the tin bronc, as he calls it, the bandits take advantage of his absence, hold up his boss and make off with the payroll. When Miggs returns to the ranch he is promptly fired and told that if he wants his wages, he may take them out of the stolen payroll. He follows the gang to a deserted shack and fights them single-handed, until sheriff and his boss arrive to the rescue. Of course the troubles are patched up between Miggs and the boss who further rewards Miggs with his daughter for a wife.

Summary—Cobb pulls some new gags when he tries out the tin bronc; then finishes up in the usual smashing windup. Good average two-reel Western.

"Neptune's Domain"

(Educational—One Reel)

LYMAN H. HOWE'S latest offering of sense and nonsense is an entertaining bit of novelty. The subject is the sea and there is a little story woven in it which should delight the children. There are some exceptionally fine shots of Hawaiian surf riders and of a ship with sails outlined against a beautiful sky lit up by a setting sun.—RAYMOND GANLY.

ANY TIME
A RED SEAL FEATURETTE
WILL MAKE YOUR PROGRAM WHAT IT SHOULD BE!
RED SEAL PICTURES CORP.
Exchanges—Everywhere

Some of the funny moments in "His Private Life," an Educational two-reel production starring Lupino Lane

"Puppy Lovetime"

(Pathe-Sennett—Two Reels)

(Reviewed by M. T. Andrews)

ONE of the most pleasing features in this comedy is the diminutive, brown-eyed Mary Ann Jackson. This precocious juvenile star provides a number of entertaining moments, which are equally humorous, with her wistful expression. Outside of her contribution, Alice Day and Eddie Quillan furnish bulk of the comedy as well as interest, so that the total result is acceptably entertaining. Such tricks as a loaded cigar given by the grocer boy to his sweetheart's father, the latter skidding on a freshly soaped floor, and similar gags of the old school are resorted to with only a mildly amusing result. The central idea here revolves around Alice and the two rivals for her hand, Eddie, the grocer boy, and Danny, the village sheik. Alice's father dislikes Eddie but hates to break up the romance until he has paid up the grocery bill. In the meantime a city vamp lures Danny away, so Alice tries some hurried tactics on Eddie in order to make him propose.

THE CAST

Alice Day, Joseph Young, Eddie Quillan, Danny O'Shea, Ruth Taylor, Mary Ann Jackson, Patsy O'Byrne. Directed by Eddie Cline.

Summary—Pretty thin in comedy values, but the child prodigy and Eddie Quillan will satisfy the average fan.

"Movie Madness"

(Universal-Stern—Two Reels)

(Reviewed by M. T. Andrews)

A SLAPSTICK burlesque on movie company on location; in spots quite funny but as a whole the vehicle does not render justice to Edna Marian's talent as comedienne. Edna lives on a farm where a travelling movie company arrives in search for a location. The leading lady quits so the director asks Edna to take her place, and later the unit takes possession of her house to make some interiors. They fairly wreck the house by cutting extra windows and doors and also dismantling the roof in order to admit more light. Just then it begins to rain and the movie folks leave, giving Edna the leading man's picture to be remembered by. Her father returns and seeing the house demolished thinks he got the wrong place, but he finds Edna waist-deep in water in the rain-flooded room, kissing the movie hero's picture. After some spectacular diving after her, he administers his paternal drubbing. Directed by Francis Corby.

Summary—Edna Marian delivers the laff goods in a tumbling fashion.

"The Big Charade"

(F. B. O.—Two Reels)

(Reviewed by M. T. Andrews)

THE customary non-stop action is not over conspicuous in this two-reeler which is No. 8 of the Fighting Hearts series. The central problem here revolves around a roll of $500 which Tod Raleigh has had planted by a hired crook in Harry Grayson's pocket, and later by the way of revenge accuses Harry of stealing it. Fortunately for Harry, his sweetheart Sally overhead the plot and discloses this fact to the police who arrest the crook and Harry is cleared. The comedy interest is supplied by Jerry and Tom who engage in a game of pool, going through contortioning acrobatics to get a perfect shot at the ball. The cue ball takes an animated form, knocks the other balls cold, each time Tom hits it, and drags them in the pocket.

THE CAST

Alberta Vaughn, Larry Kent, Grant Withers, Kit Guard, Albert Cooke, William Tucker and Stanton Heck. Directed by Ralph Ceder.

Summary—Not up to the standard of the previous numbers of this series. Slow action handicapped by a poor story idea.

"The Big Retreat"

(Pathe-Fable—One Reel)

THIS number of the Fable cartoon keeps the straight lines consistently away from one's face, with its hilarious ideas. It is a travesty on the war. Thomas Cat and Milton Mouse display their musical talents before Mildred's house for whose hand they are rivals, when a war is declared. The recruiting stations are kept well supplied by a vacuum wagon which scoops everybody in sight including Thomas and Milton. The pair soon find themselves in military regalia adventuring over Noman's land, in a huge Rhino for a tank. An unusually amusing number.—M. T. ANDREWS.

"An Alpine Flapper"

(Pathe-Fable—One Reel)

THE current cartoon might have well been named an Alpine masher, for the central idea concerns an Alpine villain. Cats, dogs, mice and goats, are having a wonderful time sliding down the snow-covered Alps. George Goat takes his best girl to the frozen lake and there, while she is watching him do a few tricks, along comes the villain, a wolf in goat's clothing, and flirts with her. Later, deciding on stronger tactics, the wolf carries the girl off, but is pursued by George Goat who kayos the villain, for which he is rewarded with kisses by his sweetheart. The moral of this cartoon, which is well up to the standard of those gone before, is: Kissing is the language of love and some of the boys speak several languages.—M. T. ANDREWS.

"The Pelican's Bill"

(Bray-F. B. O.—One Reel)

THIS is one of the Unnatural History cartoons, a sugar coated lesson for mischievous youngsters who like their strawberry jam best when it's stored away in a pantry. By the way of scolding, mother tells the culprit boy a story how a thievish monkey and a greedy pelican became partners in looting everything in sight. The scenes where the monkey conceals all his loot in the pelican's basket-like bill, and himself rides in it, will no doubt tickle the juvenile palate, and elicit an occasional chuckle from the adult. The lesson ends with the monkey hammering rocks in jail. —M. T. ANDREWS.

"The Planting Season"

(Pathe-Sportlight—One Reel)

THE idea of planting the seeds of physical endurance early, is here emphasized by Grantland Rice in a very interesting way. The springtime of life is youth, this is the season for inculcating in human minds and bodies, the stamina that will make of them real men in after years. The planting here is limited to sports among the boys and girls of America. Golf, swimming, skiing, skating, horseback riding and boxing are the subjects. It is very unusual Sportlights.—M. T. ANDREWS.

"Pathe Review No. 23"

(Pathe—One Reel)

WHERE East Meets West," the first part of the Review, presents a very sympathetic study of the Japanese colonists in Hawaii who are the subjects of Uncle Sam. The second part is a Pathecolor camera record of Princeton University, in a series of charming campus scenes, with an emphasis on the gothic architecture of the college buildings. The last part presents a remarkably interesting shots of the government fish hatchery, with the rainbow trout as the subject.—M. T. ANDREWS.

"R. P. M."

(Pathe-Sportlight—One Reel)

THIS title is an abbreviation for "Revolutions Per Minute" and is glorifying the efficiency of the American motor. The issue begins with a motor 1906 model, and dwells on the present day gasoline engines, their marvelous development and high efficiency. There are numerous shots of the race speedways which are alluded to as laboratories of efficiency. Racing shots are supplemented by views of boat races with a comment on the marine motors. A highly entertaining number.—M. T. ANDREWS.

The Broadway Gallant

A Whizzing Six Reels of Action With a Two Reel Story

(Reviewed by Maurice T. Andrews)

DICK TALMADGE manages to entertain throughout the six reels almost single handed and every time he decides to take a rest, the picture goes with him. The central idea, even for a western, does not assert itself as firmly as it might. The yarn is so fashioned as to afford Dick the opportunity to display his athletic prowess as tumbler, which he does with the skill of a circus acrobat who doesn't seem to care whether he falls on his head or heels. He isn't idle for a split second and manages to maintain fair interest well enough, but outside of slapstick buffoonery on the part of the village "hicks," he gets little support, although picture doesn't seem to suffer because of it. There is no doubt that the love interest, could have added a little flavor to the picture, if Talmadge were given a winsome heroine and a more capable supporting cast. No need for continuity here, the entire picture interest centers in hero's evading the sheriff and his posse. Direction and photography O. K.

The Cast: Richard Talmadge, Clara Horton, Joe Harrington, Jack Richardson, Cecil Cameron, Ford West. Author, Frank Howard Clark. Director, Mason Noel.

THE THEME: Action western and farce. Idle son of a millionaire is charged to recover $75,000 worth of bonds which are thought to be worthless by the owner. He runs into difficulties with the local constable, but finally recovers the bonds, foils the crook who plotted to steal them and wins a girl and her love.

PRODUCTION HIGHLIGHTS: Astonishing athletic prowess of Richard Talmadge and the incredibly thrilling stunts he performs while eluding the posse, the comedy relief, the pleasing finish.

EXPLOITATION ANGLES: Nothing outside the stormy action here go the limit on promising thrilling athletic stunts, fair comedy relief and play up the star.

DRAWING POWER: Good for certain type of audience who like action and stunts but don't care a whoop for the story.

Produced by Richard Talmadge Productions, Inc. Distributed by F. B. O.

Length, 5,510 *feet. Released May,* 1926.

The humorous Johnny Hines in scenes from his latest First National comedy, "The Brown Derby"

Scene from "The Wise Guy," a current First National release

Hands Across The Border

A First Class Western With Silver King the Marvel Horse

(Reviewed by Maurice T. Andrews)

THE intrepid Fred Thompson and his incomparable horse, Silver King, deliver another rapid-fire picture, one that should win wherever shown. Thompson is an established personality on the screen, there is no doubt about that. His hair-rising stunts and thrilling escapades, so reminiscent of the early Fairbanks, may seem trifle exaggerated to the meticulous fans, but they surely will more than please the crowd in the gallery. As to Silver King, there is no surpassing the art of that sagacious equine star. He registers the understanding of the situation, scents danger, acts on impulse and performs other incredible tricks. In fact his work is so good that the continuity writer spoils it at times by far-fetched situations and forced subtitles; but these are minor defects.

Another creditable quality of this film is the magnificent photography and impressive settings; indeed, some of the long shots are quite stirring in their appeal.

The Cast: Fred Thompson, Tyrone Powers, Bess Flowers, William Courtwright, Clarence Goldert, Tom Santschi. Author, Frank M. Clifton. Director, David Kirkland.

THEME: Western romance. Young American joins U. S. secret service to apprehend a band of counterfeiters operating on the Mexican Border. With the help of his intelligent horse he succeeds, after innumerable and thrilling escapades, and gains love of the girl he saved from danger.

PRODUCTION HIGHLIGHTS: Remarkable tricks and byplay of the Silver King, Thompson's vigorous action and acrobatic stunts, the sequence in Castra's hacienda, eye-luring photography and vivid Spanish atmosphere.

EXPLOITATION ANGLES: Go the limit advertising that unbeatable film combination of Fred Thompson and Silver King at their best. Promise them a thrilling western romance crammed with ace high action and fine photography.

DRAWING POWER: Silver King's tricks alone will captivate any audience. Can't go wrong on this one.

Produced and distributed by F. B. O.

Length, 5,267 *feet. Released May,* 1926.

The Brown Derby

Rollicking Number, Zippy All The Way

(Reviewed by Laurence Reid)

JOHNNY HINES surely hits the bell with this one. It is as lively a comedy as we've run across in a couple of seasons, being crammed with many original gags and punctuated with laughs throughout. Even the familiar incident has been dressed up to look like new and the piece is so well timed that the action moves with rhythmic precision.

We cannot remember seeing a number which contained more breezy and laughable high jinks than "The Brown Derby." It carries a first rate idea built around a happy-go-lucky chap suffering from an inferiority complex. He is willed a brown derby by an eccentric uncle—the same derby, incidentally, which the deceased wore when he put over his big deals and accumulated his fortune.

The derby is the piece-de-resistance here and figures to place Hines in all sorts of jams, tight and otherwise. To detail them would necessitate an entire page. Suffice to say however, that the fun is particularly bright since it hits upon all eight cylinders.

The Cast: Johnny Hines, Diana Kane, Flora Finch, Bradley Barker, Edmund Breese, Ruth Dwyer, Harold Foshay, Herbert Standing, J. Barney Sherry, Bob Slater. Director, Charles Hines.

THEME: Farce-comedy in which youthful laborer strikes romance and riches after getting confidence in himself through being rewarded with a brown derby.

PRODUCTION HIGHLIGHTS: The gag of the bath-tub attached to the motor-cycle. Scene when Hines steps into the party. The bedroom episode. The chase of the derby. The romantic moments. The chase to the boat. The timely gags. The witty subtitles. Scene attending the reading of the will.

EXPLOITATION ANGLES: Title affords excellent teaser possibilities. Also tie up with hatters for ballyhoo of picture. Ballyhoo with man representing Hines wearing brown derby, etc. Bill as one of the liveliest comedies of the season.

DRAWING POWER: Suitable for all types of houses, large and small. Surely will get them.

Produced by C. C. Burr. Distributed by First National
Length, Seven reels. Released June, 1926.

Fred Thompson's latest F. B. O. vehicle, "Hands Across the Border." These scenes were taken from the picture

In these stills from "The Broadway Gallant," starring Richard Talmadge, humor, stunts and love intermingle

The Wise Guy

Crook Story Is Entertaining

(Reviewed by Laurence Reid)

THERE hasn't been a picture story based upon the redemption of religious fakers in a long while. Some seasons ago "The Miracle Man" set the fashion for this type of production—and the screen became surfeited with redeemed crooks who used the cloth of the clergy to fleece the innocent.

Now comes Frank Lloyd's picture, "The Wise Guy," and it shapes up as rattling good entertainment—one that approaches fairly close to the realities. Like the central figure in "The Miracle Man" the preacher (?) here is surrounded by crooks and he finds redemption in the same way—by falling in love. So he starts a small mission—one that travels on wheels and the yokelry fall for his game. His fame spreads so rapidly that he is given the job of saving the fallen in a city tabernacle. And James Kirkwood is just the ideal actor for the part. He is just one step ahead of the sheriff until he is caught. But in building the suspense the director has worked it out with keen understanding and sympathy.

The Cast: Mary Astor, James Kirkwood, Betty Compson, George F. Marion, Mary Carr, George Cooper. Director, Frank Lloyd.

THEME: Crook drama in which fake preacher gets redemption when he develops romance and tries to save life of companion by praying.

PRODUCTION HIGHLIGHTS: James Kirkwood's characterization and the excellent support contributed by Mary Carr, George Cooner and George Marion. Scene at burial. Moment when heroine denounces preacher. Scene when preacher tries to save companion's life. The climax.

EXPLOITATION ANGLES: Title is magnetic and if exploited on its religious theme—that right always triumphs, it should attract them. Mention the cast.

DRAWING POWER: Cast should draw them—also any appropriate exploitation. Good enough for all type of houses—including first runs.

Produced by Frank Lloyd. Distributed by First National.
Length, 7,775 feet. Released May, 1926.

Regional News from Correspondents

Houston

A. W. SPRINGER, South Texas manager for Pathe, Inc., has just returned from a three-weeks' trip to Dallas, Texas, where he attended the annual Pathe convention.

Ed Breamer, local manager of the Interstate Amusement Company Majestic Theatre, has returned from a business trip to the home office, Dallas, Texas. Mr. Breamer will leave shortly for a two weeks' vacation, leaving Bennett R. Finn as manager of the Majestic. Mr. Finn is local manager of the Palace, owned by same organization, which is closed for the season.

F. X. Clark, in charge of the theatre department for Saenger Amusement Company, was in town for a short visit with Al Lever, local Saenger manager. Mr. Clark is from the home office, New Orleans.

B. W. Bickert, manager of the Old Mill Theatre, Dallas, Texas, and special representative for Saenger Amusement Company, passed through Houston en route to Galveston, where he attended the annual bathing girl revue.

The Strand Theatre will be completely remodeled and a new pipe organ will be installed, according to an announcement made by Morris Schulman, manager.

A contract has been let to install an ice-cooling system in the Iris Theatre. It will be the same type system as now in the Texan, its sister theatre.

M. Silverburg, owner of the Crown Theatre, has been on the sick list for several days.

New York and New Jersey

FLYING the house flag of the B. S. Moss' Circuit, the Strand Theatre at Far Rockaway opened last evening with a gala performance of Keith-Albee vaudeville, motion pictures and music.

Remodeled, redecorated and refurnished, the Strand was in apple-pie order and set a new standard in beauty, comfort and luxurious appointments.

Many prominent residents of the Rockaways and public officials, as well as vaudeville celebrities attended the opening. Among the theatrical people who were there last night were: E. F. Albee, head of the Keith Circuit; B. S. Moss, head of the Moss Circuit, and a business associate of Mr. Albee's, J. J. Murdock; E. G. Lauder, J. J. Maloney, Pat Casey and many others.

The lobby and orchestra foyer were heaped with flowers. Though the Strand seats 2,000 people, it was far too small last night to accommodate the theatre-goers of Far Rockaway who wanted to visit the smart theatre.

The Strand will give two performances daily, with the entire programs changed twice weekly, every Monday and Thursday. The vaudeville and photoplay bookings for the near future indicate that the Strand will present the foremost attractions.

The Paramount baseball team will open its season next Saturday at the Polo Grounds in a game with Pathe. The contest is a regularly scheduled Motion Picture league game. Ten thousand invitations have been issued. Universal and Warner Brothers will play the second game.

Will Hays, the Judge Landis of the films, is expected to toss out the first ball. Adolph Zukor, President of the Famous Players-Lasky Corporation, will occupy a box. Noted screen stars, including Thomas Meighan and Richard Dix, also are expected to attend.

Sam Baker's building program down on Long Island is progressing nicely, according to a recent report. At Bellaire, a 1,400 seat house is under construction; and at Floral Park, Mr. Baker is putting up a house which will accommodate 1,800. The new house being built at Ozone Park will house about 1,200 while the Land Bush Theatre is said to have a seating capacity for 1,200 persons. All of the projects are said to be under way and are expected to be completed in time for fall openings.

Standing left to right in First National's "Winner Group" are J. Powers, Captain, Usischon; MacDonald; Kelly, Manager; Kline; O'Rourke; Bailey; Wallace. Sitting—Biano; G. Werner; W. Powers; Ragona; Williams and E. Werner. They took Warner Brothers over at a 11-3 clip at Ebbets Field last Saturday. On June 5 they will tackle Fox

"Mike" Glynne is reported as negotiating for the new Mineola Theatre, a 2,000 seat house located at Mineola, L. I.

M. Kokalis, operator of several theatres over in Elizabeth, N. J., will soon leave on a four months' European tour with Athens, Greece, as his chief destination.

Abe Luff, of the Star Theatre, Southern Boulevard, is another exhibitor who will shortly embark on the high seas. As both Kokalis and Luff are scheduled for a June 5th sailing date, the two are likely to be fellow passengers.

Chester Sawyer, treasurer of Howell's Cine Equipment Company, has recently returned from a ten day trip to Boston, Mass.

Joe Hornstein, general manager of Howell's, who was slated to leave last week for Chicago, has postponed his date of departure until sometime this week. Joe will undoubtedly have some interesting information for the trade on his return to New York City.

Chrisedge Theatres, Inc., composed of Matthew Chrystmos and Harry Eldridge, expect to open two new theatres during the week of June 15. They are the Interboro and the Bronxville.

Another large theatre for the East Side of New York will soon be under way according to report. Max Kramer is said to have taken a lease on property at the corner of 1st Avenue and 57th Street where construction of a 2,500 seat motion picture theatre is contemplated.

Several local theatres are scheduled for summer openings. Those reported this week include the New Mecca, 14th Street and Avenue A, scheduled for the second week in June. The Mecca is under control of Messrs. Steiner and Blinderman.

Rosensweig and Katz' new theatre at 18th Avenue and Coney Island Ave., Brooklyn, is slated for August 1st, and Morris Blinder's Lenox Avenue Theatre, 140th Street and Lenox Ave., will open during the first week in June. The latter is a 600 seat house.

The Forest Park Theatre, recently purchased by Fred Wilson, will close its doors on June 1 to allow for extensive alterations. It is reported that Mr. Wilson will spend a considerable sum on improvements.

Henry Suchman, who has been amusing himself by dabbling in Florida real estate, has returned to his native city and the motion picture business.

Sam Baron is planning a new theatre at Crosby Avenue and the northeast corner of Eastern Boulevard, Bronx.

Red Seal Pictures Corp. have moved their offices from "729" to 1600 Broadway.

Theatres recently purchasing new equipment from Howell's Cine Equipment Company include the Palace at Lakewood, N. J., and Interboro and Bronxville Theatres of the Chrisedge circuit, New York City.

Detroit

RUMOR has it that the city authorities of Bay City have condemned the Wenonah Theatre and that the house is to close some time this month.

Many Michigan exhibitors will regret to learn of the unexpected death last week of Roy E. Marcotte, photoplay editor of the Detroit Free Press for the past six years. Death was the result of heart trouble.

W. E. Wilkinson of the Hays organization was in town last week on a very important mission.

Carl J. Sonin, connected with the home office of Metro-Goldwyn-Mayer, is spending a few weeks at the Detroit office.

Joe Friedman, former manager of the Detroit Universal exchange and now holding a responsible position with this company in New York, paid a visit to Detroit last week.

Although Leon Kimm does not take possession of the new Macomb Theatre, Mt. Clemens, Mich., until February 5, 1927, we understand he is getting ready to buy product.

Another new theatre is being erected on Detroit's west side—the exact location is Dix and Ferndale Avenues. The owners are the Retty & Stoia Company. The new theatre seats about 600 and will have a policy of pictures and vaudeville. Actual construction of the building was started last week and will be completed by Labor Day.

Salt Lake City

FRANK SHEPHERD, from the Associated Exhibitors home office in New York, has arrived here and is now in charge of the local exchange in place of Bob Boomer, who has resigned. Shepherd is leaving the exchange immediately for the Idaho branch; Miss Dora Maycock, booker, being in charge during his absence.

Boomer has been added to the Fox sales force and will be the Montana representative in the place of H. A. Black, who was recently transferred to Seattle.

H. Bradley Fish, manager of the local Fox exchange, is leaving within a few days with Boomer to visit the key town of Montana in the interest of the new product.

Branch Manager J. R. Epperson, of the Pathe exchange, is covering the Boise, Idaho, territory. C. J. Hafal and Bob Epperson, representatives out of this exchange, are making their respective territories in Idaho and Wyoming. George Jensen is in the office for a short stay, from the Utah territory.

Clyde H. Messinger, local branch manager for Educational, just returned from a highly successful trip in the western part of Wyoming. Mrs. Windsor has been added to tthe Educational exchange personnel and is acting in the capacity of booking clerk

Educational will be moved into their new quarters in the new film building by the 25th of May, according to Manager Messinger.

Branch Manager Jos. F. Samuels, Booker C. M. Stern, and all of the sales representatives out of the Metro-Goldwyn-Mayer exchange here are now in attendance at the divisional convention in San Francisco. They are expected to return the latter part of this week.

Branch Manager, L. J. McGinley, is in Montana on an extended trip. Clarence Key, chief accountant, who is in charge of the office during his absence, reports that Helen Speirs of the Famous Players-Lasky office force, has recently changed her name to Mrs. Harry K. Miles.

Joe Goss, owner of the Orpheum Theatre at Ogden, Utah, has been in this city for a few days in the interest of his house.

Al O'Keefe, local manager for Producers Distributing Corporation, has left for an extended trip through Idaho and Montana.

Jack Connors, sales representative out of the local Producers Distributing Corporation exchange, returned from a trip into Nevada and left immediately for Wyoming and the Montpelier, Idaho, branch. C. C. McDermond has left for an extended trip into Southern Utah. Eddie Walton is in the Idaho section meeting with success according to reports.

Sales Manager Walter S. Rand, of the local United Artists exchange, is leaving this week for Boise and other Idaho points. Milton Cohn, salesman out of this office, is back from his territory in Montana and will make the Idaho territory before returning into Montana.

J. W. Simmons, owner of the Orpheum Theatre at Oakley, Idaho, is visiting Film Row this week.

James R. Keitz, manager here for the Columbia Exchanges, is back from a trip through Southern Idaho.

R. L. Wicker, of the Delta Theatre, at Delta, Utah, is conferring with local exchange managers this week on the new season's product.

The Peery Brothers of the Egyptian Theatre at Ogden, Utah, are also in this city lining up new business for their house.

Branch Manager Mathew Aparton, of the Universal exchange here, has returned from tthe Idaho territory. Tony Hartford and Jimmie Beale have been in from their territories and left again within a short time.

L. A. Davis, manager of the F. B. O. exchange of this city, is now in Montana accompanied by Sales Representative W. T. Withers. They intend this trip to be of several weeks' duration according to E. M. Gibson, assistant office manager here. Joe K. Soloman has just left for Idaho.

F. J. Paskert, traveling auditor for Associated First National, who is now visiting the local office, expects to be here for about two weeks.

Claude Hawkes and Pete Stewart, Associated First National sales representatives, are now in Idaho.

William McFarland, owner of the Manti Theatre at Manti, Utah, is visiting this city and attending to his bookings.

W. H. Rankin, manager of the Warner Brothers exchange here, is still in the Montana territory as is Salesman M. F. Keller.

An attempted robbery of the Victory Theatre safe was frustrated in the wee small hours Monday morning, May 17th, by the night watchman, Fred Whitacker. Upon hearing someone enter the window of the smoking room Whitacker notified the police who surrounded the theatre, and upon entering they discovered the would-be robber hid back on the stage. He was armed but surrendered and admitted having had the hope of securing a large amount from the safe due to the two big days which he had noticed the Victory Theatre had enjoyed. Manager Carl A. Porter was called from his bed about four o'clock and told of the prevented robbery.

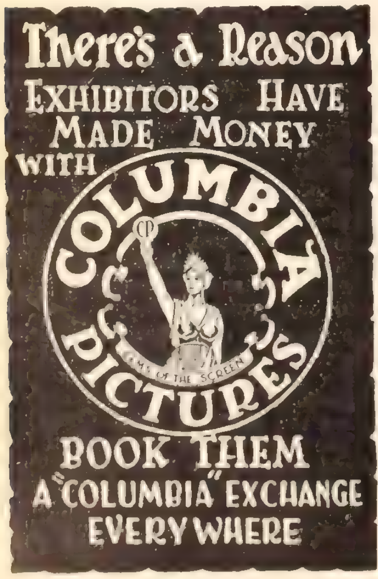
F. C. Dahnken, one of the owners of the American Theatre of this city, is expected out from New York about the first of June to attend to the installation of furniture and fixtures and moving picture machines at the new theatre in Boise, Idaho. He will also be busy with the reseating of the American Theatre and the contemplated renovation of this house.

The Paramount Empress Theatre, managed by George E. Carpenter, has an added attraction this week in the form of east high school students.

Philadelphia

THE Douglas Theatre, which has been operated by Charles P. McLean, has been sold by Benny Borowsky to A. Margolis, for a price said to be $60,000. The house will undergo extensive improvements during the summer and will continue to operate under the same picture policy in the early fall.

The Lawndale Theatre, which was built a short time ago by the Lawndale Amusement Company, and has been operated by Elmer Prince, has been sold to Harry Freed for the reported sum of $140,000. Mr. Freed has already taken possession and will continue to operate under the same policy.



There's a Reason
EXHIBITORS HAVE MADE MONEY WITH
COLUMBIA PICTURES
BOOK THEM
A "COLUMBIA" EXCHANGE EVERYWHERE

A delegation of Philadelphia motion picture men, including Oscar Neufeld, President of the Film Board of Trade, and Jerome Saffron, manager for F. B. O., went to Scranton in a body to attend the Welterweight Championship Boxing Match between Mickey Walker and Pete Latzo.

The motion picture industry in Philadelphia is taking a keen interest in the Sesqui preparations and many of the Vine Street exchanges have already elaborately decorated their buildings, among the first to don holiday regalia being Metro and F. B. O.

John Bethel, who has been connected with Associated Exhibitors in a sales capacity in Philadelphia, has been appointed manager of the Trio Exchange in Washington, D. C., which is operated jointly by the De Luxe, Twentieth Century and Masterpiece exchanges of Philadelphia.

The Lincoln Way, Gettysburg, Pa., which has been operated by M. J. McSherry, has been taken over by P. W. Smallsmith.

The Westmont Theatre, Westmont, N. J., which has been closed for some time, has been taken over by M. Gelliherter, who after making some improvements and renovations, will reopen the house on a daily policy.

The Northeastern Theatre, which was formerly operated by George Gravenstein under a lease, has been sold by Edward Costello to John Smith, who also operates the Liberty Theatre at Tacony, for a price said to be $150,000. Mr. Smith will make extensive alterations and improvements on the house and will reopen it about the middle of July. Mr. Smith is the father of Ulric Smith, booker in the Philadelphia office of Paramount.

The Stanley Company has closed the Allegheny Theatre, a picture and vaudeville house at Frankford & Allegheny Ave. and the Towers Theatre, Camden, N. J. Both houses will be entirely renovated during the summer and a new organ will be installed at the Allegheny.

The exhibitors' conference, which was scheduled to be held at the Bellevue-Stratford Hotel on May 10th, has been indefinitely postponed, according to an announcement made by Robert Lynch, Philadelphia branch manager for Metro-Goldwyn, owing to the illness of Mr. Lewis Mayer, who was to be one of the speakers at the meeting.

Philadelphia interests are now making arrangements and having plans drawn for the erection of a $350,000 motion picture theatre and office building in Wynnewood, a suburb of Philadelphia. The theatre will be devoted entirely to motion pictures, with a probability of presentations being booked in after the house has been in operation.

The Stanley Company's new Earle Theatre, in Atlantic City, it is announced, will be formally opened on July 4tth and plans are now being completed for the opening of this, the second large theatre to be opened by the Stanley Company in Atlantic City within a year. The house will be devoted to a vaudeville and picture policy.

Plans are being made for the erection of a temporary theatre near the Sesqui-Centennial grounds. The formal opening of the Sesqui is scheduled for May 31st and it is expected that within a short period after that time a motion picture house will be in operation. Whether it will be operated by the Stanley Company or the owners of another large circuit in Philadelphia, could not be definitely learned.

Kansas City

ACTIVITY in the buying and building of theatres in the Kansas City territory continues at a rapid pace.

The Strand and Empire Theatres of Chillicothe, Mo., were taken over by Glen Dickinson of the Dickinson Enterprises, Lawrence, Kan., the houses being obtained from the Cuff-Kling Enterprises. Frank J. Ceckoud will have temporary charge of the theatres, which gives the Dickinson circuit control of twelve houses. Whittlesey Brothers, Topeka, Kan., contractors, are contemplating the erection of a large first run theatre in Topeka, although detailed plans are not completed. The Liberty Theatre, LaCynge, Kan., has been purchasd by P. F. Sterling of the Regent Theatre, Pleasanton, Kan., from E. L. Vance. The Highland Theatre, suburban house of Kansas City, has been purchased by G. C. Blackmore from H. Fitzgerald. The Douglass Theatre, Lees Summit, Mo., has been obtained by J. H. Jankins from H. Buchannon. The razing of buildings at Thirteenth and Wyandotte Streets, Kansas City, is virtually completed, preparatory to the erection of the new 4,000-seat, $4,000,000 Midland Theatre, to be built by the Midland Theatre circuit.

Casually dropping into the office of the Kansas City Star this week and recalling when, as manager of the first film exchange in Kansas City, the best films sold for $5 and Kansas City had three motion picture theatres—20 years ago—M. Milder, manager of the home office of Fox was worth a liberal story.

The M. P. T. O. Kansas-Missouri is making an extended effort to locate a man traveling in the Kansas territory by the name of V. I. Link of Denver, Colo. Recently the M. P. T. O. K-M was instrumental in getting a state measure, calling for more rigid precaution in projection booths, passed. Since that time the Mr. Link, previously mentioned, has been endeavoring to sell exhibitors a Feaster re-wind aparatus under threat that the showman will be forced by the state fire board, sooner or later, to use it, according to information reaching the M. P. T. O. K-M office.

A new high record in shipments in the history of the Kansas City Pathe exchanges was established in the last two weeks.

"Bill" Warner, First National branch manager, returned from a trip through the territory and asserted business conditions were good.

A good sized check was received by Hugh Ausmas, of the shipping department of the Pathe exchange, in appreciation of a new reel shipping band suggested by him and which now is used in all Pathe exchanges.

Jack Auslet can argue. No one ever disputed that. Therefore there was only mild surprise when he won one of the national awards on sales arguments for his company—Pathe.

Charles Knickerbocker, film veteran of the Kansas City territory, has joined the P. D C. branch sales force, according to C. A. Schultz, branch manager.

E. C. Rhoden, Midwest Film Exchange manager, departed on a tour of the key towns, while A. H. Cole, ad sales manager at the Paramount branch, returned from a southern trip.

"Bob" Carnie and Roy Young, Paramount representatives who have been on the road—"a la flivver"—for the last two weeks, are searching the dictionary for new and forceful adjectives to express their sentiment concerning the roads.

The exhibiting end of the industry in Monett, Mo., having slowed up a bit, C H. Maggs, exhibitor, has decided to learn how the selling end works during summer months. He has accepted a position as representative of the P. D. C. exchange in Kansas City.

It was a great week of renewing friendships for Milton Feld, formerly managing director of the Newman and Royal Theatres, Kansas City, last week. Mr. Feld, who went to Los Angeles with Frank Newman when Paramount took over the Newman and Royal Theatres, now is with Publix theatres.

Among the out-of-town exhibitors in the Kansas City market this week were: M. J. Aley, Regent, Eureka, Kas.; E. C. Fisher, People's, Pleasant Hill, Mo.; J. M. Bailey, Bailey Theatre, Waverly, Kas.; Mrs. C. H. Barron, Kansas Theatre, Wichita, Kas.; F. Wilhoit, Orpheum, St. Joseph, Mo.; Herb Thatcher, Abilene, Kas.; Herb Welsh, Orpheum, Atchison, Kas.; W. E. Thowe, Colonial, Alma, Kas.; J. S. Hearing, People's Theatre, Ossawatomie, Kas.; H. B. Deoring, People's, Garnett, Kas.; S. E. Wilhoit, Jefferson, Springfield, Mo.

Southwest

JACK JOHNSON, prominent exhibitor in Oklahoma, and partner of the Griffith Brothers in the theatres of Enid, Oklahoma, is in St. Anthony's hospital at Oklahoma City, as the result of an automobile accident. Mr. Johnson's face, hands and breast are badly cut and his mouth injured so that it has been difficult to discover just how the accident occurred. He had started from his home at Enid to drive into Oklahoma City alone, and was found on the road north of his destination by a passing garage man. His car, a new Studebaker roadster was completely demolished. No bones were broken, and so far no complications have arisen and it is believed that he will recover completely.

H. N. Walker, accessory clerk for the local P. D. C. exchange, recently received the fruits of his reward for having been awarded first prize for the most efficient accessory department in the United States. The prizes were a fountain pen and pencil and a gold mounted wallet and were personal gifts of Cecil DeMille.

The Griffith Brothers have recently added two more theatres to their chain with the purchase of the Pollard and Highland Theatres at Guthrie. A. R. Powell, former owner of the Highland, will manage both the Highland and Pollard for the new owners.

Three more film exchanges moved into new quarters this week. First National and Fox moved into their new offices in the Film Building, and Universal into their own building at 519 West Main.

A. G. Carlyle is enlarging the Hinton Theatre at Hinton, Okla., to a seating capacity of 150 seats.

C. E. and A. B. Momand made another theatre acquisition recently in the Liberty Theatre at Hartshorne, Okla. D. Buffo is the former owner of the Liberty.

R. F. Wilbern is building a third theatre at Duncan, to be completed July 1st. The new theatre will seat 500 and will be one of the finest theatres of its size in the state.

G. A Peterson is closing his Folly Theatre at Hollis on June 1st for remodeling. The Folly, when it reopens in the fall, will be larger by two hundred seats and will boast a gallery.

J. L. Poole has purchased 325 new chairs for his theatre at Wewoka, Okla., The Wewoka, and a cooling system for his Olympic.

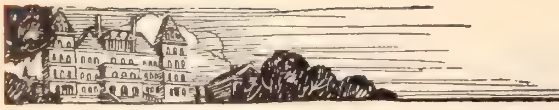
M. M. Holstein, former manager of the Oklahoma City exchange, has been sent to the Dallas office as special representative.

Julius Singer, sales director of the Universal Complete Service, Contract department, spent a busy two days at the local office here recently.

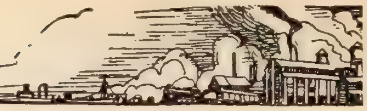
H. O. Stark, booker for Producers' Distributing Corp., is going to go on the road as salesman for that company. J. P. Hudgins, formerly cashier, will become booker, and Miss Kathryn Penmanton will succeed Mr. Hudgins as cashier. Miss Penmanton comes to P. D. C. from Fox, where she was cashier.

Fred Pickrel, president of the M. P. T. O. of Oklahoma, has sold his home in Oklahoma City and moved his family to an attractive new home in Ponca City.

The same producing unit that made "The Green Archer" the greatest serial of the age is working with GENE TUNNEY in a Pathéserial



Albany



MANY of the exchange managers and salesmen in this city attended the opening of W. H. Linton's theatre in Utica, last week. R. E. Bishop, manager of the Pro-Dis-Co exchange and Burt Gibbons, were on hand, as well as H. C. Bissell, local manager for Universal, and Harry Seed, manager for Warner Brothers. William Smalley, of Cooperstown, and a number of exhibitors from other places, were also present.

Visitors in town during the week included Earl Kelly, of Millbrook; Mr. and Mrs. A. T. Mallory, of Corinth; Moe Mark, of New York; Sam Eckman, of New York, and Lew Fischer, of Fort Edward.

H. Girsh, of the Circle Theatre in Monticello, announces that he will open his theatre on May 28. Jack Kaplan, owner of the Rivoli in South Fallsburgh, is now running seven days a week, and anticipates a big summer season in the Catskills.

State Troopers are unusually active at this time in checking up motion picture theatres in smaller places, and as a result two houses were closed by the Troopers last week to remain so until alterations can be made that will bring the theatres and their exits within the requirements of the law.

Jack Matthews, of Plattsburg, was in town on his way to New York City last week, and incidentally told the boys along Film Row something new in the way of toggery. He is one of the best dressed exhibitors in this part of the state and always refers to himself as the "wild cat" booker of the north. If Mr. Matthews was as good a fisherman as he is a dresser, there would probably be no occasion for Mrs. Matthews to remark that her husband has yet to bring home a good mess of fish.

Louis Schine, of Gloversville, paid a visit to Oswego last week, and announced that the Strand Theatre there would be closed for three months, during which time its seating capacity will be doubled and a stage will be added. The pictures booked for the Strand, will be shown at the Richardson, which is also owned by the Schines.

Ernest J. Wolfe suddenly resigned last week as manager of the Bijou Theatre in Lowville, which is a Schine house. The building where the theatre is located is owned by Mr. Wolfe, who rented it last summer to the company. No one has yet been named to succeed Mr. Wolfe.

William E. Benton, of Saratoga Springs, owner of a half dozen houses, was one of the incorporators last week, of a company in Saratoga Springs, that will have as its object the aiding of industrial development in that city.

Mrs. Walter Roberts, cashier at the Troy Theatre and wife of the manager, is still at a Troy hospital, but practically recovered from her long illness, and is now looking forward to spending a portion of the summer at a camp at a lake outside the city.

Grossman and Frieder, owners of the Playhouse and Rialto Theatres in Hudson and newcomers to this section, were in Albany a good part of last week, visiting various exchanges.

Sam Hochstim, owner of the Star in Hudson, is said to be planning an 1,800-seat house that will replace his present structure.

James Rose has decided not to build a new theatre in Rensselaer this summer. He already operates houses there as well as in Troy and Kinderhook.

Walter Suckno is to become manager of the Playhouse in Hudson, according to reports along Film Row. He is the son of the late owner of the Albany and Regent Theatres, and was manager of the Regent Theatre for a considerable period and up until the time the house was leased to the Strand interests. His sister, Noma, who was manager of the Albany Theatre, has just opened a lingerie shop in the new theatre being erected in this city by the Strand interests.

J. S. Burnham, of Ogdensburg, is said to have closed a deal with Michael Bloom, of Cortland, to the end that he will build a new theatre in Ogdensburg in the near future. Mr. Burnham's house was burned to the ground some months ago.

Ray Coyle, inspector-booker for Pathe, is here for a couple of weeks. A. J. Pincus, a Pathe salesman, also has a new car.

Leon Medem, now representing the Chase Film Company in Albany, may take over quarters now occupied by the Universal exchange, when the latter moves to the new Film Building.

Joe Kallet has work well under way on the new house being erected in Rome. He expects that it will be ready for occupancy in January. His brother, Mike, who runs the Madison Theatre in Oneida, is going in heavy for outdoor sports, indulging in horseback rides and spending much of his time on the links in the hopes of becoming the champion golfer of Oneida.

M. N. Silver has joined the First National forces here as salesman. He comes here from Chicago.

Young ladies employed in the Pathe office here are already planning for an office picnic in the near future.

The Rialto Theatre in Massena, was entered by burglars last week, and about $70 taken. The house is owned by Frank Kuras.

All the girls in the Pathe office but two, have followed in the footsteps of those in the adjoining Paramount office, and appeared in smocks last week.

Tony Veiller, manager of the Mark Strand, reports as many as 100 letters a day reaching him in connection with a suitable name for the theatre now under construction.

George Goldberg, a local Pathe salesman, has a lot of respect for the laws of Massachusetts. In making his rounds of theatres, Mr. Goldberg forgot to carry his registration card with him as he journeyed over the line into Massachusetts. As a result, he came to the attention of a bluecoat, and it's a safe bet that the registration card will never leave Mr. Goldberg again.

B. B. Kelly, of the Strand in Millbrook, was in town last week, booking up pictures for a good part of the summer. Mr. Kelly is quite a baseball tosser and will join the Pittsfield professional team for a try-out in the near future.

Manager Olivey, of the Strand in Carthage, accompanied a cameraman last week, to one of the big log drives on the Beaver River. The pictures will later on be shown at the Strand.

George Roberts, of this city, who is handling theatres in Hudson, has instituted a "country store" one night a week. The Rialto of Amsterdam has closed until September, to permit alterations.

Uly S. Hill has bought an apartment house in Albany, and is having it remodeled

Austin Interrante plans to return to Troy the latter part of August and reopen the Astor Theatre on August 28.

Louis Cappa took over the Delaware Theatre in Albany last week.

Frank L. Asher, of the Starr in Rhinebeck, is now running two days a week. He is also in the coal and realty business.

Jake Rosenthal, owner of the Rose in Troy, will be among those who will attend the Shrine convention in Philadelphia, the latter part of this month. Mr. Rosenthal is a life member of Oriental Temple, and a framed certificate in his office testifies to that effect. Mr. Rosenthal is planning to run his amateur nights each week throughout the entire summer as he did a year ago, and will be about the only exhibitor in this part of the state who will do so.

William Smalley cooperated with the merchants of Delhi a week ago, and ran a double cooperative page in the newspaper in that village. Mr. Smalley operates the theatre in Delhi, which was formerly owned by the proprietor of one of the newspapers there.

Butte

ON Wednesday, the 12th of May, members of the Montana Film Board of Trade met in the office of Harry Meyer in the Pennsylvania Block. Mr. Meyer is the Secretary-Treasurer and General Counsel for the Board. W. J. Heineman, President of the Board, called the meeting to order and presented such routine business as came before the meeting. Those here from Salt Lake City were M. McIllhenny of the Metro-Goldwyn-Mayer exchange; M. Cohn of United Artists; L. J. McGinley, of Famous Players-Lasky Corporation and W. H. Rankin, of Warner Brothers' exchange.

All of the Montana exchanges were well represented.

The last honor roll published by the Film Boards of Trade in the fire prevention campaign gives W. J. Heineman, manager of Universal exchange here and President of the State Film Board of Trade, first honors.

W. M. Hughart, Pathe Branch Manager, has recently returned from New York, where he attended the big Pathe convention.

E. P. White, exhibitor for the Strand Theatre at Livingston, and Frank Boedecker of the Ellen Theatre at Bozeman, are in Los Angeles to attend the Motion Picture Theatre Owners' Convention.

Booker Claude M. Hall has a new name among the exhibitors of the state. His mail is coming to the office these days addressed to "Date" Hall, Pathe, Butte. Mr. Hall is conducting a very aggressive date drive.

Pathe salesman Rick Warren is mighty classy these days touring the state in a Big Six Studebaker.

Salesman Tom Walsh of Pathe fame is covering his territory with a new Chevrolet.

C. R. Wade, branch manager for Producers' Distributing Corporation, has returned from the convention of P. D. C. held in Los Angeles.

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Minneapolis

L. J. BLUMBERG, assistant branch manager of the Metro-Goldwyn-Mayer Minneapolis exchange for several years, has gone over to Warner Brothers, and is now in charge of their local office.

C. E. Teorey, Warner Brothers' salesman in the South Dakota territory, is recovering from an operation for appendicitis.

Employes of the local Warner Brothers' office are busy sidestepping ladders and paint buckets these days. The offices are being completely remodelled and redecorated.

G. E. Minor, manager of the Majestic Theatre of Rice Lake, Wis, dropped into a Minneapolis exchange for a chat the other day. Ole Vista, manager of the Murray Theatre at Slayton, Minn., was another visitor.

Paul Perizo, salesman for F. B. O. in the North Dakota territory, is undergoing medical treatment at the Mayo clinic at Rochester, Minn. He will be there for several weeks.

W. H. Workman has been appointed new branch manager of the Metro-Goldwyn-Mayer offices in Minneapolis, succeeding A. H. Fisher, who has gone over to Warner Brothers in the capacity of district manager.

The Grand Opera House of Brookings, S. D., has been purchased by Horace Fishback for the reported sum of $12,050. He outbid F. R. Thompson, who operates the Pleasant Hour Theatre in the building.

Jack O'Toole, Minneapolis branch manager of Producers' Distributing Corporation, made a tour of the key cities of the northwest last week.

A. J. Cooper, of the La Crosse Amusement Company, of La Crosse, Wisconsin, visited the F. B. O. and P. D. C. exchanges in Minneapolis last week.

Frank J. McCarthy, manager of the Bijou Theatre at Huron, S. D., recently dropped in among the local exchanges.

Sydney Abel, branch manager of the Minneapolis Fox exchange, spent last week traveling through the northwest territory.

T. C. Torgerson, manager of the Swinging Door Theatre at Dawson, Minn., was a visitor at local exchanges recently.

B. D. Olson has purchased the five-town theatre circuit owned by J. A. Benz of Driscoll, N. D. The circuit includes picture houses at Driscoll, Moffett, Napoleon, Braddock and Kintyre.

Max Mazur, salesman for Metro-Goldwyn-Mayer, has been appointed country sales manager with offices in Chicago.

Dick Bassen, owner of the Strand and Arcade Theatres of Minot, N. D., breezed into Minneapolis exchanges the other day

Joe Friedman, owner of the Tower Theatre in St. Paul, has gone to New York on a business trip.

J. B. Clinton, of the firm of Clinton & Meyer in Duluth, is another Minnesota film man whom business has called to Gotham.

S. A. Shirley, Metro-Goldwyn-Mayer district manager in Chicago, spent a few days in Minneapolis recently.

Sam Sherman, branch manager for Metro-Goldwyn-Mayer in Milwaukee, was recently in Minneapolis with Mr. Shirley. He was getting the cutoff sheets for the upper peninsula of Michigan, which will henceforth be handled from the Milwaukee office instead of from Minneapolis.

An enthusiastic crowd of Metro-Goldwyn-Mayerites has just returned from the M-G-M convention at the Drake Hotel in Chicago. Those who made the trip were L. J. Blumberg (now of Warner Brothers) Joe Comer, Nate First, Clyde Booth, Earl Lorenz, Frank Workman, Louis Coen, Morris Abrams and Max Mazur.

Morris Abrams, Metro-Goldwyn-Mayer exploiteer, hopped off for Duluth on his return, and later departed for Fargo.

Bert Goldman, chief booker for Finkelstein & Ruben, died May 22, at a Minneapolis hospital following a long illness. Mr. Goldman was 51 years old and had devoted practically his entire life to theatrical work. He was very well known throughout the northwest, and had a large acquaintance nationally in film circles. He had been connected with F. & R. since 1915, first serving as manager of the Princess Theatre in St Paul and later heading the booking department for the entire F. & R. circuit He leaves a wife and two small children.

The Bijou Theatre at Huron, S. D., has been taken over by H. E. Rehfield, formerly of Sioux Falls.

Friends of Andrew Montross, proprietor of the Opera House at Millersburg, Iowa, are congratulating him for his heroism, but they aren't shaking his hand. He burned both of them while extinguishing a fire in the theatre which destroyed several reels of film. The audience left the house in an orderly manner.

The Rex Theatre at Colby, Wis., is to be replaced by a new house. Crosby and Schwierski will build the theatre, construction of which gets under way this week.

Two movie houses were burned in Wisconsin during May and in neighboring towns. The theatres were Woodford Hall, at Woodford and the Opera House at McConnell.

The Scenic Theatre at Northome, Minn., is now under the management of A. M. Larson of Eagle Grove, Ia.

Otto Burkhardt, owner of the Princess Theatre at Wabasha, Minn., died last week.

The Grand Theatre at Port Washington, Wis., has installed new seats.

J. A. Lane is building a new theatre at Iowa City, Ia. It will seat about 288, will cost $5,000 and will be known as the Majestic.

The Crystal Theatre in Minneapolis has been taken over by William Weisman. Harry Dryer formerly operated it.

Ernest Hand will show motion pictures this summer at Hand's Park Pavilion at Fairmont, Minn.

A. L. Brown recently acquired complete interest in the Palace Theatre at Rapid City, S. D. Zuck Waterson was formerly his partner.

The Supreme Amusement Company is planning improvements in the Lyric Theatre, which it operates at Lidgerwood, N. D.

The Palace Theatre at Waverly, Ia., has installed a new organ and has reopened.

O. B. Eels is remodelling a building at Grundy Center, Ia., for picture use. It will be known as the Strand Theatre.

Canada

EXHIBITORS of Manitoba, Saskatchewan and Western Ontario attended the convention of the Famous-Lasky Film Service, Limited, which was held in the Marlborough Hotel, Winnipeg, Manitoba, on May 18, an all-day session and banquet being conducted. The officials present included Maurice Milligan, formerly of Winnipeg, who is the Canadian general-manager with headquarters at Toronto; William Hansher of Vancouver, B. C., Western Division manager for Famous-Lasky, and A. Ritchie, Winnipeg branch manager, who had direct charge of arrangements. Portions of many forthcoming Paramount releases were screened for the exhibitors.

That an exhibitor can successfully step out of his character as a theatre manager has been demonstrated by W. P. McGeachie, manager of the Algoma Theatre, Sault Ste. Marie, Ontario. Mr. McGeachie has launched a "Buy-at-Home" campaign and in this he has received wonderful support from local merchants. He has been publishing timely editorials on the subject. One minor result is that many of the stores are now more than glad to make use of the Algoma Theatre window cards for current attractions.

Clarence Robson of Toronto, Eastern Canadian general manager of theatres for Famous Players Canadian Corp., has been lying seriously ill with an internal malady, the exact nature of which has not been ascertained.

Thomas Bragg, comptroller of Famous Players Canadian Corp., Toronto, has returned after a three weeks' rest in Kentucky where he went in order to recuperate from a siege of sickness. He is much improved.

H. E. Wilton, manager of the Strand Theatre, Hamilton, Ontario, took an active part in the local campaign against the Daylight Saving feature for this season and the Hamilton City Council refused to adopt summer time.

Do they know him?
Just look at any paper any day!
GENE TUNNEY
The pride of the Devil Dogs,
in a Pathéserial

Seattle

DAVE FRAZER, former assistant to Western Division Manager Les Weir of the Producers' Distributing Corporation, arrived in town last week to take over the management of the local P. D. C. exchange, succeeding William J. Drummond.

Assistant District Manager Smith of Producers was another one of that organization to spend a few days here, arriving with Mr. Frazer and leaving a few days following for California points.

John McGill, exhibitor of Port Orchard, spent several days in Seattle last week, and announced that he would soon begin film showings in Colby and Manchester, Washington. At Manchester he will use the Community Hall, pending construction of a new theatre in that town.

C. M. Van Horn was added to the sales staff of Manager Charles W. Harden's local United Artists exchange last week.

Waldo C. Ives, owner and manager of the Empire Theatre at Anacortes, spent several days in Seattle last week greeting old friends at the exchanges and booking films to play at his house during the remaining spring weeks.

Marvin Dryness, former booker at the local Pathe and Associated Exhibitors exchanges, resigned last week and accepted the same position with Jack Lannon's Greater Features exchange. Miss Elsie Reynolds, formerly at Greater Features, has accepted the same position at Associated.

Mr. and Mrs. J. T. Spickett, pioneer theatre operators of Juneau, Alaska, spent several days in Seattle last week, en route to their home after a trip to Los Angeles, where Mr. Spickett underwent an operation for eye trouble.

McIntyre and Minkler, operators of the Lincoln Theatre in Tacoma, announced last week that they have dissolved their existing partnership and hereafter the house will be entirely under the direction of Mr. McIntyre. Mr. Minkler has announced no immediate plans.

Reports received last week from Vashon Island indicate that F. J. Shattuck has remodeled the Y. M. C. A. building in that territory and will soon begin the operation of a motion picture house. Mr. Shattuck, in addition to his duties as an exhibitor, finds time to fill the office of deputy sheriff.

I. L. Morrell, builder of the Royal Theatre, a new suburban house in the Rainier Avenue district, announced last week that he plans a formal opening early in June. The house will have a seating capacity in excess of 500 and will represent the latest type of motion picture construction, on a small scale.

Manager James Reilly of Universal announced last week the appointment of Art Schayer as publicity and exploitation director for the local exchange.

H. A. Black, former manager of the Warner Brothers' exchange, and more recently connected with Fox in Montana, was transferred to the Fox office in this city last week, and now works in association with Manager George Ballentine. He specializes in the Western Washington territory.

Paul Noble, manager of the Liberty Theatre in Portland; Fred J. Lucas, manager of the Peoples' Theatre; Frank Lacey, manager of the Majestic; and Abe Weider, manager of the Rivoli, were among the recent out-of-town exhibitors in this city.

Manager L. A Samuelson, accompanied by Messrs. Cobb and Hugheart, returned from the Pathe national convention in New York City last week, and reported an enjoyable time at the big gathering.

Gene O'Keefe, formrely associated with various theatrical enterprises in this city and Tacoma, returned to Film Row last week to greet many of his local friends. He is in the Northwest territory this time in the interests of a new 1200-seat house which he is building in Billings, Montana, and is inspecting the newest houses in this territory for ideas to incorporate into his structure.

W. K. Miller, former manager of the Butte exchange for Greater Features, Inc., arrived here last week to become associated with the local office. He will do special sales work in the Seattle and Portland territories.

W. D. Gross, Alaskan exhibitor and film exchange manager, last week announced that he had purchased the Rainbow Theatre in this city, one of the newest neighborhood houses. He has established business offices on Film Row, and plans the erection of a second 1,000-seat theatre within a few months.

W. C. Gowen, recently associated with C. M. Dunn as house manager of the Grand Theatre in Renton, last week joined Manager D. C. Millward's local Western Film Corporation exchange in a sales capacty. Mr. Gowen has represented Western in the territory before, having been associated with that company for several months prior to his recent connection with Mr. Dunn.

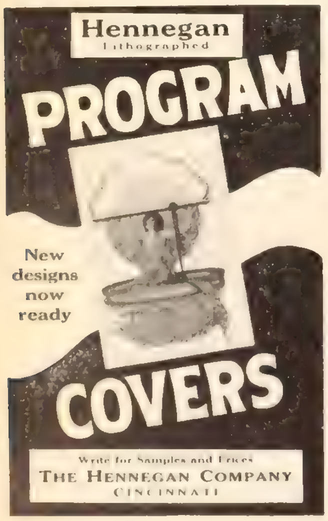
E. W. Groesbeck, theatre proprietor of Enumclaw and Buckley, spent a short time on Film Row recently. He announced during his visit here that he will be in attendance at the M. P. T. O. A. convention in Los Angeles, during which time he will leave his houses in the care of F. S. Parkus, former manager of the Anzier Theatre in this city.

F. A. Boedeker, manager of the Ellen Theatre in Bozeman, Montana, is another Northwest exhibitor who will take in the M. P. T. O. A. festivities. He will make the visit to California a part of his honeymoon, started last week when he became entangled in the bonds of matrimony at Deer Lodge, Montana.

Clarence Hill, manager of the Metro-Goldwyn-Mayer office; Carl Stearn, manager of the Warner Brothers' office; and L. A. Samuelson, manager of the Pathe office, all returned from their respective national conventions last week.

New England

MICHAEL ST. LEDGER of Skowhegan, Me., for the past 17 years owner of moving picture theatres in Skowhegan and other towns in Maine, died May 17 at his home in his 56th year. For some years he was in partnership with Myron Smith and later the partnership was dissolved and each ran separate houses. A few years ago they joined forces again in taking over the Skowhegan Opera House. Mr. St. Ledger also owned the Madison Theatre at Madison, which is managed by his brother, Andrew St. Ledger. Prior to entering the motion picture theatre business, Mr. St. Ledger had operated a woolen mill, a leather shop and a rug manufacturing business. He leaves a widow, two sons and a daughter.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CINCINNATI

Frank Repetto of Educational's sales force at Boston, is sporting a new Jewett sedan.

The Opera House at Bangor, Me., which was visited by fire recently, was only closed two days, repairs being rushed and the house reopened. It is one of the Gray circuit houses.

Leon Truesdale, organist of the Majestic Theatre and Frank Pritchard, organist of the Rialto Theatre, both of Providence, were among the artists playing the new organ at the Rhode Island Hospital for Mental Diseases at Howard, R. I., at its dedication Sunday, May 23.

Harry O. Worden, formerly office manager for Metro at Boston, has been transferred to the sales force and is covering Southern Massachusetts. Henry H. Eckman, a brother of District Manager Eckman of the Eastern District, has been appointed office manager to succeed Mr. Worden.

Thomas B. Spry, branch manager at First National, Boston, is in the Riverbank hospital, where he underwent an operation for appendicitis.

The Strand Theatre at Portland, Me., has been taken for Nov. 12 by the National Grange session in working the seventh degree during the week's National Grange convention at that time.

Harry Bossett, formerly with the Fox exchange in Boston, has joined the Albany exchange of the same company.

John E. C. Kelly, formerly state inspector for the New Haven Film Board of Trade, is now in charge of the projection room at the Roger Sherman Theatre in New Haven.

Graves Theatres, Inc., have opened a new house at White River Junction, Vt., known as the Lyric Theatre, which seats between 700 and 800.

Edwin J. Grant, well known theatre manager, is receiving congratulations on his appointment as deputy sheriff of Middlesex County, Mass., the second largest county in the United States.

William O'Loughlin, who has been located for some time in Montreal, has joined the Fox distributing force at Boston and is covering New Hampshire and Vermont.

J. R. Wilson and Harvey Day from the Educational home office, have been guests of Manager J. J. Scully of Educational's Boston exchange.

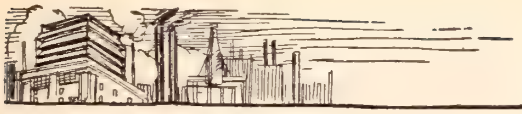
W. H. Noonan, who formerly ran the Town Hall at Shelburne Falls, Mass., intends opening a new house in Conway, Mass.

It is understood that there are to be two new motion picture theatres in Amherst, Mas.

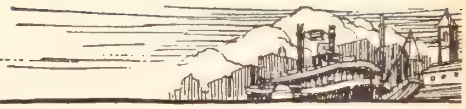
The Academy of Music at Northampton has discontinued stock and has gone into pictures for the summer months.

The Auditorium, the largest theatre in Malden, Mass., and one of the oldest stock houses in the state, will change its policy May 31 and play first run pictures and vaudeville. Joseph M. Crowe is manager.

Miss Grace Donovan has been added to the staff of Educational at Boston as secretary to Manager J. J. Scully.



St. Louis



THE Missouri Supreme Court has sustained the right of the City of St. Louis to proceed with the widening of Olive Street, between Twelfth Boulevard and Channing Avenue, and as a result the owners of the various film exchange buildings on the south side of that thoroughfare will be notified to take over some 40 feet from the front of their buildings or else move the structures back that distance.

In anticipation of this widening, which will convert Olive Street from a 60-foot to a 100-foot thoroughfare, several of the exchange buildings were erected so as to provide for the change. The second floors were set back while the first floor arrangements are such that little inconvenience will be experienced in making the desired changes.

The widened street will line up with Lindell Boulevard west of Channing Avenue and as a result most of the East and West traffic of the city will be diverted that way.

The Lyric Skydome operated by Skouras Brothers which seats approximately 4,000 persons opened for the 1926 season on Saturday evening, May 22. Last season Skouras Brothers expended more than $100,000 to convert this into one of America's finest outdoor amusement places.

The Missouri Theatre baseball team opened its 1926 season on May 20 with a one-sided victory over the ball tossing squad from the St. Louis Theatre. The game was staged at Fairground Park and was featured by the free hitting of the Missourians and the pitching of Watson. The teams are due to clash again Thursday, May 27.

George Atkins of Barrington, Ill., is taking bids for the construction of a new motion picture theatre in that city. It will cost about $50,000 and cover a lot 49 by 143 feet on Main Street.

The new theatre at Carbondale, Ill., will open about August 15. It will be operated by I. W. Rodgers.

The motion picture theatre at West Union, Ill., was one of several structures destroyed by a fire which wiped out a large section of the main business district on Thursday, May 20. The city is without fire protection.

The theatre at Donnellson, Ill., was threatened by a fire which destroyed a lodge hall and mercantile building on the opposite side of the street on Thursday, May 20. Fortunately the wind was blowing away from the theatre building.

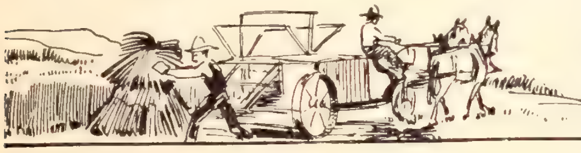
Sol Rose, salesman for the local Universal exchange who recently underwent an operation for appendicitis at the hospital in Hillsboro, Ill., has resumed his duties. He was taken suddenly ill while making his territory and for a time his condition was very critical.

The St. Louis Board of Public Service has authorized the Gohman-Levine Construction Company of Chicago to erect a steel canopy in front of the new St. Louis-Gravois Theatre at 4519 Gravois Avenue. This house will soon be ready for its grand opening.

Mrs. Frances Peart, owner of the Pert Theatre, Gillespie, Ill., has taken over three other houses. They are: Eagle, Livingston, Ill.; The White City Theatre and the house at Worden, Ill. This gives Mrs. Peart a string of four houses and undoubtedly will keep her very busy.

Phil Heyde will open his new Arcadia Theatre at Olney, Ill., on June 1. This house seats 850 and is among the finest in that section. Heyde also operates the Elks and Alco Theatres in Olney. His equipment for the Arcadia includes two Simplex projectors with Peerless lamps purchased through the St. Louis Exhibitors Supply Company.

Andy Gump, who formerly managed the Washington Theatre, Belleville, Ill., plans to convert the Union Labor Temple in East St. Louis into a motion picture house. The theatre would seat 800 persons. It is located on Collinsville Avenue but a short distance north of State Street. Merchants of the vicinity are cooperating with Gump in a movement to install a white way. The proposition is now before the City Council for approval.



Des Moines

RE-ELECTION of officers of the Des Moines Film Board of Trade was held on May 10, W. E. Banford, manager of the Metro-Goldwyn-Mayer branch, being again voted in as president of the board. James Winn of Educational, was elected as vice president, succeeding Tilton, manager for First National. Frank Crawford, executive for Famous-Players, was elected executive secretary, succeeding S. S. Swarz of Premier. Mary Benjamin was again elected secretary and treasurer. At the next meeting of the Film Board new members will be selected for several committees on which various members will be unable to serve, including the fire committee, the credit committee and the arbitration board.

The Motion Picture Theatre Owners of Iowa have now officially opened up their offices at 214 Iowa Building, and a capable young lady by the name of Briggs is established as secretary for the association. Exhibitors of the state who are in need of service from this organization may address themselves to the association headquarters.

George C. Nolan is back in Des Moines territory. He was at the Sioux Falls office of Universal. Sioux Falls, Omaha and Des Moines are his territory. Mr. Nolan will be in Des Moines for an indefinite length of time doing special sales work.

F. B. Walters, who has had charge of special publicity for the Des Moines office of Universal, returned to Orange, New Jersey, with his wife. The illness of Mrs. Walters made necessary the return to New Jersey.

E. P. Smith, manager of the Strand at Newton and the official representative of the Iowa exhibitors' association of Motion Picture Theatre Owners for the national convention in Los Angeles, in Des Moines last week, stated that he is not going to tour to the convention. He will make the trip by train.

The Des Moines office of Universal won second in the present national sales contest.

Harry Lord, salesman of the Pathe exchange, also has the speed fever. He bought a finer and better Ford.

D. C. Payne is now of the sales staff of Universal. He succeeds Peckinpaw in Zone D. Peckinpaw is no longer in Iowa territory.

G. A. D. Hoet, owner of the American Theatre at Prairie City, is contemplating closing his theatre for the summer season.

George Stephenson, of the advertising department of Famous Players, is vacation bound for two weeks in St. Louis.

Miss Morgan, formerly secretary at the office of Universal, treated all the girls of the exchange to a steak fry last week. They went up to the Ledges State Park for the party.

L. C. West of the Colonial Theatre at Grinnell was seen in Movie Row last week.

C. L. Niles of the Eastern Iowa Theatres Company, headquarters at Anamosa, on his recent trip to Des Moines, announced that the opening of the theatre at Decorah, recently acquired by his company, is set for June 15. The company takes possession on June 1, and will close the theatre for two weeks for redecoration.

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Baltimore

THAT a large moving picture theatre will be built at Monument and Chester Streets, in East Baltimore, is the rumor that is current here. Frank Durkee, proprietor of the Palace, Belnord and Forest Theatres here, is said to be back of the project.

Henry Boehme, organist at the Rivoli Theatre, had his head injured in an automobile accident recently. He is recovering.

Odd Fellows Hall, Crisfield, Md., also known as the Opera House, is being extensively remodeled as a modern, up-to-date moving picture theatre by George W. Lawson and G. E. Maddrix, who have operated a moving picture theatre in that city for the past two years. The playhouse will seat 1,000 and will have a balcony, stores, an assembly room and offices will be included in the plans.

The Brandenburg Realty Company, Brandenburg, Ky., is planning to equip an auditorium as a moving picture theatre and are making inquiries about motion picture machinery. W. A. Baskett is president of the company.

Kenneth Thompson, Broadway actor, who this week signed a contract with Cecil B. De Mille

A benefit moving picture performance for the Boy Scouts of Westminster, Md., was given at the Armory of that town Wednesday and Thursday nights and Thursday afternoon, May 19 and 20.

The contract for remodeling and improving the City Opera House, Frederick, Md., has been given out by Mayor Lloyd C. Culler and the Board of Aldermen. About $30,000 will be spent on the work.

A motion picture theatre and store building to cost approximately $10,000 is being built at Burlington, Tenn., by J. R. Williams, Knoxville, Tenn.

About $10,000 is being spent by the Rialto Theatre Company, Chattanooga, Tenn., on repairs and improvements to that playhouse.

Plans are being made now by J. E. Webb, Kings Mountain, N. C., to remodel two stores for a motion picture theatre.

Mrs. Henry D. Matcher, wife of the assistant floor manager at the Rivoli Theatre, presented her husband with an 8½ pound baby girl on Saturday morning, May 15, at 1 a. m., at the Hebrew Hospital. Both are in the best of health and Matcher has a grin that won't come off.

Lilly Murphy, head usher of Warners' Metropolitan Theatre, Baltimore, intends to make a trip to England shortly. She will leave Baltimore Saturday, May 22 and expects to return here in September. She will visit relatives. A luncheon will be given her by Mrs. Frederick A. Schanze, wife of the former president of the Metropolitan Theatre Company, on Wednesday, May 12.

A benefit performance for the Civic League Fly Campaign of Westminster, Md., was given at the Star Theatre, that city, by George Osborne, manager of the playhouse, on Friday, May 14.

Clarence Eiseman, well known in Baltimore, is now branch manager for the Producers' Distributing Corporation, Washington, D. C.

Charles Rechetnik, formerly representing Warners in Baltimore, has been appointed assistant general salesmanager of that company in New York Norman L. Ayers is now handling the Baltimore territory for Warners.

Denver

WILLIAM FOX, president of the Fox Film Corporation, was one of Denver's prominent visitors last week. He was accompanied by his family, which included Mr. and Mrs. Milton Schwartz and A. C. Blumenthal, his manager. It was stated, however, that Mr. Fox would go through to Kansas City from Denver, where a deal is pending for the erection of a new million dollar Fox theatre.

Arthur Schmidt, F. B O. district manager, left Denver Thursday evening for San Francisco, after spending a week visiting Sid Weisbaum, manager of the Denver F. B. O. branch office.

Charles Klein, owner and operator of a circuit of theatres in South Dakota was one of the prominent exhibitor visitors of Denver, last week. While here, Mr. Klein served in behalf of the exhibitors on the Board of Arbitration, substituting for one of the regular members who was absent.

Gordon B. Ashworth, owner and manager of the Federal Theatre, Denver, and chairman of the Denver Joint Board of Arbitration, has everything in readiness to attend the National M. P. T. O. Convention in Los Angeles. Mr. Ashworth anticipates motoring from Denver to Los Angeles.

Joe Ashby, First National manager, is back at his desk, after spending several days in Albuquerque, N. M., on a business trip. While there, he met Ned Marin, First National sales manager.

A special luncheon, devoted entirely to the discussion of motion pictures, was held last Monday noon, by the legislative council of the American Federation of Women's Clubs. The meeting was held in one of the leading Denver hotels, and was largely attended. Those present included representatives from all nearby towns.

H. E. Ellison, former manager of the Paramount Theatre of Denver, and one of the pioneer exhibitors of the territory, was the principal speaker.

Eugene Gerbase, manager of the Associated Exhibitors, is back at his desk after spending three weeks visiting the leading exhibitors in New Mexico and other parts of the southern territory. He came through from Albuquerque to Denver on his return, full of information about the proposed new theatre of the Barnett Amusement Company of Albuquerque.

Exhibitors visiting Denver during the past week were: M. C. Correll, owner of the Rialto Theatre, Cheyenne Wells, Colorado; James Lynch, president of Wyoming Theatre Managers' Assn., who operates theatres in Laramie, Wyo.; Tom Love of Hanna, Wyoming, William Delahoyd of Whiting Theatre, Thermopolis, Wyoming, and Charles Klein of the Black Hils Amusement Co., Deadwood, S. D.

Cleveland

THE Cleveland Film Board of Trade has received notification of the closing of several houses for the summer months, and of the reduction of showing schedule in other houses. The Rex Theatre in Akron is closed for the summer. The Mayfield, Cleveland, is also closed. The Gem, Halloway, is closed on account of a smallpox scare in the town. The Roma, Columbus Grove, is closed every Monday night. The Chaise, Senecaville, is closed on Wednesday night. The Royal is open on Sunday only. And the Orpheum, Marion, closed May 15th and will reman closed until September 1st.

Bob Mochrie, manager of the Pittsburgh P. D. C. exchange, went out to the P. D. C. convention in California and was taken sick with scarlet fever. He is now in a Los Angeles hospital, doing nicely, but still unable to come home. Everyone around here sends greetings to Bob and hopes for his speedy recovery.

The Fischer Film Exchange has purchased the product of the American Cinema Association for next year and will handle its distribution throughout Ohio.

Work on the new Cleveland Fox exchange has been resumed, following the settlement of the building strike which tied up local building activities for eleven weeks.

The Euclid Beach Theatre opened for its summer season on Sunday, May 23rd. Joe Leavitt, manager of the King Theatre, runs the Euclid Beach.

M. B. Horwitz, is closing his Haltnorth Theatre for a month, in order to rebuild the interior of the house and to re-equip and decorate it. The Haltnorth is one of the old neighborhood houses of the city. It caters largely to a foreign element. And Horwitz says this his experience has taught him that he can double his business, even in a cheap house, if that house is clean, and fresh and attractive.

Percy M. Tracy is no longer the manager of the Standard Theatre at Cuyahoga Falls. R. H. Jones, owner of the building, will henceforth manage the house himself. Tracy is out of the picture business altogether—according to report.

The Rivoli Theatre in Defiance will open its doors to the public on May 29th under its new ownership. The house, which has been closed for some time, was recently purchased by the Standard Film Service Company of Cleveland. John Nist will manage the theatre.

THEATRE MANAGEMENT
EQUIPMENT CONSTRUCTION OPERATION

Let Local News Reels Sell Your Theatre

Cost of Operation Small in Comparison with Drawing Power of "Town Topical"

By J. VICTOR WILSON

EDITOR'S NOTE.—*Dr. J. Victor Wilson, author of this article on the local news reel as a powerful box office factor, is now managing director of the Motion Picture Corporation of Florida operating the Strand at Miami Beach and planning a chain of houses in that section. Dr. Wilson is well known in the industry. He was for several years manager of the Mark Strand in New York City, where in 1915 he pioneered in making special news pictures for the theatre with his famous "camera car and the Strand's own camera man."*

THE theatrical manager's eternal problem is how to attract patrons to the playhouse. We use every effort at our command and meet with more or less success as the case might be. The publicity departments of the various pictures corporations have been of vast benefit to the exhibitor. The press book with its advance, current, special and review copy, its advertising layouts, and its exploitation suggestions is a boon to the busy exhibitor, if he will take advantage of it.

But we cannot and must not rely entirely upon the press book. Every community has its individual interests and by being alert and in touch with what is going on, as well as future happenings, the exhibitor can make tie-ups at the psychological moment that will show results in the box office. It is always well to bear in mind that a new patron is an old patron in the making, so show him something that will bring him back again.

Study Community Conditions

Previous to the opening of the Strand Theatre, Miami Beach, I studied the community for about three weeks and laid out my publicity campaign, most, if not all, of which is "old stuff," so I will not dwell upon it here. One of the things we are doing here, however, is not, to the best of my knowledge, done elsewhere to any great extent—that is the photographing of events of interest to the local community.

It is a well-known fact that the news reels are among the subjects most enjoyed by theatre-goers. Local news events projected on the screen create a great deal of interest. Most people who know that they have been "shot" by the cameraman want to see how they look upon the screen and so do their friends. If a scene is photographed in the presence of a thousand onlookers, it is a safe bet that 90 per cent of these onlookers will want to see how it looks upon the screen and will come to the theatre where it is being shown. The idea is to convey to the onlookers the name of the theatre where the pictures will be projected.

Miami is a very fertile field for the photographing of events of local interest. Something happens almost every day and wherever something takes place, we endeavor to be on the job with our cameraman. To illustrate one day's work, I will enumerate the various events "covered" on a Sunday.

Selecting Screen Subjects

We commenced work at 1 P. M., when we went to Lummus Park, located directly opposite the Strand Theatre. Here we photographed hundreds of children at play on swings and other amusement contraptions. On the beach we photographed bathers and onlookers. Next we went to the Roman Pools, where a tournament of water sports of all descriptions was in progress. Over two thousand people surrounded the pools. We took pictures of the crowds as well as many of the events. We then went up on the piazza and "shot" groups of people at tables enoying refreshments as they watched the tournament. Next we went to the fashionable Deauville Casino, photographing the bathers and hundreds of guests. Here we also took pictures of Lieut. Francis W. Sutherland and his Seventh Regiment band, a very popular musical organization here.

I learned through the newspapers that the owners of Normandy Beach were to serve a barbecue and entertain prospective real estate buyers with a jazz orchestra, so we left the Deauville Casino and hastened to Normandy Beach. Here we found hundreds of people seated on benches in front of the administration building on the porch of which the jazz band was playing. We first took pictures of the building and the band after which we placed our camera on the porch and took a panoramic picture of the entire assemblage. We take good care that everyone who sees us "shooting" are made to know where the pictures are to be shown. On the side of our car we carry a big sign reading: "These pictures will be shown at the Strand Theatre, Miami Beach," and a banner with the same copy is placed on the tripod.

I have been much interested in the re-

(*Continued on next page*)

Equipment

Our Best

By P. M. ABBOTT

WE have always striven to present to our readers articles and other editorial matter well worth while. Something different and of real value in operating and equiping motion picture theatres. This each week.

But issued as a special supplement to our next Saturday's edition dated June 12th, our efforts are climaxed in the spring edition of Theatre Building and Equipment BUYERS GUIDE. This book will be found the most interesting and useful publication that has ever been compiled for the motion picture industry.

Eight pages of full color reproductions of sketches for "atmospheric theatres." Eight pages of ideas for that *different* theatre which every progressive exhibitor plans to build. More—John Eberson, noted theatre architect, has written a lengthy article on "atmospheric theatres" that is full of valuable tips on present and future designs for theatres.

FURTHERMORE, BUYERS GUIDE will have a cord attached for hanging up in some convenient place. Every recipient will want to save this book for reference. For it will contain complete cross indexed listings of sources of purchase for all kinds of equipment and supplies.

These listings, which have been compiled with painestaking care, will be most opportune in as much as a majority of exhibitors are, at this season, planning to renovate or remodel their theatre. Besides having available references for purchasing the more important equipment it will be found a great convenience to know where to turn to buy small odds and ends.

Watch for your copy. You will agree with us that we have more than published a valuable book—we have set a high water mark for trade publications.

Starts Drive to Chase Theatre "Pests"

Annoyance from Loud Talking Being Cured by Program Campaign

AN attack on the theatre "pests" who, to the annoyance of their fellow spectators at picture shows, carry on a rapid-fire conversation, read titles aloud, kick seats, husk peanuts and otherwise occupy themselves with pursuits distracting to the general audience, has been started by Manager Walter Davis of the Metropolitan Theatre, Winnipeg, Manitoba.

Davis is making appreciable progress in ridding the Metropolitan of the bad manners which characterize many picture theatre audiences by means of a simple campaign carried on in the house program in which he has inserted the following invitation:

"What Movie Patrons Call a Pest—Talkers, coughers, gum chewers, foot tappers, seat kickers, peanut huskers and those who read the moving picture titles out loud.

"The above happens in the best-regulated houses and any time you should be annoyed please call the usher's attention."

Rousing Welcome Home for Mellie in Portland

Never before have such vast crowds welcomed either famous visitor or returning son as turned out to welcome Mellie and "Gran" Dunham to their native state of Maine the past week. Mellie is completing a 22-weeks tour as a fiddler.

All Portland turned out to welcome Mellie at the depot. Business practically suspended. Leading stores held receptions, so their customers could greet him and pages of advertising were devoted to the exact time and place, daily, where Mellie would be on hand to greet folks. His home town of Norway ran two special trains to Portland to carry the crowds who wanted to be on hand. When his train pulled in, the governor, mayor, and city officials of Portland, headed by several bands, were on hand. He closed his tour Saturday night at Keith's Theatre, Portland.

Musical Stock Supplants Vaudeville at Forsyth

Musical stock will supplant Keith vaudeville in the Forsyth, Atlanta, for the Summer. The new policy goes into effect on June 7, when Don Lanning, with his company, will open a Summer engagement in musical comedy. Lanning himself is the star, Rita Thomasina is the prima donna, and Ruth Lester is the ingenue.

The initial offering of the Don Lanning Musical Comedy Company will be, "No Other Girl."

Orpheum in Duluth Will Become Stock House

The Orpheum Theatre at Duluth, operated by the Blackmore Brothers, will discontinue its photoplay policy, beginning June 1, and will be taken over by a stock company. The Blackmore brothers control the Capitol and Diamond theatres of Duluth and the New State of West Duluth.

The MANAGER'S OFFICE

BOYD MARTIN, formerly dramatic editor of The Courier-Journal and instructor in dramatics at the University of Louisville, has been appointed manager of the Strand Theatre in Louisville. Martin also is to be the general press representative for the Fourth Avenue Amusement Company, which operates the Strand, Alamo, Walnut, Rex and several suburban theatres.

CARL MAHNE, formerly associated with various theatrical enterprises in Everett, Wash., last week assumed the management of Hamrick's Egyptian Theatre in Seattle and will also be associated with the management of Hamrick's Uptown Theatre, a new neighborhood house scheduled to open within the next few weeks.

J. N. KENNEDY, who has been Assistant Manager at the West Coast Company's the Granada in Wilmington, is now manager of the Capitol and the Art Theatres, West Coast houses at Rodondo, California.

HARRY K. WAREHAM is now managing the Rialto Theatre, Colorado Springs. He was formerly assistant manager of the Chicago Theatre, Chicago. He succeeded Gerald B. Argust as manager of the Rialto.

H. D. CHEERY has succeeded Joe La Rose as manager of the Embassy Theatre in Baltimore. Cheery was for some time connected with the Nixon-Nirdlinger interests in Philadelphia.

Charleston Contest Big Card at Rialto, Butte

All of the past week theatre fans have been crowding to the Rialto Theatre, Butte, to glimpse the high steppers who are top notchers in the "Charleston." A contest was on, with big money prizes to the winners. It began with a series of contests gradually eliminating the number by popular vote of the house until the winners of the various entrants became eligible to compete for the championship prize. Interest was at a tense pitch all of the time and finally it became a tie, with two girls being declared winners and both are to eventually try out for the big finale prize.

Playing Vaudeville Acts at Suburban Theatre

The Ashland Theatre, a Kansas City suburban house, has gone from one extreme to the other. Until recently the theatre did not advertise outside its own lobby and the program consisted of pictures only, at 5 and 10 cents. Then the management adopted small newspaper advertising and some vaudeville. This week the theatre is carrying extensive newspaper advertising, five acts of vaudeville—and a liberal story, gratis, in daily newspapers.

600-Seat House Shows Vaudeville

J. Spadaro, owner of the Shadowland, in Ellenville, N. Y., is now running vaudeville one day a week, and declares that the venture is proving a paying one. He has a 600-seat house.

Building Business With a Local News Reel

(*Continued from preceding page*)

sults and am happy to state that they have been very gratifying indeed. I have further satisfied myself that the taking of local motion pictures has created much interest. Standing in the lobby of the theatre I hear patrons ask the ticket seller such questions as, "Do you show the pictures that were taken at Deauville last Sunday, tonight?" or "What time will they show the pictures that were taken at the Miami Beach Golf Club last Thursday?"

The cost of taking local events is trifling compared with the results it brings. Much has been said and written about "atmosphere" in the lobby and theatre and some managers spend enormous sums of money in dressing up the lobby and interior of the theatre as well as costuming ushers and other attaches. This, of course, is all very nice, but after all, the patrons have come to the theatre to see this, whereas you bring patrons to the theatre, who perhaps were never there before, by going after them with the motion picture camera. I believe in getting the crowd to the theatre and after getting them there giving them a good show on the screen and stage, if you have one.

And now, how expensive is this stunt? Can the average exhibitor afford to do it? Most emphatically, yes. Here we employ a cameraman. He has his own camera and outfit and charges according to the footage used. We use on an average of 400 feet at a weekly cost of $100. This is cheap, I admit, but even if the cost were 50 per cent. more, how can anyone get better advertising for this amount? While I consider what we are paying as very reasonable, I believe that the cost can be brought down still further by the theatre owning its own camera, buying its own raw film and paying for the laboratory work.

Special Matinee Rate Saturdays

Manager Tom Daley of the Tivoli, large downtown Toronto theatre, has adopted a special matinee rate to meet the increased competition of outdoor sports and touring on Saturdays. For the warm weather, any seat in the whole theatre, from noon until 5 P. M. on Saturday, now sells for 25 cents. The admission scale for all other times remains as before.

Daily Change Policy at Gayety

The Gayety Theatre, former burlesque house in Kansas City, which changed its policy recently to feature picture presentation, again has amended its policy. A daily change of pictures now is in force at the theatre, which is charging 10 and 15 cents admission.

Cut Prices at Baltimore Embassy

Prices at the Embassy Theatre have been reduced for the Summer months to equal those charged at other first run moving picture theatres in Baltimore. They are matinees, 35 cents; nights, 35 and 50 cents. Heretofore the top price for admission has been 75 cents.

Stillman Opens Season of Revivals

Special Engagement of Six Weeks Starts at Cleveland House

THE Stillman Theatre, Cleveland, this week started a proposed engagement of six weeks, devoted to revivals of outstanding screen successes of the near and distant past. The engagement is being sponsored by the Cleveland Plain Dealer through its photoplay editor, W. Ward Marsh, and is the third engagement of its kind.

The revival season was first tried at the Stillman four years ago during the Summer months and proved a success. The following year it was repeated, but not with the success that crowned the preceding engagement.

The season was opened Monday with a showing of ''The Unholy Three.'' Pictures announced for the first two weeks of the engagement are: ''The White Sister,'' ''The Woman of Paris,'' ''The Prisoner of Zenda,'' ''Smilin' Thru,'' ''Robin Hood,'' ''The Sea Hawk,'' ''Peter Ibbetson,'' ''Classified,'' ''Scaramouche,'' ''Three Musketeers,'' and ''Orphans of the Storm.''

There will be a change of pictures daily and the showings are continuous from noon until late in the evening. The orchestra of the Stillman has disbanded for the Summer, and music for the revivals is furnished by the organ.

Aaronson's Commanders and Publix Show at Shea's

Stage presentations at the Shea's Buffalo Theatre, Buffalo, last week featured Irving Aaronson's Commanders, in a jazz program of bright and lively tone, and the Publix unit show ''Southern Memories,'' the latter produced by Paul Oscard.

Extra stage features are being offered weekly at the Buffalo, the previous program supplementing the Publix show, ''The Bridal Veil,'' with Harry Carroll's Revue. The feature picture was ''The Devil's Circus.''

Eddie Dowling Star of Show at Stanley Last Week

Eddie Dowling, offering a repertoire of his song hits, was the featured stage attraction on an elaborate bill presented last week at the Stanley in Philadelphia. His appearance was billed as the first appearance of the comedian in a motion picture theatre. Elizabeth Brown and Sedano, in a group of modern and classical dances, were the other stage attraction offered. The main feature of the bill was ''Beverly of Graustark,'' starring Marion Davies.

Yerke's Orchestra at Grand

Harry A. Yerke's Flotilla Orchestra, exponents of classical syncopation, was an added attraction offered at the Grand Theatre, Pittsburgh, last week, when ''The Wilderness Woman'' held the screen as the main feature of the program.

ATMOSPHERIC PRESENTATION

Prologue staged for "My Old Kentucky Home" (Associated Exhibitors), at the Trivoli Theatre, Chattanooga, is shown above. Novel lighting, using green highlights on trees and fence, amber in the window and moon transparencies in the drop and blue and green on the singer were notable features of the number.

"Fountain of Gold" with "Wet Paint" at Missouri

John Murray Anderson's Publix act, ''The Fountain of Gold,'' was the stage attraction at the Missouri Theatre, St. Louis, Mo., the week of May 15.

Charles Previn offered ''Die Fiedermaus'' as his overture. Mme. Pelta sang ''One Fine Day'' from Mme. Butterfly, and gave some of the finest moments of the entire bill.

The screen attraction was ''Wet Paint.'' It was the world's premier of the picture, the management announced.

Presentations at Rialto and Strand, Omaha

The two leading presentations houses in Omaha last week offered popular attractions. The Rialto had Sissle and Blake, authors and stars of ''Shuffle Along'' and other colored musical productions, in conjunction with ''The Rainmaker'' on the screen.

At the Strand, where ''Wet Paint'' was the screen attraction, the stage feature was the appearance of the South Omaha High School band of 55 pieces, which commanded considerable local interest.

Brox Sisters in Second Week at Grand Central

The Brox Sisters and Gene Rodemich's Orchestra divided honors at the Grand Central Theatre, St. Louis, Mo., the week of May 15.

''Castles in Spain'' was toned up by a duet, ''Then You'll Know Spring Is Here.'' It had some local color to make it more attractive. Four chaps, bedecked in flower wreaths and Pullman towels put on a burlesque of the Spring Dance.

The Brox Sisters continued to please with their harmony singing and their success added a week to their original run. The chief screen attraction was, ''Old Loves and New.''

Screen Tests Made on Stage of Metropolitan, Boston

In conjunction with the showing of ''Fascinating Youth'' on the screen and the John Murray Anderson revue, ''Fascinating Youth,'' as a stage attraction, the Metropolitan Theatre, Boston, last week held a series of screen tests of aspirants to studio careers. The entire bill duplicated the program offered a few weeks ago at the Rivoli in New York.

"Venus" Shows on Bill with "The Bat" at Newman

''Venus in Greenwich Village,'' the Publix unit show featuring Fay Lanphier, was the presentation offered with ''The Bat'' at the Newman in Kansas City last week.

The glittering array of costumes, displayed on girls of sufficient beauty to compete with the ''American Venus'' herself, proved a popular offering and won the applause of the Newman patrons.

In Colorado Presentation

The presentation staged with ''The Volga Boatman'' at the Colorado Theatre, Denver, last week featured Stafford and Louise, ''international personalities from musical comedy,'' with Shea Vincent at the piano. Scheuerman's Colorado Orchestra appeared on the stage as usual.

Offer Bathing Suit Style Show

A bathing beach revue, featuring a bathing suit style show in which seven ''live beauties direct from Miami and Palm Beach and augmented by fifteen live Detroit beauties,'' participated, was the stage feature at the Broadway Strand, Detroit, last week. ''The Beautiful Cheat'' was the screen attraction.

COSTUMES FOR HIRE PRODUCTIONS EXPLOITATIONS PRESENTATIONS BROOKS 1437 Broadway Tel. 5580 Pen.

Camera Tricks Cut Production Cost

Once a Stepchild, Trick Photography Now Strongly Recognized by Farsighted Producers; Dean Tells How It's Done

By Carl Louis Gregory, F. R. P. S., Dean, New York Institute of Photography

(Paper presented before the Society of Motion Picture Engineers.)

THE movies, our perennially infant industry, is no longer so infantile. Many of its first pullings have already been engulfed in the oblivion of forgotten things.

Trick photography was much employed in the production of the first French films. These were extensively "duped" in this country to feed the maw of the first nickelodeons and store shows that have almost passed from memory. The first efforts of the various producers allied under the banner of the Patents Company made many similar films, some of which attained considerable popularity. "Dreams of a Welch Rarebit Fiend," "A Trip to Mars," "Alice in Wonderland," "Princess Nicotine," "The Yarn of the Nancy Bell," "The Absent Minded Professor," and "The Star of Bethlehem" are names of some of these old trick films made in America that may recall ancient history in the minds of some of my older listeners.

Referring to the Past

All of the productions named except the "Star of Bethlehem" were frankly trick pictures in which fantastic scenes contrary to the laws of nature were shown to obtain humorous and mystifying effects. "Dreams of a Welch Rarebit Fiend" was directed and photographed by Ed Porter; "Princess Nicotine" by Albert E. Smith, and the others were photographed by me for the Edison and Thanhouser companies, so that I feel qualified to refer to the dim but not so distant past.

Unlike the frankly fantastic subjects, "The Star of Bethlehem" was the "Ben Hur" of its day, when a thousand dollars spent on a production was more of an event than a million is at present. It was a conception of the birth of the Christ Child, and although its scenes were laid in Palestine and Egypt the story was produced entirely in New York City and New Rochelle with only a few interiors set up in an old skating rink. The Wise Men of the East tended their flocks of sheep on the mall in Central Park and a piece of black cardboard masked out the tall buildings on 59th Street in the background and the Star of Bethlehem was later double exposed into the masked out sky by means of a spotlight photographed through a copper wire screen to give the shimmering rays which are shown in the conventional paintings which have been made to represent this sacred history. The massive walls of Fort Schyuler furnished the walls of the City of Jerusalem and the Wise Men followed the Star on the backs of camels in the Bronx zoo. Photographs of the pyramids were double exposed above a location on a sandy beach for the sojourn in Egypt and the pillared portico of a rich patent medicine manufacturer's home served as the architecture of the Roman Court.

One incident in the filming of this picture clings in my mind and it is so good that I am sure you will pardon the slight digression. The director was very earnest in his work but often indulged in profanity. We were staging a very solemn and impressive scene and one of the leading actors seemed to have difficulty in registering the emotions required by the occasion. Finally the director lost patience and burst out at the actor, "Gee dash it to Aitch, Bill, can't you put more reverence into it?"

Nearly seven hundred prints from the original and two dupe negatives which had to be made to supply the demand were sold and some of the prints are still listed by educational exchanges. Orders were still coming in when the negatives were destroyed in a disastrous studio fire.

Waned, Then Waxed Strong

Since the days of these crude pictures trick photography has waned and then waxed strong again. For a long time it was the stepchild of the legitimate producers. The comedy producers, however, have always regarded it as one of their strongest allies. It is, in fact, mainly due to the patient research of serious workers on the slap-stick lots that the credit for the present perfection of trick effects is largely due.

Far sighted producers have awakened to the money savings that may be effected by the use of trick photography and now all the larger companies retain the services of high salaried experts who are specialists in the business of artistic photographic trickery.

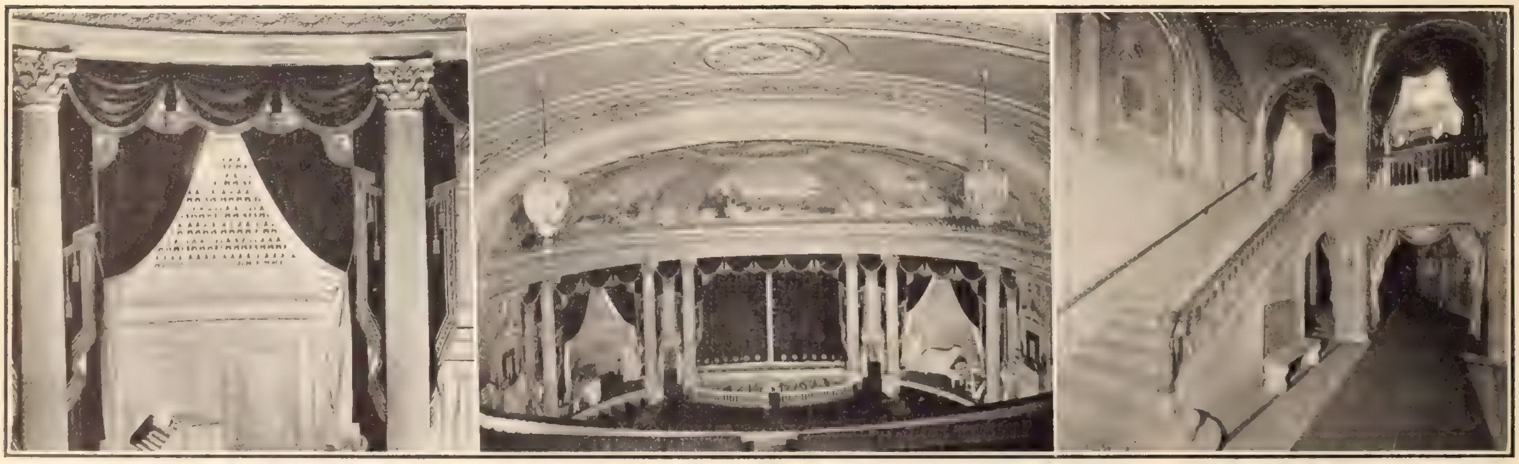
A Trick Profession

Trick photography is a trick profession. It requires the arts of a trained magician with the added requirement that the spectator shall not even suspect that he is being deluded. Magicians must be familiar with psychology, with intricate mechanics, with physics, with art, with myriads of complicated details that must be made to dovetail to the fraction of a second. The craft of the ciné trick photographer is just as exacting and calls for an even wider application of special and practical knowledge.

It is not my intention to give in this paper any detailed explanation of trick photography. The subject is far too broad to be covered, even in a large volume. Every piece of trick photography is a separate problem and, just as the combination of the alphabet are practically infinite, so are the various combinations that may be arranged in doing work of this character.

Trick photography in cinematography is an analysis of motion in two or more directions. Simple ciné analysis of motion is the series of frames or pictures the successive units of which represent phases of action at intervals of one-sixteenth of a second. Most of ciné tricks require that two or more of these analyses be synchronized on one film and at the same time matched or blended with one another so that the line of demarcation between the two or more combinations be imperceptible to the eye even after the image is enlarged several thousand times on the theatre screen.

(*Continued on page* 2710)



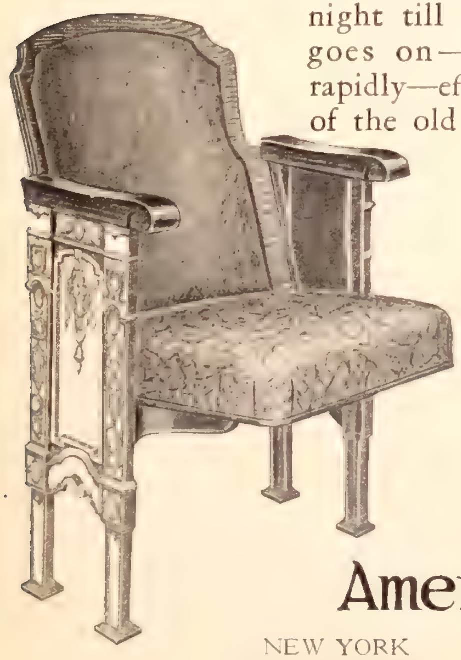
Three views of A. H. Blank's Capitol Theatre, Davenport, Iowa. Note the unusual arrangement of the side prosceniums which house an organ on one side and a grand piano on the other. The centre photograph shows this arrangement while on the left is a close-up of the organ. A view of the marble stairway is shown at the right.

HEADLINERS

The Midnight Matinee

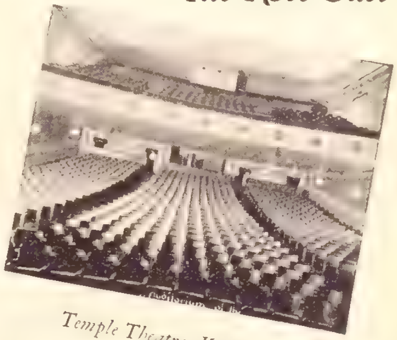
Watch your Theatre grow young again between Midnight and Morning —

How long will the house be closed for reseating? A natural question! Not a day if you want to keep it open. Reseating and performances are continuous. They follow each other without interference. When the curtain comes down and the house empties at night, installation mechanics "ring up" on the night's program of putting in new seats. From midnight till morning the work goes on—methodically—rapidly—efficiently. A section of the old chairs comes out. The electric drills begin to hum. A section of new seats goes in. The work is timed—perfectly—to allow for the house being put in perfect order for the next regular performance. Between midnight and morning the old theatre gradually takes on the appearance of a new playhouse. Comfort and beauty grow like a flower from within, spreading from pit to gallery with each night's work and in the end *—new seating throughout—not a night lost or a single patron turned away.*



The Roll Call

Riviera Theatre, Chicago



Temple Theatre, Kane, Pa.

American Seating Company

NEW YORK
113 W. 40th Street

CHICAGO
10 E. Jackson Blvd

BOSTON
77-D Canal Street

PHILADELPHIA
1211-L Chestnut Street

The modern factory built by Brenkert Light Projection Company at Saint Aubin Avenue and Grand Boulevard in Detroit's most favorable manufacturing section. Here Brenkert Projectors and Lighting Devices are engineered and manufactured complete under efficient methods.

National Theatres Corp. Announces Two New Topeka Houses

TWO new theatres will be opened in Topeka, Kansas, this Fall, according to word received from the National Theatres Corp., of Topeka. The Jayhawk is now nearing completion and plans are being made for its opening on August 1st. The Jayhawk will have the largest seating capacity of any theatre in Topeka, having 1,800 seats, or about 300 more than the new Grand Theatre, Topeka's present largest theatre. The balcony of the new theatre will seat about the same number as that of the Grand, but the lower floor will be larger. The seats are now being made for the Jayhawk and are of special design.

The building is all structural steel and the floors are reinforced concrete. The entire building is protected by a sprinkling system. A cooling system, said to have cost $50,000, is now being installed.

The structure was planned by Boller Bros., architects, of Kansas City. The stage is large enough for any attraction, so that the theatre may be used for vaudeville or legitimate attractions. Modern dressing rooms are provided beneath the stage.

De Luxe motion picture presentations are being planned for the Jayhawk. The new theatre will be operated by the Jayhawk Theatre Co., which includes Garfield L. Hooper and Maurice W. Jencks, who also own and operate the new Grand, Orpheum and Isis Theatres in Topeka. The Jayhawk, according to the plans will be one of the most up-to-date, modern and luxurious theatres in the Middle West.

Work on the rebuilding of the Novelty Theatre will begin June 1st. It will be re-opened in the Fall with a seating capacity of 1.600. The new building will be 130x130 feet and will have shop accommodations on the Eighth Street front. The theatre plans for the Novelty Theatre are in the hands of Boller Bros., of Kansas City and Los Angeles. Boller Bros. are the architects who also had charge of the remodelling of the Grand Theatre and the erection of the new Jayhawk. The present management of the theatre will be continued. L. M. Crawford, Roy Crawford, Garfield Hooper and Maurice Jencks are on the board of directors. The latter two also own and operate the new Grand, Orpheum and Isis Theatres and will operate the new Jayhawk.

The Novelty Theatre has been Topeka's vaudeville house for several years, and doubling the seating capacity will mean bigger and better vaudeville for Topeka.

The new Grand Theatre, which opened last year, seats 1,600 and is now being used for all road show attractions and road show pictures. The new Jayhawk, with a seating capacity of 1,800, will furnish Topeka with de luxe motion picture presentations. The new Novelty with 1,600 seats, will supply the vaudeville attractions. The Orpheum and Isis Theatres, with nearly 1,000 seats each, are motion picture houses. Both were remodeled and new seats installed last Summer.

The new Jayhawk and Novelty will be modern throughout, with the latest and modern cooling systems, rest rooms, decorations, etc.

Propose Theatre for Hillside, N. J.

Growth of the West End section in Hillside, N. J., is reflected in the proposed erection of a new motion picture theatre at Long and Liberty Avenues. Plans are now in the hands of an architect.

This project is the result of the banding together of a number of residents, in what is known as the West Hillside Improvement Association.

Gilmore Leases New Site at Salisbury, Kans.

SALISBURY, Mo., according to report, is to have a new modern motion picture theatre in the near future. A. Emmerich will erect a new building 35x90 on West Second Street, which will be leased by L. R. Gilmore of Kansas City. The building is to be ready for occupancy by September first.

The new building will have a frontage of 25 feet on Second Street, and the front part 25 feet deep will be used for the lobby. From this point the building will be 35 feet wide, with a depth of 90 feet.

The full plans and details have not been decided on, but as soon as they are completed, the contract will be let.

The work of wrecking the old buildings will start as soon as they are vacated.

Mr. Gilmore is a son-in-law of Mr. and Mrs. Russell Horton. He has had experience in the motion picture business and expects to give Salisbury a first class movie.

Start Work on Loew's New Syracuse Theatre

A FORCE of 20 men is busy on the property recently purchased by Loew's, Inc., at South Salina and West Jefferson Streets, Syracuse, N. Y., for a large theatre and office building, taking soundings of the soil to determine how deep foundations must be to support the building.

According to report, work of razing the present buildings, chief of which are the Jefferson hotel and building at West Jefferson and South Clinton Streets, will be started July 1.

Interstate Amus. Co. Plan Little Rock House

Concluding successful negotiations which are now in progress, the Interstate Amusement Company of Dallas, Tex., plan to build a theatre in Little Rock, Ark., within the next year, according to a recent report.

Erection of this house would be a part of the general expansion program of the Interstate Company, it is said. This concern already operates motion picture and vaudeville theatres in eight Southern and Southwest cities, and at present is building a new house at Birmingham, Ala.

The Majestic Theatre, Little Rock, is also a part of the Interstate chain.

B. & K. Introduce Movable Stage in Chicago

ANOTHER magnificent theatre was added to the Balaban & Katz circuit this week with the opening of the Oriental on Randolph Street in the heart of the Chicago loop rialto. The architecture and decorations, as well as the name, are Oriental and the only word to describe it is "gorgeous." All the colors of the Orient, jewels, carving and handiwork of marvelous design, greet the eye at every turn, and statues gleaming in gold and silver leaf embossing strike the spectator with their magnificence. The movable stage, the first seen in Chicago, was of interest to first nighters.

The little more

The feature picture, the musical accompaniment, the supplementary attractions on the program—are of course of utmost box office importance.

But it's the little more that makes your theatre different—photographic quality on the screen, for example. When the picture is printed on Eastman Positive Film the photography of the negative is saved for your patrons to enjoy. And that's of importance at the box office, too.

Prints on Eastman have the black-lettered identification "Eastman" and "Kodak" in the transparent margin. Look for it.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Projection

Optics, Electricity, Practical Ideas & advice

Inquiries and Comments

A Problem in Economics

A KENTUCKY exhibitor sends us the following:

"Gentlemen: After reading your reply to Mr. Bolduc (about two months ago—Ed.) I have decided to come to you with my problems for your kind and helpful service. I am enclosing a self-addressed envelope with the request that you answer my inquiries direct or if you do not care to do this, I will ask you not to mention my name in your reply.

The big problem with me is fire insurance. The companies underwriting this class of risk absolutely will not consider the risk on a picture show unless it is in a brick or stone building because of the heavy losses they have sustained in this section of the country in this line of business.

I have never, personally, had a fire and can give good recommendations if you could find an agent who could handle my property.

Poor Equipment

I have very poor equipment which I have been slow in trying to improve for the reason mentioned above, however, I realize I am losing money every day to my opposition which is one mile to the West and two miles to the East of me.

This is a mining town of about 300 people with bigger camps on either side to draw from. If I were properly equipped my receipts would average about $12.50 per night. I am giving you this information so you will understand that I must operate on an economical basis.

I have a frame building, 22x56 feet, with a ceiling 8 feet on the sides and 12 feet in the center (note drawing on back)—(where is it?—Ed.) with home-made seats and benches. The machine room is only large enough for one machine and I am using a Power's type A, hand-driven machine, equipped with Mazda, prismatic condenser; objective lens, B. & L. front 5¼ in E. F. How can I improve the light on the screen? Which kind of light do you think would give me the best results, carbon or Mazda? I am using a Mazda regulator—is there a better one?

As to the projectors, which make do you think the best—Power's or Simplex? What would you suggest as to the best method of ventilating my building?

I now have two Simplex machines in view at ——, Ohio. They are carbon lamps and I have never used a carbon outfit. What do you think of buying second-hand equipment? Do you think the machines are worth $300 each for my use?

Can you furnish me with plans gratis for a theatre building, 25x70x20 ft., with balcony, projector room big enough for two units, ticket office, and stage for vaudeville? I now have a glass bead screen. Are they rated the best?

A friend of mine bought the following equipment practically new last year for $700: Two Simplex machines, complete with carbon lamps, 200 good seats, and a silver screen. I would locate a bargain like this.

I have been trying to buy an incandescent lamphouse, motor and speed control for my outfit, and the exchanges want over $300 to make the change. Do you think it worth the money?

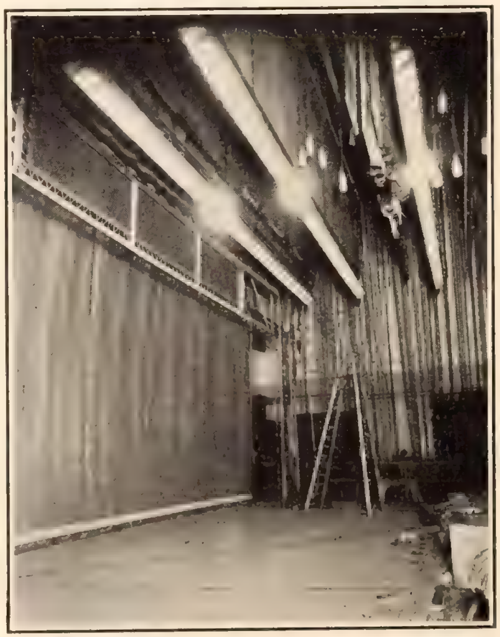
I want to thank you in advance for any information you may give me along the above lines and hope to hear from you by return mail, so I am figuring on either building and buying better second-hand equipment or repairing the outfit I now have, but I am particularly interested in buying some good second-hand seats.

As to Insurance

Well, Friend Kentucky, there is not much you have overlooked in the line of information and to answer your questions fully would mean writing a general treatise on the operation and equipping of motion picture theatres in general, so we will have to be brief and to the point in our answers.

Concerning the matter of insurance, it is quite clear that you have applied for it and have been turned down, so if we were in your position we would be rather hesitant about forcing the matter by hunting for a company who would insure you since it is obvious that you are a poor risk and so that if a company did insure they would probably gamble utterly on your not having a fire and would undoubtedly insert a clause or two in the policy whereby they could crawl out in case of a serious fire.

As for giving good recommendations, the very best recommendation you could give any company would be up-to-date equipment and sound building construction—*plus intelligent management.*



Forty drops make up part of the complete stage equipment of Loew's State Theatre, New Orleans, La.

Economy Versus Equipment

You admit that you have very poor equipment and could undoubtedly increase your revenue if you improved upon it, but give as an excuse, the fact that your maximum gross receipts would be about $12.50 per night under the most favorable conditions.

That is not a very large gross income, to be sure, but you must have realized when you started in business that *some kind of equipment,* at least, would be absolutely necessary and the fact that you were willing to go ahead on that basis was proof enough that, in your own mind, you believed the proposition would pay.

I am very much afraid that your kind of economy is the worst possible kind of economy for, by your own admission, it is acting as a pair of pincers about your neck and actually hampering you from obtaining more patronage. Good equipment, more business—more business, better equipment, etc. That is the cycle in practically every line, without exception.

Improving the Screen Illumination

You ask—"How can I improve my screen illumination?" That is a very simple question to answer, in your case. The first thing to do is to throw away the incandescent lamp equipment you now have and which we are sure you are not using correctly. Replace it with a Power's Incandescent lamp-house which you spoke of buying.

Then equip that lamp-house with a Bausch & Lomb parabolic condenser; make sure you are using a No. 2-5¼ in. E. F. objective lens so as not to waste any light; throw away the glass-beaded screen you now have and which was never intended for your theatre, replacing it with a metallic surfaced screen which will confine most of your screen light within the narrow angle your theatre seats subtend.

And above all, become thoroughly acquainted with the instructions for using the Power's lamp-house so you will operate it in an efficient manner, thereby saving yourself money in the way of lower power bills and lamp renewals.

(*Continued on page* 2710)

Large House for Rockford, Ill.

President of Piano Co. Announces Plans; Work To Start About June 1

NORTH MAIN STREET is to have the largest theatre in Rockford, Ill., with stores and apartments incorporated within the same building, to be located between Peach Street and Park Avenue on the west side of the street, at a cost of $700,000, according to Willard N. Van Matre, Jr., president of the Schumann Piano Company.

Work on the new structure will begin as soon after June 1 as three buildings now occupying the site in the 300 block on North Main Street are razed or moved. Options taken on the property by Mr. Van Matre's syndicate were taken up and all plans completed.

Specifications call for construction of a theatre seating 2,650 persons, which will make it the largest auditorium in Rockford, arranged with a main floor and large balcony with ample stage proportions capable of housing legitimate stage attractions. Vaudeville will probably be on the boards when the theatre is not being used for motion pictures.

On the main floor, five stores fronting on Main Street are planned, in the center of which will be the theatre entrance and foyer. The second and third floor space not used for the theatre proper will be given over to apartments, six of these being on the second floor and the remainder on the third floor.

The building will be of stone, brick and tile, three stories in height and covering a ground space of 148 feet on North Main Street and 156 in depth.

Whether the new enterprise will be leased by outside theatrical interests and operated as a combination vaudeville and picture house, with a road attraction playing at intervals, or whether Mr. Van Matre and his associates will operate it themselves as a movie-vaudeville theatre, are details not yet announced by the builders.

Mr. Van Matre, T. M. Ellis, Jr., of Beloit and James Hurt are major stockholders in a chain of theatres operating in Illinois and Wisconsin cities at the present time. The Orpheum of this city is one of their houses and it is possible that the new playhouse will be added to the chain. They recently sold a theatre in Beloit.

MINUSA
De Luxe Special

A Piece of Advice

Don't stifle the advantages of a good film by showing it on a mis-fit screen.

Films cost money, and you want to get out of them all the splendor and lavish details that went into them.

Install a
Minusa DeLuxe Special
and get
Reproduction at its Best.

MINUSA CINÉ SCREEN CO.
Bomont at Morgan *St. Louis, Mo.*

THE IMPROVED BUTTER-KIST

Makes $5,000 Yearly on Butter-Kist

Motion picture houses all over the country are looking to Butter-Kist to add to their profits. Not only does the machine coax additional money out of the crowds who come to the show, but its continual light, motion and aroma attract the attention of the passersby who probably had no thought of stopping.

As to the profits which Butter-Kist equipment can earn for you, the experience of Fred Salvione, of Amsterdam, N. Y., is a good example.

This is because, first of all, the Butter-Kist machine is built for the sole purpose of ATTRACTING TRADE. And, second, because the owner keeps 65 cents out of every dollar he takes in for Butter-Kist pop-corn.

Mr. Salvione only purchased his first Butter-Kist machine after considerable solicitation, but his business grew so rapidly that he bought a second one which he presented to his daughters, who divide the profits from it.

According to Mr. Salvione's signed statement, the Butter-Kist proposition is the "best paying proposition in the whole United States and makes more than $5,000 a year" for him.

The newest Butter-Kist equipment, illustrated above, is designed to make even greater earnings—first, because it is PORTABLE—it goes where the crowds are: second, because in addition to pop-corn it toasts, displays and sells peanuts, displays and sells candy mints and chewing gum, and third, because it is the most outstanding achievement of the largest factory of its kind in the world and is built for the purpose of making SALES. It not only manufactures pop-corn, but, in addition, it SELLS its own product.

Don't you feel it well worth your while to at least investigate how Butter-Kist can make profits for you? Just find out—that's all we ask.

HOLCOMB & HOKE MFG. COMPANY
Indianapolis

COUPON

HOLCOMB & HOKE MFG. CO.,
3314 Van Buren Street,
Indianapolis, Indiana.

Please send your plan for analyzing the profit-making possibilities of my particular location.

Name ....

Address ....

Town and State ....

A Real Idea!

Our Sign appears to be absolutely new
A Bank President

Equipping this bank sign with Reco Color Hoods made it "like new." Make **your** sign a new one, at small cost.

Reco Color Hoods fit standard size bulbs. Six rich, non-fading colors. The color is in the glass. Superior to dipping and cheaper.

Makers also of Reco Flashers, Motors, Traffic Controls, Show Window Flashers, etc.

REYNOLDS ELECTRIC COMPANY
2628 W. Congress St., Chicago

Theatre Construction

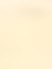
We are in a position to analyze any theatre proposition from every angle. If you contemplate building a theatre, get in touch with us before you arrange for plans and specifications; we can save you money, due to our special knowledge of theatre construction. We are prepared to analyze your proposition, prepare sketches, submit an estimated cost, prepare plans and specifications and supervise construction, so that the ultimate cost will not exceed the estimated. We will prepare you a statement showing the probable net returns on the investment and advise as to methods of finance. We can handle your proposition from inception to completion, turning the theatre over to you complete in every detail, ready to operate. Send us your proposition for analysis.

Our Motto is Efficiency with Economy

H. Robins Burroughs Co.
Engineers
70 East 45th St. New York City

The Fastest and Surest Method of Selling Tickets

Write for information on NEW Super Gold Seal Models



AUTOMATIC TICKET REGISTER CORPORATION
723 SEVENTH AVE NEW YORK

AUTOMATICKET SYSTEM USED WHEREVER TICKETS ARE SOLD

Trick Photography Cuts Production Cost

(Continued from page 2704)

In cases where the recording or taking interval of the combined components is the customary sixteen per second in each case, then the combination is not such a complicated problem as the written explanation makes it appear to be. It is very intricate, however, when the component members of the combination have to be taken at different rates of speed. In the "Lost World" there were many scenes where the taking of the action of the prehistoric monsters required weeks and months of exposures made at comparatively long and irregular intervals. These stop motion exposures had to be synchronized and combined with the action of human characters whose movements, photographed at regular speed, occurred in a few seconds so that the composite result appeared to be simultaneous action. Not only was it necessary to synchronize the action but it was also necessary to reverse the apparent size of the objects so that the monsters, which were in reality miniature figures, seemed to be gigantic in comparison to the human actors.

In the scenes showing the parting of the Red Sea in Cecil De Mille's "Ten Commandments" the action of the water was taken backward at a rate of several hundred exposures per second and synchronized with the action of the actors taken forward at the normal rate, while at the same time the relation in size was reversed and magnified.

Trick photography thus does two tremendously important things for the industry; it renders possible the use of scenes and effects hitherto impossible of presentation and reduces enormously the cost of building elaborate sets. It also seems safe to prophesy that in the near future it will also eliminate the necessity for many exterior locations; particularly those to distant points where time and transportation are a large factor in production expense.

(Continued next week)

Inquiries and Comments

(Continued from page 2708)

Value of Second-Hand Equipment

No, you cannot obtain from us free plans of a theatre drawn especially to meet your requirements. That is a service which we are not equipped to provide. You can, however, obtain all the necessary general information on small theatres by consulting back numbers of the NEWS and more specific information on the construction of small theatres by obtaining a copy of the June, 1925, issue of Architectural Forum, which number was devoted entirely to small theatre construction and contained numerous plans and photographs of this class of structure. Address Mr. P. M. Hoober, Architectural Forum, No. 383 Madison Ave., New York City; price $2.00. If you are contemplating building it would be worth your while to have this book.

Concerning the respective merits of Powers and Simplex projectors, why, you could flip a nickel and whichever way it came you could rest assured of satisfactory operation.

As to whether or not we think $300 is a fair price for a second-hand projector, that is entirely beyond us—not seeing the outfit. Why not buy *one brand new* outfit *complete* and let that suffice until you are in a position to match it with another? That would be the best bet of all, and would involve no doubts as to value received. One good projector is certainly better than two poor ones and that would help obtain that additional revenue to more quickly buy the second. You would then lay a good foundation for future progress and at the same time provide your own fire insurance since after all *good* equipment, *intelligently* handled, is one of the best kind of fire insurance obtainable.

The thing all boils down to this: In order to obtain and hold patronage, you must have good equipment. In order to make a profit you must operate efficiently, and in order to operate efficiently, you must have—good equipment.

The most palatial theatre in the world will not produce a cent of revenue if it does not possess the necessary apparatus for projecting to the screen a first-class picture.

And that, after all, is the thing you are supposed to be selling—a first-class picture.

It costs money? Sure, you have to invest a certain amount of money in order to attract brothers and sisters to the dollars you already have. That's business.

Kansas Blue Law Thwarter Plans Third Theatre

JOHN W. TACKETT, who won wide recognition when he thwarted the blue laws of Kansas by building a theatre for Sunday shows just across the state line in Oklahoma, is planning a third theatre for Coffeyville, Kans. The new house will be known as the Tackett Grand and will seat 1,800 persons. A modern cooling system is to be installed in the theatre, which will be completed by September 1. The house will be of brick, steel and concrete. His Sunday policy of admitting one family for 25 cents—sometimes including the man, wife and ten children—has won him fame in the Kansas City territory.

REACH THE THEATRE BY MAIL THRU OUR UP-TO-DATE MAILING LIST SERVICE
18138 U. S. THEATRES SHOWING PICTURES

Under 250 seats, 30%; under 500, 70%: under 800, 85%: over 800, 15%.
The most economical method of reaching theatres is our ADDRESSING SERVICE. $4.00 PER M UP. Lists if desired. 30 to 50% saved in postage, etc., through elimination of dead and duplicate theatres usually listed. Lists of Producers, Distributors and Supply Dealers.

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MOTION PICTURE DIRECTORY CO.
709 Sixth Ave. at 41st St. New York City
Phone, Pennsy. 7484-7485

WARNING

Any exhibitor showing the film productions **"Jesse James Under the Black Flag"** and **"Jesse James as the Outlaw"** without the express authority of E. L. Humphreys will be held accountable for infringement under the Federal copyright laws. All bookings for Minnesota are being made by L. H. Hooker. These are the only productions in which Jesse James Jr. appears. **$25 Reward** will be given for the apprehension and conviction of anyone having in his possession unlawfully any prints of the above productions, or attempting to exhibit same without authority

E. L. HUMPHREYS, 122 E. St., N.W. Miami

Will "Tell it to Marines" with Motion Pictures

THE Marine Barracks at Parris Island, just off the coast from Charleston, South Carolina, will soon have a large theatre for the entertainment of the marines. Heretofore, they have used only one machine and offered spasmodic performances, but with the new theatre in readiness and the increased amount of equipment including an additional Powers projector, G. E. high intensity lamps on both machines, one a 125-125 ampere Hertner Transverter, special projection lens and other booth equipment, there will be regular performances in the Barracks Theatre and the finest possible projection.

Coral Gables Theatre, Fla., Nearing Completion

From all reports, the Coral Gables Theatre, Coral Gables, Florida, is going to be one of the most pretentious buildings of its kind in a state where every architect and builder tries to outdo every other in creating a marvel of beauty.

C. M. Maxfield, builder, announces that work is being pushed as rapidly as practical and that the house will be ready for opening in the near future.

The full equipment of the Coral Gables Theatre was purchased through the Southern Theatre Equipment Company and M. V. Lomax, chief of the service department of that organization, left on Thursday night to look after installation of machines and other equipment.

Broadway Interested in Installation of Rialto's Cooling System

FOR the past two months or more one of the chief objects of public curiosity in the neighborhood of Broadway and Forty-second St., New York City, has been the scaffolding on the 42nd St. side of the Rialto Theatre, rising from the sidewalk level to the roof of the building. Illuminated signs showing Harold Lloyd hanging by his finger tips, just as he does from the roof of a Fifth Avenue bus, and of Gilda Gray dancing a South Sea Island hula-hula or siva-siva, have failed to entirely disguise the structure of two-by-fours or satisfy the curiosity of passersby as to what may be going on up on the Rialto roof. At last the Rialto press department has come to the rescue, and likewise to its own defense against daily questioning, with the announcement that a cooling system is being installed in the theatre and that the scaffolding is part of the temporary construction necessary to the installation by the Carrier Engineering Corporation.

Thus, the Rialto enters the Broadway battle royal of the artificially cooled motion picture theatres. The system now being installed by the Carrier Engineering Corp., which will be in operation about the first of June, is similar to that which proved successful during the hot days last Summer at the Rivoli Theatre at Broadway and 49th Street. This system reduces not only the temperature but the humidity as well. In the Rivoli Theatre the humidity is controlled automatically and the same conditions will prevail at the Rialto. The system operates not only in hot weather but the year around, maintaining an atmosphere of even temperature and condition. Incidentally, owing to its interior design and its present system of ventilation, the Rialto has presented a difficult cooling problem.

Birmingham's Ritz to Open During August

A date in August has been set by the Interstate Amusement Company for the opening of the Ritz Theatre being built in Birmingham. Full booth equipment and Minusa DeLuxe screen were purchased from the Southern Theatre Equipment Company through their Alabama salesman, W. C. Alexander.

Keith vaudeville and big features will be the policy.

San Pablo to Have New Theatre

A $200,000 motion picture theatre will be erected at San Pablo Avenue and Main Street, Berkeley, Cal. The site was purchased from F. C. Fry by Oakland Title Insurance & Guaranty Co., for an unnamed client. Charles M. Wiggin Co. of Oakland, acted for owners and David Glazier for the purchasers.

Beauty Spots
in Modern Theatres
are all of those where Netschert natural prepared ruscus trees, palms, ferns and artificial flowers have a place. Low cost and long life.

ASK FOR OUR ILLUSTRATED CATALOGUE No. 7, mailed free for the asking.

Frank Netschert, Inc.
61 Barclay Street, New York, N.Y.

Advertising
in the
Equipment Department
Pays

Nearly 100% Reflection

Pictures that on the average screen are dull, shadowy and tiresome, snap out clear, lively and bright on a Super-Lite Screen.

That is because practically all the light that falls on the silvery surface of a Super-Lite Screen is reflected.

Super-Lite Screens give the equivalent of higher intensity light sources at a fraction of their cost. They are made from fine, sturdy material and last for years.

For full description, sizes, prices, etc., and name of nearest supply dealer, write

C. S. Wertsner & Son
Manufacturers
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Distributors in principal cities throughout the country

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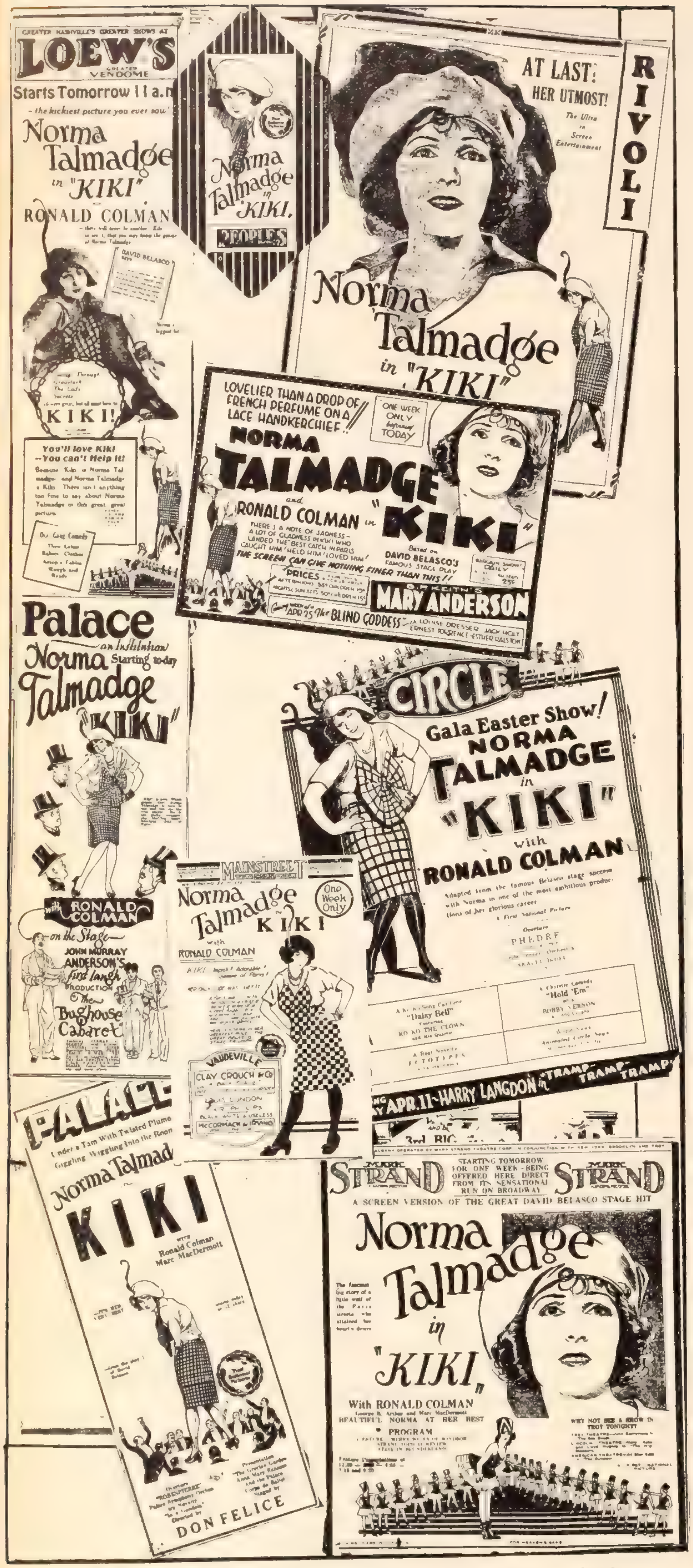
C. S. WERTSNER & SON
221 North 13th St., Philadelphia, Pa.

Send me details on Super-Lite Screens.

Name.................................. Theatre..................

Address ....


LOEW'S
Starts Tomorrow 11 a.m.
Norma Talmadge in "KIKI"
RONALD COLMAN
Norma Talmadge in KIKI
PEOPLES
AT LAST! HER UTMOST!
RIVOLI
Norma Talmadge in "KIKI"
LOVELIER THAN A DROP OF FRENCH PERFUME ON A LACE HANDKERCHIEF
ONE WEEK ONLY beginning TODAY
NORMA TALMADGE and RONALD COLMAN in "KIKI"
DAVID BELASCO'S
MARY ANDERSON
THE BLIND GODDESS
Palace
Norma Talmadge "KIKI"
with RONALD COLMAN
on the Stage
JOHN MURRAY ANDERSON'S
The Bughouse Cabaret
CIRCLE
Gala Easter Show!
NORMA TALMADGE in "KIKI" with RONALD COLMAN
MAINSTREET
Norma Talmadge in KIKI
One Week Only
RONALD COLMAN
VAUDEVILLE
APR. 11 - HARRY LANGDON in "TRAMP, TRAMP, TRAMP"
PALACE
Norma Talmadge KIKI
DON FELICE
STRAND
A SCREEN VERSION OF THE GREAT DAVID BELASCO STAGE HIT
Norma Talmadge in "KIKI"
With RONALD COLMAN

As one of the heavily advertised attractions of the recent offerings, First National's "Kiki" has had the advantages of exceptionally good displays in the newspaper campaigns conducted for the picture by first run houses. Samples of the ads used by representative theatres are shown above in the group which includes the displays of the following: Mainstreet, Kansas City; Palace, San Antonio; Loew's, Kansas City; Mary Anderson, Louisville; People's, Portland; Strand, Albany; Rivoli, Baltimore, and Circle, Indianapolis.

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents.

Wanted

OPERATOR and electrician with nine years' experience, wants position. Married. Walter F. Ingalls, 313 So. "B" Street, Oskaloosa, Iowa.

WANTED.—Used posters, photos, slides, banners and accessories of all kinds. Must be in good condition. Will allow liberal credit. Theatre Poster Supply Company and Sign Exchange, 327 E. Sixth Street, Cincinnati, Ohio.

CONCERT PIANIST desires engagement to play alone in picture theatre within commuting distance from New York City. Box 680, Motion Picture News, New York City.

FIRST CLASS Chicago organist desires western position account of health, beginning September or October. Good organ and good money imperative. Prefer solo job but will consider any good opening. What have you to offer? Correspondence invited. Reply R. S., Motion Picture News, 845 S. Wabash Ave., Chicago.

MALE PIANIST, first class baritone soloist; one year present theatre as picture player. Union. Walter Schwartz, Liberty Theatre, Muncie, Indiana.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy release, as well as information on pictures that are coming, will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Age of Indiscretion	Special Cast	Truart (S. R.)	5800 feet	
Arizona Streak, The	Tom Tyler	F. B. O	4540 feet	April 3
Bar C Mystery, The	Phillips-MacDonald	Pathe	5 reels	
Barrier, The	Special Cast	M-G-M	6480 feet	April 3
Bat, The	Special Cast	United Artists	8219 feet	Mar. 27
Beverly of Graustark	Marion Davies	M-G-M	6977 feet	May 8
Beyond All Odds	Eileen Sedgwick	Chesterfield (S. R.)	5 reels	
Blue Blazes	Pete Morrison	Universal	4659 feet	Jan. 23
Broadway Billy	Billy Sullivan	Rayart (S. R.)	5000 feet	
Chip of the Flying U	Hoot Gibson	Universal	6596 feet	Mar. 6
Combat	House Peters	Universal	6714 feet	Feb. 20
Coming and Going	Buffalo Bill, Jr	Artclass (S.R.)	5000 feet	
Dancing Mothers	Special Cast	Paramount	7169 feet	Feb. 27
Dangerous Virtue	Jane Novak	Lee-Bradford (S.R.)	6000 feet	
Danger Quest, The	Reed Howes	Rayart (S. R.)	5000 feet	May 8
Earth Woman, The	Alden-Bonner	Assoc. Exhib		
Forbidden Waters	Priscilla Dean	Prod. Dist. Corp	5335 feet	April 17
Gilded Highway, The	Devore-Harron	Warner Bros.	6900 feet	April 17
Happiness	Special Cast	F. B. O		
Hearts and Spangles	Wanda Hawley	Lumas Film	5980 feet	May 8
Hell's Four Hundred	Margaret Livingston	Fox		
Her Second Chance	Nilsson-Gordon	First National	7000 feet	May 8
Highbinders, The	Tilden-Daw	Assoc. Exhib	6 reels	May 1
High Steppers	Hughes-Astor	First National		
Let's Get Married	Richard Dix	Paramount	6800 feet	Mar. 13
Little Irish Girl, The	Dolores Costello	Warner Bros	6800 feet	April 10
Marriage	Special Cast	Fox		
Midnight Thieves	H. Rawlinson	A. G. Steen	5 reels	
Miss Brewster's Millions	Bebe Daniels	Paramount	6457 feet	Mar. 20
Monte Carlo	Special Cast	M-G-M	6512 feet	April 10
New Klondike, The	Thomas Meighan	Paramount	7445 feet	Mar. 27
Night Patrol, The	Richard Talmadge	F. B. O	6 reels	Mar. 20
Non-Stop Flight, The	Special Cast	F. B. O.	6 reels	April 17
Nutcracker, The	E. E. Horton	Assoc. Exhib.	6 reels	April 17
Other Women's Husbands	Blue-Prevost	Warner Bros	6700 feet	April 3
Out of the Storm	Logan-Burns	Tiffany (S.R)	7000 feet	May 1
Red Dice	Rod La Rocque	Prod. Dist. Corp	6 reels	April 3
Roaring Forties, The	Special Cast	Jans (S.R.)		
Sap, The	Kenneth Harlan	Warner Bros	5500 feet	
Sea Horses	Special Cast	Paramount	6671 feet	Feb. 27
Secret Orders	Evelyn Brent	F. B. O	5506 feet	Mar. 27
Siberia	Special Cast	Fox	6950 feet	April 24
Six Shooting Romance	Jack Hoxie	Universal	4869 feet	Jan. 30
Social Celebrity, A	Adolphe Menjou	Paramount	6025 feet	May 8
Taxi Mystery, The	Roberts-Agnew	Gingsberg (S.R.)	5052 feet	
Test of Donald Norton	George Walsh	Chadwick		
Tramp, Tramp, Tramp	Harry Langdon	First National	5830 feet	April 10
Unknown Dangers	Frank Merrill	Hercules (S.R.)	4700 feet	
Untamed Lady, The	Gloria Swanson	Paramount	6132 feet	Mar. 27
Vanishing Hoofs	Wally Wales	Artclass Pictures	5000 feet	
Whispering Smith	H.B.Warner-L.Rich	Prod. Dist. Corp	6187 feet	April 10
Winning the Futurity	Landis-C. Horton	Chadwick		
Yellow Fingers	Olive Borden	Fox	5594 feet	April 10

APRIL

Feature	Star	Distributed by	Length	Reviewed
Ace of Hearts	Special Cast	Fox		
Among Those Present	Harold Lloyd (Reissue)	Assoc. Exhib.		
Bells, The	Lionel Barrymore	Chadwick		
Big Show, The	Lowell-Russell	Assoc. Exhib	6 reels	May 15
Blind Goddess, The	Special Cast	Paramount	7249 feet	April 3
Border Sheriff, The	Jack Hoxie	Universal	4440 feet	Mar. 13
Broadway Gallant, The	Richard Talmadge	F. B. O.		
Brown of Harvard	Pickford-Brian-Haines	M-G-M	7941 feet	May 8
Crown of Lies, The	Pola Negri	Paramount	5020 feet	Mar. 27
Dangers of a Great City	Special Cast	Fox		
Desert Gold	Special Cast	Paramount	6900 feet	Mar. 20
Dance High	Buffalo Bill, Jr	Artclass (S.R.)	5 reels	
Early to Wed	M. Moore-K. Perry	Fox	5912 feet	May 15
Exquisite Sinner, The	Nagel-Adoree	M-G-M	5844 feet	May 1
Fighting Boob, The	Bob Custer	F. B. O	5000 feet	May 1
Fighting Shadows	Leo Maloney	Clarion Photoplays	4900 feet	
Fighting Thorobreds	Billy Sullivan	Rayart (S.R.)	5000 feet	
Flames	Valli-O'Brien	Assoc. Exhib		
For Heaven's Sake	Harold Lloyd	Paramount	5356 feet	April 24
Hello, New York	Pringle-Sherman	First National		
Hidden Way, The	Mary Carr	Assoc. Exhib		
Kiki	Norma Talmadge	First National	8299 feet	April 17
Lucky Lady, The	Special Cast	Paramount	5942 feet	
Mike	Sally O'Neill	M-G-M	6755	Jan. 23
Mlle. Modiste	Corrine Griffith	First National	7 reels	May 15
Money Talks	Windsor-Moore	M-G-M	6 reels	May 22
Old Loves and New	L. Stone-B. Bedford	First National	6500 feet	April 24
Only Way, The	Special Cast	United Artists	6850 feet	May 1
Paris At Midnight	Special Cast	Prod. Dist. Corp.	6995 feet	May 8
Racing Blood	Special Cast	Lumas Film		
Runaway, The	Special Cast	Paramount	6271 feet	May 8
Rustlers Ranch	Art Acord	Universal	5230 feet	April 24
Rustling for Cupid	George O'Brien	Fox		
Sandy	Madge Bellamy	Fox	7850 feet	April 24
Savage, The	Ben Lyon	First National		
Seventh Bandit, The	Harry Carey	Pathe	6 reels	Mar. 27
Silence	Warner-Reynolds	Prod. Dist. Corp		
Silken Shackles	Irene Rich	Warner Bros	6061 feet	May 10
Silver Fingers	George Larkin	Elvin Film	5000 feet	May 1
Sir Lumberjack	Lefty Flynn	F. B. O	5129 feet	April 8
Somebody's Mother	Mary Carr	Rayart (S.R.)	6000 feet	
Starlight's Revenge	Jack Perrin	Rayart (S.R.)	5000 feet	
Streets of Sin		Fox		
That's My Baby	Douglas MacLean	Paramount	6805 feet	April 24
Tony Runs Wild	Tom Mix	Fox		
Tramp, Tramp, Tramp	Harry Langdon	First National	5830 feet	April 10
Twin Triggers	Buddy Roosevelt	Artclass (S.R.)	4800 feet	
Volga Boatman, The	Special Cast	Prod. Dist. Corp	10050 feet	May 1
Watch Your Wife	Virginia Valli	Universal	6980 feet	Feb. 27
Western Trails	Bill Patton	Chesterfield (S.R.)	5 reels	
Why Girls Go Back Home	Miller-Brook	Warner Bros.	6 reels	May 1
Wild To Go	Tom Tyler	F. B. O.	4570 feet	May 8

MAY

Feature	Star	Distributed by	Length	Reviewed
Black Paradise	M. Bellamy-E. Lowe	Fox		
Boob, The	George K. Arthur	M-G-M	5020 feet	
Carnival Girl, The	Mack-Forrest	Assoc. Exhib.		
Chasing Trouble	Pete Morrison	Universal	5 reels	
Footloose Widow, The	Irene Rich	Warner Bros		
Galloping Cowboy, The	Bill Cody	Assoc. Exhib		
Glennister of the Mounted	Lefty Flynn	F. B. O		
Hands Across the Border	Fred Thompson	F. B. O		
Hell Bent fer Heaven	Dorothy Devore	Warner Bros	6578 feet	May 15
Impostor, The	Evelyn Brent	F. B. O	5457 feet	May 15
Isle of Retribution, The	Lilian Rich	F. B. O	6388 feet	May 22
It's the Old Army Game	W. C. Fields	Paramount		
Jade Cup, The	Evelyn Brent	F. B. O		
Looking for Trouble	Jack Hoxie	Universal	4362 feet	
Love Thief, The	Norman Kerry	Universal		
Lovey Mary	B. Love-W. Haines	M-G-M		
Man Four Square	Buck Jones	Fox	4744 feet	May 22
Man From Oklahoma	Jack Perrin	Rayart (S.R.)	5000 feet	
Masquerade Bandit, The	Tom Tyler	F. B. O		
Morganson's Finish	Special Cast	Tiffany (S.R.)	7500 feet	
My Old Dutch	O'Malley-MacAvoy	Universal	7750 feet	May 8
Palm Beach Girl, The	Bebe Daniels	Paramount	6918 feet	
Pals in Paradise	Special Cast	Fox		
Paris	C. Ray-J. Crawford	M-G-M		
Perils of the Coast Guard	Special Cast	Rayart (S.R.)		
Phantom Bullet, The	Hoot Gibson	Universal		
Poor Girl's Romance	Short-Hale	F. B. O.		
Prince of Pilsen, The	Special Cast	Prod. Dist. Corp	6300 feet	April 24
Racing Romance	Reed Howes	Rayart (S.R.)	5000 feet	
Rawhide	Buffalo Bill, Jr.	Assoc. Exhib.	4460 feet	May 29
Rolling Home	Reginald Denny	Universal	6993 feet	May 29
Sally in Our Alley	Mary Philbin	Universal		
Say It Again	Richard Dix	Paramount		
Secret Spring, The	Special Cast	Paramount	5710 feet	
Shadows of Chinatown	Kenneth MacDonald	Bud Barsky (S.R.)	5000 feet	
Shamrock Handicap, The	Special Cast	Fox		
Shipwrecked	S.Owen-J.Schildkraut	Prod. Dist. Corp		
Sign of the Claw	Peter the Great (dog)	Lumas Film	5925 feet	
Skinner's Dress Suit	Denny-La Plante	Universal		
Still Alarm, The	Special Cast	Universal	7406 feet	Jan. 16
The Set Up	Art Acord	Universal	4600 feet	Mar. 27
Three Weeks in Paris	Moore-Devore	Warner Bros	6050 feet	May 8
Unknown Soldier, The	Mack-De La Motte	Prod. Dist. Corp		
Valley of Bravery, The	Bob Custer	F. B. O		
Wet Paint	Raymond Griffith	Paramount	5109 feet	May 29
Whispering Canyon	J. Novak-R. Ellis	Ginsberg-Kann (S.R.)	5652 feet	May
Wilderness Woman, The	Pringle-Sherman-Conklin	First National	6 reels	May 22
Windjammer, The	Billy Sullivan	Rayart (S.R.)	5000 feet	
Wise Guy, The	James Kirkwood	First National		

JUNE

Feature	Star	Distributed by	Length	Reviewed
Born to the West	J. Holt-M. Morris	Paramount		
Call of the Klondike, The	Special Cast	Rayart (S.R.)		
Certain Young Man, A	Ramon Novarro	M-G-M		
Dice Woman, The	Priscilla Dean	Prod. Dist. Corp		
Ella Cinders	Colleen Moore	First National		
Escape, The	Pete Morrison	Universal	4283 feet	
Eve's Leaves	Leatrice Joy	Prod. Dist Corp	6754 feet	May 15
Fighting Buckaroo, The	Buck Jones	Fox	5096 feet	May 15
Frontier Trail, The	Harry Carey	Pathe	6 reels	
Gentle Cyclone, The	Buck Jones	Fox		
Good and Naughty	Pola Negri	Paramount		
Grass		Paramount		Mar. 7,'25
Hard Boiled	Tom Mix	Fox		
Hero of the Big Snows, A	Rin-tin-tin (dog)	Warner Bros		
Lodge in the Wilderness		Tiffany (S.R.)	7000 feet	
Love Thief, The	Norman Kerry	Universal		
Manhood	Special Cast	Fox		
Millionaire Policeman, The	Herbert Rawilson	Gingsberg-Kann		
Miss Nobody	Anna Q. Nilsson	First National		
One Punch O'Day	Billy Sullivan	Rayart (S.R.)	5000 feet	
Passionate Quest, The	Marie Prevost	Warner Bros		
Rainmaker, The	Collier-Hale	Paramount	6055 feet	May 29
Ranson's Folly	Richard Barthelmess	First National	7322 feet	May 29
Road to Mandalay, The	Lon Chaney	M-G-M		
Scrappin' Kid, The	Art Acord	Universal	4664 feet	Dec. 5, '25
Self Starter, The	Reed Howes	Rayart (S.R.)	5000 feet	
Social Highwayman, The	Harron-Miller	Warner Bros	6 reels	May 29
Sporting Lover, The	Conway Tearle	First National		
Sweet Daddies	Special Cast	First National		
Up In Mabel's Room	M. Prevost-H. Ford	Prod.Dist. Corp		
Volcano	Bebe Daniels	Paramount		
Yellow Contraband	Leo Maloney	Clarion Photoplays	4900 feet	

JULY

Feature	Star	Distributed by	Length	Reviewed
Aloma of the South Seas	Gilda Gray	Paramount		
Bachelor Brides	Rod La Roque	Prod. Dist. Corp		
Dangerous Dude, The	Reed Howes	Rayart (S.R.)	5000 feet	
Savage, The	B. Lyon-M. McAvoy	First National		
Sinister Detail, The	KennethMacDonald	Bud Barsky (S.R.)	5000 feet	

AUGUST

Feature	Star	Distributed by	Length	Reviewed
Delicatessen	Colleen Moore	First National		
Golden Web, The	H. Gordon-L. Rich	Lumas (S.R.)		
Into Her Kingdom	Corrine Griffith	First National		
Last Frontier, The	Boyd-De La Motte	Prod. Dist. Corp		
Mile a Minute Man	Wm. Fairbanks	Lumas (S. R.)		
Pals First	Hughes-Del Rio	First National		

Comedy Releases

Title	Star	Distributed by	Length	Reviewed
A-1 Society		Fox		
Alpine Flapper, The	"Aesop Fables"	Pathe	1 reel	
All's Well That Ends Well	A. Vaughan-L. Kent			
Al's Troubles	Al Alt	Universal	2 reels	Mar. 13
Are Crooks Dishonest? (Re-issue)	Harold Lloyd	Pathe		
At Home	"Our Gang"	Pathe	2 reels	
Babes in the Jungle	"O. Henry	Fox		
Baby Clothes	"Our Gang"	Pathe	2 reels	April 24
Bear Cats	"Big Boy"	Educational	2 reels	
Beauty Parlor, A	"Fat Men"	F. B. O	2 reels	
Bedtime Story, A	Arthur Lake	Universal	1 reel	
Big-Hearted Fish, A	Aesop Fables	Pathe	1 reel	April 10
Big Idea, The	Snub Pollard	Pathe (Reissue)	1 reel	
Big Retreat, The	"Aesop Fables"	Pathe	1 reel	
Bill Grim's Progress (Series)	M. Morris-J. Luden	F. B. O		
Black and Blue Eyes		F. B. O		
Broken China	Bobby Vernon	Educational	2 reels	May 8
Bumper Crop, The	"Aesop Fables"	Pathe	1 reel	May 29
Buster Be Good	Trimble-Turner	Universal	2 reels	
Buster's Heart Beat	Trimble and Dog	Universal	2 reels	
Buster's Hunting Party	Trimble and Dog	Universal	2 reels	
Buster's Mix-Up	Trimble-Turner	Universal	2 reels	April 24
Buster's Sky Rocket	Trimble and Dog	Universal	2 reels	April 24
Camel's Hump		F. B. O	1 reel	
Carry of the Chorus (Series)		Red Seal	2 reels	
Caught in the Act	Laymon-Dorety	Tennek Film	2 reels	
Chase Yourself	Jimmie Adams	Educational	2 reels	
Circus Day	Billy Bevan	Pathe	2 reels	Mar. 13
College Yell, The	Neely Edwards	Universal	1 reel	
Collegiettes, The (Series)	George Lewis	Universal	2 reels	
Complete Life, The	"O. Henry"	Fox		
Comrades-in-Work	Mabel Normand	Pathe		
Count Your Change (Re-issue)	Harold Lloyd	Pathe		
Couple of Skates, A	Neely Edwards	Universal	1 reel	
Creeps	Archer-Dunham	Educational	2 reels	
Crowned Prince, The	Neely Edwards	Universal	1 reel	May 22
Dancing Daddy	Jack Duffy	Educational	2 reels	April 10
Dinky Doodle in Egypt	"Cartoon"	F. B. O	1 reel	May 22
Dinky Doodle in the Wild West	"Cartoon"	F. B. O		
Dizzy Daddies	Jimmie Finlayson	Pathe	2 reels	Mar. 20
Don Key-Son of a Burro	Holmes-Davidson	Pathe	2 reels	May 29
Do Your Duty	Snub Pollard	Pathe	1 reel	
Dog Shy	Charles Chase	Pathe	2 reels	
Dumb Friend, A	Arthur Lake	Universal	1 reel	Feb. 13
Dumb Luck	"The Gumps"	Universal	2 reels	
Egged On		F. B. O.	2 reels	
Eight Cylinder Bull		Fox	2 reels	
Family Picnic, The	"Helen and Warren"	Fox	2 reels	
Farm Hands	"Aesop Fables"	Pathe	1 reel	May 22
Felix the Cat Braves the Briny	"Cartoon"	Educational	1 reel	
Felix the Cat in a Tale of Two Kittens	"Cartoon"	Educational	1 reel	
Felix the Cat in School Days	"Cartoon"	Educational	1 reel	
Felix the Cat Laughs It Off	"Cartoon"	Educational	1 reel	Mar. 27
Felix the Cat Misses His Cue	"Cartoon"	Educational	1 reel	May 15
Felix the Cat Rings the Ringer	"Cartoon"	Educational	1 reel	
Felix the Cat Scoots Thru Scotland	"Cartoon"	Educational	1 reel	
Felix the Cat Uses His Head	"Cartoon"	Educational	1 reel	May 8
Felix the Cat Weathers the Weather	"Cartoon"	Educational	1 reel	
Fight Night	Billy Bevan	Pathe	2 reels	May 15
Fire Fighter, The	"Aesop Fables"	Pathe	1 reel	
Flivver Vacation, A	Eddie Gordon	Universal	2 reels	April 3
Flying Wheels	Wanda Wiley	Universal	2 reels	Mar. 6
Fly Time	"Aesop Fables"	Pathe	2 reels	
Fool's Luck	Lupino Lane	Educational	2 reels	April 3
Fraternity Mixup, A	Alice Ardell	F. B. O	2 reels	
Fresh Faces	Walter Hiers	Educational	2 reels	
From the Cabby's Seat	"O. Henry"	Fox	2 reels	
Ghost of Folly	Alice Day	Pathe	2 reels	May 15
Gimme Strength	Jimmie Adams	Educational	2 reels	
Going Crazy	Lige Conley	Educational	2 reels	May 29
Golf Bug, The	Paul Parrott	Pathe (Reissue)	1 reel	
Haunted Heiress, A	Edna Marian	Universal	2 reels	May 22
Hearts for Rent	Arthur Lake	Universal	1 reel	
Heavy Parade, The	"Fat Men"	F. B. O.		
He Forget to Remember	Clyde Cook	Pathe	2 reels	
Help Wanted	Charles Puffy	Universal	1 reel	May 1
Hard to Hold	Laymon-Dorety	Tennek Film	2 reels	
Haunted Heiress, A	Edna Marian	Universal	2 reels	
Hayfoot, Strawfoot	Bevan-Clyde	Pathe	2 reels	April 24
Hearts and Showers	"Aesop Fables"	Pathe	1 reel	
Hired and Fired	Paul Parrott	Pathe	1 reel	
His Private Life	Lupino Lane	Educational	2 reels	
His Taking Ways	Al St. John	Bischoff (S.R.)	2 reels	
Hitching Up	Walter Hiers	Educational	2 reels	
Hold 'er Sheriff	Cliff Bowes	Educational	1 reel	
Home Cured	Johnny Arthur	Educational	2 reels	Mar. 27
Honeymoon Feet	"Fat Men"	F. B. O	2 reels	
Honeymooning With Me	Charles King	Universal	2 reels	
Hooked at the Altar	Ralph Graves	Pathe	2 reels	
Hug Bug, The	Glenn Tryon	Pathe	2 reels	Mar. 13
Hurricane, The	Alice Ardell	F. B. O	2 reels	
It's a Pipe		Fox		
It's the Gate	"Cartoon"	Red Seal	1 reel	May 1
Kicked Out (Re-issue)	Harold Lloyd	Pathe		
Ko-Ko at the Circus	"Cartoon"	Red Seal	1 reel	Mar. 27
Lafayette Where Are We?	Shields-Arthur	Fox		
Lickpenny Lover, A	"O. Henry"	Fox	2 reels	
Light Houskeeping	Lige Conley	Educational	2 reels	Mar. 20
Lightning Slider, The	A. Vaughan-L. Kent	F. B. O	2 reels	May 22
Little Parade, The	"Aesop Fables"	Pathe	1 reel	
Liquid Dynamite	"Aesop Fables"	Pathe	1 reel	May 22
Love's Hurdle	Charles King	Universal	2 reels	May 15
Love Sundae, A	Alice Day	Pathe	2 reels	
Long Fliv the King	Charles Chase	Pathe	2 reels	
Madame Mystery	Bara-Finlayson	Pathe	2 reels	
Mad Racer, The	"Van Bibber"	Fox	2 reels	May 8
Matrimony Blues	Lige Conley	Fox		
Meet My Dog	Bowes-Vance	Educational	1 reel	
Meet My Girl	Ralph Graves	Pathe	2 reels	Mar. 13
Merry Blacksmith, The	"Aesop Fables"	Pathe	1 reel	
Min's Away	"The Gumps"	Universal	2 reels	
Monkey Business	"Our Gang"	Pathe	2 reels	Mar. 27
Mortgaged Again	Arthur Lake	Universal	1 reel	
Movie Madness	Edna Marian	Universal	2 reels	
Moving Day	Cooley-Perry	Fox	2 reels	Mar. 6
Mr. Cinderella	Johnny Arthur	Educational	2 reels	May 29
Mum's the Word	Charles Chase	Pathe	2 reels	May 15
Muscle Bound Music	Kingston-Morris	Pathe	2 reels	
Nervous Moments	Ralph Graves	Pathe	2 reels	
Never Too Old		Pathe		
Newlyweds and Their Baby, The	(Series)	Universal		
Nobody's Business	Lloyd Hamilton	Educational	2 reels	April 24
Nothing Matters	Ham Hamilton	Educational	2 reels	
Number One Society, A	"East Side, West Side"	Fox		
Old War Horse, The		Pathe	1 reel	April 10
On Thin Ice	"Mutt & Jeff"	Short Film Syn	1 reel	Mar. 6
Oo-La-La	Bobby Vernon	Educational	2 reels	
Optimist, The	Charles Puffy	Universal	1 reel	May 22
Ostrich Plumes, The	"Cartoon"	F. B. O	1 reel	May 22
Over There	Al Joy		2 reels	
Painless Pain	Wanda Wiley	Universal	2 reels	May 8
Papa's Pest	Burns-Steadman	Educational	2 reels	
Pawnshop Politics		Fox	2 reels	
Phoney Express, The	Charles Puffy	Universal	1 reel	Mar. 13
Playing the Swell	Wanda Wiley	Universal	2 reels	May 22
Polar Baron, The	Cameron Shields	Fox	2 reels	May 1
Puppy Lovetime	Alice Day	Pathe	2 reels	
Quick Service	Cliff Bowes	Educational	1 reel	Mar. 20
Radio Mad	Lymon-Dorety	Tennek Film	2 reels	
Raggedy Rose	Mabel Normand	Pathe		
Rah, Rah, Heidelberg	"Van Bibber"	Fox	2 reels	
Rain and Shines	Al St. John	Bischoff	2 reels	
Reported, The	"Van Bibbers"	Fox	2 reels	
Ring Up the Curtain (Re-issue)	Harold Lloyd	Pathe		
Rough and Ready Romeo	"Aesop Fables"	Pathe	1 reel	May 1
Say It With Babies	Glenn Tryon	Pathe	2 reels	May 29
Say It With Love	Edna Marian	Universal	2 reels	
Scared Stiff	Holmes-Cook	Pathe	2 reels	May 1
Scratching Through	Cliff Bowes	Educational	1 reel	May 24
Separated Sweethearts	Arthur Lake	Universal	1 reel	May 15
She's a Prince		F. B. O		
She's My Cousin	Charles King	Universal	2 reels	May 15
Shootin' Fool, The	"Aesop Fables"	Pathe	1 reel	May 15
Shore Shy	Dooley-Joyce	Educational	2 reels	
Skating Instructors	"Mutt and Jeff"	Short Film Syn	1 reel	
Sky Bound	Al St. John	Educational	2 reels	
Smouldering Tires	A. Vaughan-L. Kent	F. B. O	2 reels	May 15
Social Triangle, A	"O. Henry"	Fox	2 reels	May 22
Sock Me To Sleep	A. Vaughan-L. Kent	F. B. O.		
Somebody's Wrong	Bowes-Newman	Educational	1 reel	
So This Is Paris	Neely Edwards	Universal	1 reel	
Spanish Love	"Aesop Fables"	Pathe	1 reel	Mar. 13
Spanking Breezes	Alice Day	Pathe	2 reels	Mar. 20
Step Lively (Re-issue)	Harold Lloyd	Pathe		
Swat the Crook (Re-issue)	Harold Lloyd	Pathe		
Swell Affair, A	Arthur Lake	Universal	1 reel	
Swimming Instructor, The	"Van Bibber"	Fox		
Take the Air	Paul Parrott	Pathe (Reissue)	1 reel	
Taking the Heir	Charles Puffy	Universal	1 reel	April 3
Till We Eat Again	Bobby Vernon	Educational	2 reels	
Tin Ghost, The	Lige Conley	Educational	2 reels	May 8
Tonight's the Night	Bowes-Bradley	Educational	1 reel	May 1
Too Many Babies	Darling-King	Universal	2 reels	May 8
Too Many Relations	"Helen and Warren"	Fox	2 reels	May 15
Tune Up	Charles Puffy	Universal	1 reel	Mar. 6
Twin Sisters	Wanda Wiley	Universal	2 reels	
Two Lips in Holland		Fox	2 reels	
Ukelele Sheiks	Glenn Tryon	Pathe	2 reels	April 10
Uncle Tom's Uncle	"Our Gang"	Pathe	2 reels	May 29
Uncovered Wagon, The		Pathe	1 reel	May 15
Up in the Air	"Aesop Fables"	Pathe	1 reel	
Wandering Willies		Pathe	2 reels	April 3
What A Life	Frank Davis	Educational	1 reel	
What Happened to Jane (Series)		Universal		
What'll You Have?	Charles King	Universal	2 reels	May 22
When Hell Froze Over	"Mutt and Jeff"	Short Film Syn	1 reel	Feb. 20
Where's My Baby	Neely Edwards	Universal	1 reel	May 1
Whiskering Chorus	A. Vaughan-L. Kent	F. B. O		
Whoa Emma	Jimmie Adams	Educational	2 reels	April 3
Who's Boss?	Cliff Bowes	Educational	1 reel	
Who's My Wife	Lige Conley	Educational	2 reels	
Wife Tammers	Cook-L. Barrymore	Pathe	2 reels	April 3
Wireless Lizzie	Walter Hiers	Educational	2 reels	Mar. 13
Wisecrackers (Series)	Short-Withers	F. B. O		
Wise Quacker, The	Eddie Gordon	Tennek Film	2 reels	
Yankee Doodle Duke, A	Ralph Graves	Pathe	2 reels	
Yearning for Love	Wanda Wiley	Universal	2 reels	April 3

Short Subjects

Title	Star	Distributed by	Length	Reviewed
American Today (Variety)		Fox	1 reel	
Animated Hair Cartoons (Series)		Red Seal	1 reel	
Angelus, The		Cranfield & Clarke	2 reels	April 24
Aphrodite (Novelty)		Service Film	1 reel	
At the Water Hole		Cranfield & Clarke	1 reel	
Bar-C Mystery (Serial)		Pathe	10 episodes	
Beasts of the Veldt		Chesterfield	2 reels	

Title	Star	Distributed by	Length	Reviewed
Beautiful Britain		Cranfield & Clarke	1 reel	
Bed Time Stories		Sierra Pictures	2 reels	
Beechnuts		Cranfield & Clarke	2 reels	
Belgium Today (Variety)		Fox	1 reel	
Bits of Jap Life		Cranfield & Clarke	1 reel	
Broadway of Jungle Land		Cranfield & Clarke	1 reel	
Burkhardt's Plastic Films, No. 1		Tiffany	2 reels	May 15
Burkhardt's Plastic Films, No. 2		Tiffany	2 reels	May 15
Canary Islands (Variety)		Fox	1 reel	May 15
Canary Islands (Variety)		Fox	1 reel	
Casey of the Coast Guard (Serial)		Pathe	10 episodes	Feb. 20
Charleston Films		Cranfield & Clarke	4 half reels	May 1
Curosities—The Movie Side Show (Series)		Educational		
Dancing Around the World (Variety)		Fox	1 reel	
Day Dreams		Cranfield & Clarke	2 reels	
Death Ray, The (Novelty)		Cranfield & Clarke	1 reel	
Desperate Dan (Mustang)		Universal	2 reels	May 1
Dixie Doodle (Sportlight)		Pathe	1 reel	Mar. 27
Doctor, The (Famous Paintings)		Cranfield & Clarke	2 reels	
Egypt		F. B. O.		
Emergency Man, The	Edmund Cobb	Universal	2 reels	May 15
Every Picture Tells a Story		Cranfield & Clarke	1 reel	
Fade Away Foster (Mustang)		Universal	2 reels	May 1
Film Facts (Series)		Red Seal	1 reel	
Fire Barrier (Mustang)		Universal	2 reels	
Flashes of the Past		Pathe	2 reels	
Frame Up, The (Mustang)		Universal	2 reels	May 22
From A to Z Thru Filmdom (Hodge Podge)		Educational	1 reel	
Fugutive Futerise (Novelty)		Cranfield & Clarke	1 reel	
Gems of the Screen (Series)		Red Seal	1 reel	
Giggles (Novelty Series)		Tennek Film	1 reel	
Glory or Dollars (Sportlight)		Pathe	1 reel	
God's Country		Cranfield & Clarke	2 reels	
Green Archer, The (Serial)		Pathe		
Grinning Fists (Mustang)		Universal	2 reels	
Gunless Bad Man, The (Mustang)		Universal	2 reels	
Happy Hunting Grounds (Sportlight)		Pathe	1 reel	
Has Anybody Here Seen Kelly		Red Seal	1 reel	Mar. 6
Heavens Above (Novelty)		Service Film	1 reel	
Her First Night in a Beauty Parlor		Cranfield & Clarke	2 reels	
Hero Land (Color Novelty)		Service Film	1 reel	
Heroes of the Sea		Cranfield & Clarke	1 reel	
Hia Pal . . . Fearless (Dog)		Chesterfield	2 reels	
Homeless Husbands' Land (Novelty)		Short Film	1 reel	
Honeymoon Cruises		Tennek Film	1 reel	
Howe's Hodge Podge, 709		Educational	1 reel	May 1
Ice Cold Cocos		Pathe	2 reels	
If a Picture Tells a Story		Cranfield & Clarke	1 reel	
India Tea		Pathe	1 reel	May 22
Inside Dope, The (Sportlight)		Pathe	1 reel	May 1
International Detective Stories		Tennek Film	2 reels	
Keeping 'Em Guessing (Series)		Red Seal	1 reel	
King of the Beasts (Cartoon)		F. B. O.		
Ko Ko Song Car-Tunes (Series)		Red Seal	1 reel	
Jungle Heroine, A		Chesterfield	2 reels	
Jungle Tragedy, A		Chesterfield	2 reels	
Land Boom, The ("Aesop Fables")		Pathe	1 reel	
Land of Rivers (Scenic)		Service Film	1 reel	
Last Man, The		Chesterfield	2 reels	
Leaps and Bounds (Sportlight)		Pathe	1 reel	Mar. 13
Lest We Forget		Educational	1 reel	May 1
Let's Go Fishing		Cranfield & Clarke	1 reel	
Let's Paint		Cranfield & Clarke	1 reel	
Lightning Hutch (Serial)		Arrow Film		
Light on Lookout Mountain, The		Cranfield & Clarke	2 reels	
Lion Charge, The		Cranfield & Clarke	1 reel	May 22
Lion's Mate, The		Chesterfield	2 reels	
Lizzie's Last Lap (Novelty)		Cranfield & Clarke	1 reel	
Love Fighter . . Fearless (Dog)		Chesterfield	2 reels	
Marvels of Motion (Series)		Red Seal	1 reel	
Menace of the Alps, The		Universal	1 reel	Mar. 27
Mother O'Mine		Cranfield & Clarke	1 reel	
Mother, The (Famous Paintings)		Cranfield & Clarke	2 reels	May 22
Mountain Molly O (Mustang)		Universal	2 reels	
Mountain of the Law, The (Variety)		Fox	1 reel	
Movie Struck		Cranfield & Clarke	2 reels	
MyOld Kentucky Home (Song Car-tune)		Red Seal	1 reel	April 10
Neptune'sDomain (Hodge Podge)		Educational	1 reel	
Nervous Moments (Sportlight)		Pathe	1 reel	May 1
Off Shore Trails (Variety)		Fox	1 reel	
One Wild Time (Mustang)		Universal	2 reels	
Outlaw Love (Mustang)		Universal	2 reels	
Out of the Inkwell (Series)		Red Seal	1 reel	
Pathe Review, No. 19		Pathe	1 reel	May 15
Pathe Review, No. 20		Pathe	1 reel	May 22
Pathe Review, No. 21		Pathe	1 reel	May 22
Pathe Reviews, No. 22		Pathe	1 reel	May 29
Peeking at the Planets (Hodge Podge)		Educational	1 reel	
Planting Season, The (Sportlight)		Pathe	1 reel	
Poland—A National Reborn (Variety)		Fox	1 reel	
Quick on the Draw (Mustang)		Universal	2 reels	
Radio Detective, The (Serial)		Universal	10 episodes	
Reelviews (Series)		Red Seal	1 reel	
Rescue, The (Mustang)		Universal	2 reels	
Rhinoceros Hunt, The		Cranfield & Clarke	1 reel	
Ridin' For Love (Mustang)		Universal	2 reels	
Revolutions per Minute (Sportlight)		Pathe	1 reel	
Rustler's Secret, The (Mustang)		Universal	2 reels	
Scotty of the Scouts (Serial)		Rayart (S. R.)		
Searchlight (Series)		Red Seal	1 reel	
Sin		Cranfield & Clarke	2 reels	
Sketch Book		Pathe		
Sky Skidder, The (Serial)		Bischoff	10 episodes	
Snowed In		Pathe		
Songs of Central Europe (Melody Lines)		Pathe	1 reel	
Songs of England (Melody Series)		Pathe	1 reel	Feb. 6
Songs of Scotland (Melody Series)		Pathe	1 reel	Feb. 6
Songs of the Northern States		Pathe	1 reel	
Songs of Yesterday		Cranfield & Clarke	1 reel	
Soul of the Cypress		Red Seal	1 reel	Feb. 27
String of Diamonds . . . Fearless (Dog)		Chesterfield	2 reels	
St. Pauls		Cranfield & Clarke	1 reel	
Swat the Crook (Harold Lloyd)		Pathe (Reissue)	1 reel	
Sweden Today (Variety)		Fox	1 reel	May 15
Tin Bronc, The (Mustang)		Universal	2 reels	
Trapped (Mustang)		Universal	2 reels	
Trails of the Gods		Cranfield & Clarke	1 reel	
Trail of the North Wind		Cranfield & Clarke	2 reels	
Tramp, Tramp the Boys Are Marching		Red Seal	1 reel	May 1
Tulip Land		Cranfield & Clarke	1 reel	
Valiant Skipper, The		Cranfield & Clarke	2 reels	
Vanishing Millions (Serial)		Sierra Pictures		
Vision, The		Educational	2 reels	May 22
Whirlwinds (Series)		F. B. O.		
Wild America (Variety)		Fox	1 reel	May 22
Wire Tigers, The		Chesterfield	2 reels	
Where the Silver River Gleams		Cranfield & Clarke	1 reel	
White Waters		Cranfield & Clarke	2 reels	
Winking Idol, The (Serial)		Universal	10 episodes	Mar. 20
Wolf, The Fearless (Dog)		Chesterfield	2 reels	
Wolf's Brush		Cranfield & Clarke	2 reels	
Wonder Book Series		Short Film	1 reel	
Wonderful Water		Service Film Corp	1 reel	May 1
Wooden Shoes		Cranfield & Clarke	1 reel	Dec. 12

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
30 Below Zero	Buck Jones	Fox		
Accused	Special Cast	Inde. Film	5000 feet	Jan. 16
Ace High	Hoot Gibson	Universal		
Ace of Cads	Adolphe Menjou	Paramount		
Across the Pacific	Monte Blue	Warner Bros		
Advice to the Lovelorn		Universal		
Almost a Lady	Marie Prevost	Prod. Dist. Corp.		
Altars of Desire	M. Murray-C. Tearle	M-G-M		
Amateur Gentleman, The	Dick Barthelmess	First National		
An American Tragedy		Paramount		
Annie Laurie	Lilian Gish	M-G-M		
Another Woman's Life	Mary Philbin	Universal		
Aristocrat, The		Famous Attractions		
Arizona Nights	Fred Thomson	F. B. O		
Arizona Whirlwind, The	Bill Cody	Assoc. Exhib		
Ashes	C. Griffith-T. Moore	First National		
Atlantis		First National		
Atta Boy	Monty Banks	Pathe	6 reels	
Auctioneer, The	George Sidney	Fox		
Avenger, The	Bob Custer	F. B. O		
Back Slapper, The	John Gilbert	M-G-M		
Bad Habits	Special Cast	Astor Dist. (S.R.)		
Bandits of the Air	Al Wilson	Assoc. Exhib		
Bankrupt		Ginsberg-Kann		
Bardelys the Magnificent	John Gilbert	M-G-M		
Barriers of Fire	Monte Blue	Warner Bros		
Battling Butler	Buster Keaton	M-G-M		
Beau Geste	Special Cast	Paramount		
Beauty	Special Cast	M-G-M		
Beauty and the Beast	Coleman-Banky	United Artists		
Bed and Board	Doris Kenyon	First National		
Behind the Lines	Sandow (Dog)	Assoc. Exhib		
Behind the Screen	Special Cast	M-G-M		
Behind the Wheel	Priscilla Dean	Prod. Dist. Corp		
Beloved Enemy, The	Boyd-Goudal	Prod. Dist. Corp		
Beloved Fraud, The		American Cinema		
Ben Hur	Special Cast	M-G-M	12000 feet	Jan. 16
Better 'Ole, The	Syd Chaplin	Warner Bros		
Beware of Widows	Laura La Plante	Universal		
Beyond the Trail	Bill Patton	Chesterfield-(S.R.)	5 reels	
Bigger Than Barnum's	G. O'Hara-V. Dana	F. B. O.		
Bigger They Are, The	George O'Hara	F. B. O		
Big Gun, The	George Lewis	Universal		
Big Night, The	Laura La Plante	Universal		
Big Parade, The	John Gilbert	M-G-M	12550 feet	Nov. 28
Bitter Apples	Monte Blue	Warner Bros.		
Black Pirate, The	Douglas Fairbanks	United Artists	8200 feet	Mar. 20
Black Diamond Express, The	Monte Blue	Warner Bros		
Black Ivory		Warner Bros		
Blarney	R. Adoree-R. Graves	M-G-M		
Blazing Courage	Buffalo Bill, Jr	Assoc. Exhib		
Block Signal, The		Lumas (S.R.)		
Blond Saint, The		First National		
Border Thunderbolt, The	Bill Cody	Assoc. Exhib		
Born to Battle	Tom Tyler	F. B. O	5100 feet	Feb. 13
Boy Friend, The	J. Harron-M. Day	M-G-M		
Branded	Bob Custer	F. B. O.		
Breed of the Sea		F. B. O		
Brides Will Be Brides		Universal		
Broadway Drifter, A		Assoc. Exhib		
Broken Hearts	M. Schwartz-L. Lee	Jaffe Art Film (S.R.)	7500 feet	Mar. 20
Broken Hearts of Hollywood	Special Cast	Warner Bros		
Brute, The	Monte Blue	Warner Bros.		
Buckaroo Kid, The	Hoot Gibson	Universal		
Burning Bridges	Harry Carey	Pathe		
Butterflies in the Rain	Laura La Plante	Universal		
Callahans and the Murphys, The		M-G-M		
Call in the Night, A		Truart (S.R.)	5000 feet	
Call of the Wilderness	Sandow (Dog)	Assoc. Exhib		
Cancelled Debt, The	Special Cast	Ginsberg-Kann		
Captain Salvation		M-G-M		
Catch As Catch Can	Wm. Fairbanks	Lumas (S.R.)		
Cat's Pajamas, The	Bronson-Cortez	Paramount		
Charity Ball, The		M-G-M		
Charleston Kid, The		First National		
Cheating Danger	Dick Talmadge	Universal		
Cheerful Fraud, The		Universal		
Chic Chick, The	Alberta Vaughan	F. B. O		
Christine of the Bip Tops	Special Cast	Ginsberg-Kann		
Cigarette Maker's Romance, The	Special Cast	M-G-M		
Circus, The	Charles Chaplin	United Artists		
City, The	Lowe-Livingston	Fox		
City of Shadows, The		F. B. O		
Cleaner Flame, The	Louise Carter	Arrow		
Climbers, The	Irene Rich	Warner Bros.		
Clinging Vine, The	Leatrice Joy	P. D. C		
Closed Gates	Special Cast	Ginsberg-Kann		
Code of the Northwest	Sandow (dog)	Assoc. Exhib.		
College Flirt, The	Bebe Daniels	Paramount		
College Widow, The	Dolores Costello	Warner Bros.		
Collegiate	Alberta Vaughn	F. B. O		
Come On Charley	Devore-Horton	Assoc. Exhib		
Coney Island	Special Cast	M-G-M		
Confession	Pola Negri	Paramount		
Corporal Kate	Vera Reynolds	Prod. Dist. Corp		
Cossacks, The	John Gilbert	M-G-M		
Country Beyond, The		Fox		
Country Doctor, The.	Faye-R- Schildkraut	Prod. Dist. Corp		
Cowboy Grit	Buffalo Bill, Jr	Assoc. Exhib		
Cow Punching for Cupid	Tom Tyler	F. B. O		
Cradle Snatchers		Fox		
Crashing Hoofs	Bob Custer	F. B. O.		
Crashing Timbers	Harlan-Dana	Universal		
Crazy Fool, The		M-G-M		

Feature	Star	Distributed by	Length	Reviewed
Crooks Tours	George O'Hara	F. B. O		
Cruise of Jasper B, The	Rod La Roque	Prod. Dist. Corp		
Cruel Truth, The		Ginsberg-Kann		
Crystal Cup, The	Dorothy Mackaill	First National		
Cyclone of the Range	Tom Tyler	F. B. O		
Cyclone Sam	Buffalo Bill, Jr	Assoc. Exhib		
Cyrano de Bergerac	Special Cast	Atlas Dist. (S.R.)	9500 feet	July 18
Dame Chance	Special Cast	American Cinema		
Dancing Days		Famous Attractions		
Danger Line, The	Special Cast	Astor Dist. (S.R.)		
Dangerous Dub, The	Buddy Roosevelt	Assoc. Exhib.		
Dangerous Friends	Special Cast	Ginsberg-Kann		
Daring Venus, The		First National		
Dark Horse, The	Harry Carey	Prod. Dist. Corp		
Dark Rosaleen	Buck Jones	Fox		
Darling of the Gods, The		United Artists		
Dead Command, The	Special Cast	M-G-M		
Dead Line, The	Bob Custer	F. B. O		
Dead Man's Gold	Tom Mix	Fox		
Dearie	L. Fazenda-W. Louis	Warner Bros.		
Defend Yourself	Dorothy Drew	Dependable Films	5000 feet	Jan. 9
Desert Legion, The	Fred Thomson	F. B. O		
Desert Valley	Buck Jones	Fox		
Desert Whirlwind, The	Bob Custer	F. B. O		
Desperate Woman, The		First National		
Detour		Prod. Dist. Corp		
Devil's Horse, The	Rex (Horse)	Pathe	6 reels	April 24
Devil's Dice	Special Cast	Ginsberg-Kann		
Devil's Master, The	Special Cast	Fox		
Devil Partner, The		Tiffany (S.R.)	5000 feet	
Dixie		Universal		
Diplomacy	B. Sweet-N. Hamilton	Paramount		
Do Clothes Make the Woman?	Mrs. Valentino	F. B. O		
Don Juan	John Barrymore	Warner Bros		
Don't Lie to Your Wife	Haver-McDonald	Arrow		
Don Juan's Three Nights	Stone-Mason	First National		
Don't Tell the Wife	Irene Rich	Warner Bros.		
Door Mat, The		Warner Bros		
Double Daring	Wally Wales	Artclass (S.R.)	5 reels	
Double Handed Bandit, The	Bob Custer	F. B. O		
Down Grade, The	Wm. Fairbanks	Lumas (S.R.)		
Down the Stretch	Pat O'Malley	Universal		
Drivin' Mad		American Cinema		
Duchess of Buffalo, Tne	Constance Talmadge	First National		
Duke of Black Butte, The	Fred Humes	Universal		
Duke of Ladies, The	Conway Tearle	First National		
Dumb Head		Tiffany (S.R.)	6500 feet	
East of the Setting Sun	Constance Talmadge	First National		
Easy Going	Buddy Roosevelt	Artclass (S.R.)	5 reels	
Eden's Fruit		Famous Attractions		
Enchanted Island		Tiffany		
Exclusive Rights		Famous Attractions		
Family Upstairs, The	Virginia Valli	Fox		
Fangs of Alaska, The	Sandow (Dog)	Assoc. Exhib		
Fascinating Youth	Junior Stars	Paramount		
Fast Life in New York	Special Cast	M-G-M		
Faust	Emil Jannings	M-G-M		
Fifth Horseman, The		Lee-Bradford (S.R.)		
Fighting Cub, The		Tiffany (S.R.)	5800 feet	
Fighting Fate	Billy Sullivan	Rayart (S.R.)	4991 feet	Feb. 6
Fighting Foundling, The	Jack Hoxie	Universal		
Fighting Love	Jetta Goudal	Prod. Dist. Corp		
Fighting Peacemaker, The	Jack Hoxie	Universal	4500 feet	April 10
Fighting Ranger, The	Bob Custer	F. B. O		
Fig Leaves	G. O'Brien-O. Borden	Fox		
Final Extra, The		Lumas (S.R.)		
Fine Manners	Gloria Swanson	Paramount		
Finnegan's Ball		Assoc. Exhib		
Fire Brigade, The	M. MacAvoy-C. Ray	M-G-M		
Flames of the Argentine	Evelyn Brent	F. B. O		
Flame of the Border, The		First National		
Flame of the Yukon, The	S. Owen-A. Gray	Prod. Dist. Corp		
Flames	E. O'Brien-V. Valli	Assoc. Exhib		
Flaming Forest, The		M-G-M		
Flaming Frontier, The	Special Cast	Universal	8829 feet	April 17
Flaming Fury	Buddy Roosevelt	Assoc. Exhib		
Flaming Timber		Tiffany		
Flashing Heels	Bill Cody	Assoc. Exhib		
Flash in the Night, A		American Cinema		
Flash Kid, The	Dick Talmadge	Universal		
Flesh and the Devil, The	J. Gilbert-G. Garbo	M-G-M		
Flying Fool, The	Al Wilson	Assoc. Exhib		
Flying High	Wm. Fairbanks	Lumas (S. R.)		
Flying Mail, The	Al Wilson	Asso. Exhib		
Follow the Signs		Universal		
Fools of Fashion		Tiffany		
Footloose Widows	Special Cast	Warner Bros		
For Alimony Only	Leatrice Joy	Prod. Dist. Corp		
Forbidden Trails	Bill Cody	Assoc. Exhib		
Forest of Destiny, The		Gotham Prod. (S. R.)		
Forever After	M. Astor-L. Hughes	First National		
Forlorn River		Paramount		
For Wives Only	Marie Prevost	Prod. Dist. Corp		
Four Feathers	Richard Barthelmess	First National		
Four Flushes, The	Reginald Denny	Universal		
Four Stragglers, The	Special Cast	M-G-M		
Free Souls	Norma Shearer	M-G-M		
French Dressing	A. Pringle-B. Lyon	First National		
Friends	Special Cast	Vitagraph		
Frisco Sal	Special Cast	M-G-M		
Frozen Justice		Fox		
Funny Face	Alberta Vaughan	F. B. O		
Gallant Lady, The	Florence Vidor	Paramount		
Gambling Chaplain, The	Special Cast	M-G-M		
Galloping Thunder	Tom Tyler	F. B. O		
Garden of Allah, The	N. Talmadge-R. Colman	United Artists		
Garden of Eden, The	Special Cast	M-G-M		
Gay Deceiver, The	Special Cast	M-G-M		
Gay Old Bird, The	Fazenda-Louis	Warner Bros		
General, The	Buster Keaton	United Artists		
George Washington Cohen	George Jessel			
Get Off the Earth	Raymond Griffith	Paramount		
Get Set—Go	George O'Hara	F. B. O		
Getting Gertie's Garter	Marie Prevost	Prod. Dist. Corp.		
Gigolo	Rod La Roque	Prod. Dist. Corp.		
Girl Who Dared, The	Evelyn Brent	F. B. O		
Glorifying the American Girl	Collier-Brooks	Paramount		
Glorious Gamble, The	Evelyn Brent	F. B. O		
God's Great Wilderness		Amerivan Cinema		
Going Crooked	Special Cast	Fox		
Going! Going! Gone!	George O'Hara	F. B. O		
Goose Man, The	Special Cast	M-G-M		
Grandma's Boy (Re-issue)	Harold Lloyd	Assoc. Exhib		

Feature	Star	Distributed by	Length	Reviewed
Great Deception, The	Ben Lyon	First National		
Great K. & A. Robbery The	Tom Mix	Fox		
Greater Glory, The	Special Cast	First National		Apr. 17
Greatest Show on Earth	Wallace Berry	Paramount		
Gulliver's Travels		Universal		
Gun Gospel		First National		
Hairpin Duchess, The	Special Cast	M-G-M		
Hair-Trigger Barton	Bob Custer	F. B. O		
Harem Girl, The	Special Cast	Astor Dist. (S. R.)		
Harp In Hock, A	Schildkraut-Coghlan	Prod. Dist. Corp		
Hat of Destiny, The		First National		
Haunted Lady, The	Assoc. Exhib.			
Haven, The	Special Cast	M-G-M		
Heart Collector, The	Alberta Vaughan	F. B. O		
Heart of a Cowboy, The	Bob Custer	F. B. O		
Heart of Maryland, The	Dolores Costello	Warner Bros		
Heart Thief, The	Jos. Schildkraut			
Heaven on Earth	C. Nagel-R. Adoree	M-G-M		
Hello Bill		F. B. O		
Hell's Kitchen		First National		
Her Big Night	Laura La Plante	Universal		
Here Y'are, Brother		First National		
Here He Comes	Earle Douglas	Sierra Pictures	5000 feet	
Here He Comes	Richard Talmadge	Universal		
Her Teacher Said No	Gertrude Short	F. B. O		
Her Honor, The Governor	Pauline Frederick	F. B. O		
Her Man o'War	Jetta Goudal	Prod. Dist. Corp		
Her Next Step		Ginsberg-Kann		
Heroes of the Night		Lumas (S.R.)		
Hero of the Big Snows, A	"Rin-Tin-Tin"	Warner		
Hero on Horseback, A	Hoot Gibson	Universal		
Hidden Loot	Jack Hoxie	Universal	4375 feet	Oct. 31
High Society	Tom Mix	Fox		
High Stakes	Evelyn Brent	F. B. O		
Highbinders, The	Special Cast	Assoc. Exhib.	6 reels	May 1
Hills of Kentucky	Rin-Tin-Tin	Warner Bros.		
His Dog	Rod La Roque	Prod. Dist. Corp.		
His New York Wife		Famous Attractions		
His Woman	Special Cast	Whitman Bennett	7 reels	
Holy Terror, A		Fox		
Home, Sweet Home	Special Cast	Assoc. Exhib		
Honeymoon Express, The	W. Louis-I. Rich	Warner Bros		
Horses and Women		Famous Attractions		
Hounds of Spring		First National		
Human Mill, The	Blanche Sweet	M-G-M		
Hurricane, The	Special Cast	Tiffany (S.R.)		
Hurry Up Man, The	Dick Talmadge	Universal		
Husband Hunters		Tiffany (S.R.)		
I Can Do It	Special Cast	M-G-M		
Ice Flood, The	O. Harlan-V. Dana	Universal		
I'll Tell the World	Olmstead-Arthur	M-G-M		
Impostor, The	Evelyn Brent	F. B. O		
In His Arms	Special Cast	M-G-M		
In the First Degree		Ginsberg-Kann		
Irish Eyes	George O'Hara	F. B. O		
Irish Hearts	Dolores Costello	Warner Bros.		
Is Zat So?	Special Cast	Fox		
Jack O' Hearts	Landis-G. Hullette	American Cinema		
Jail Birds, Inc.		First National		
Jason	Special Cast	M-G-M		
Jerry Settles Down	Tom Tyler	F. B. O		
Jewels of Desire	Priscilla Dean	Prod. Dist. Corp		
Jim, The Conqueror	W. Boyd-E. Fair	Prod. Dist. Corp		
Johnny Get Your Hair Cut	Jackie Coogan	M-G-M		
Johnny Newcomer	Harry Langdon	First National		
Justice of the Far North		Columbia	5500 feet	
Keep Going	Earl Douglas	Sierra Pictures		
Kick-Off, The	George Walsh	Excellent Pictures		
Kid Boots	Eddie Cantor	Paramount		
Kid Gloves	Johnny Hines	First National		
Kidnapped in New York		American Cinema		
King of the Air	Al Wilson	Assoc. Exhib		
King of the Pack		Lumas (S.R.)		
Kosher Kitty Kelly	Viola Dana	F. B. O		
La Boheme	Gish-Gilbert	M-G-M	8781 feet	Mar. 13
Ladies Must Have	Rod La Roque	Prod. Dist. Corp.		
Laddie	J. Bowers-B. Flowers	F. B. O.		
Ladies First	Douglas MacLean	Paramount		
Lady Be Good		First National		
Lady of the Harem, The	Special Cast	Paramount		
Lady of Leisure	Special Cast	M-G-M		
Larceny, Ltd	Evelyn Brent	F. B. O		
Last Chance, The	Bill Patton	Chesterfield (S.R.)		
Laurels	Mae Murray	M-G-M		
Lawless Valley	Bill Cody	Assoc. Exhib		
Lea Lyon		Universal		
Les Miserables		Universal		
Less Work, More Pay		Fox		
Lew Tyler's Wives	Frank Mayo	Famous Attractions		
Life of a Woman		Truart (S. R.)	6500 feet	
Lightnin'		Tiffany (S. R.)	6500 feet	
Lightning Chaser, The	George O'Hara	F. B. O		
Lightnin' Lariat	Tom Tyler	F. B. O		
Lily, The	Bell Bennett	Fox		
Limehouse Lou	Evelyn Brent	F. B. O		
Little Adventuress, The	Vera Reynolds	Prod. Dist. Corp		
Little Journey, The	Special Cast	M-G-M		
Little Journeys				
Little Firebrand, The	Edith Thornton	Arrow Pictures	5007 feet	Dec. 12
Lone Wolf Returns, The	Bert Lytell	Columbia		
Look Who's Here	Dick Talmadge	Universal		
Lord Hokum	E. E. Horton	Assoc. Exhib.		
Lord's Referee, The		Fox		
Lost at Sea		Assoc. Exhib		
Love 'Em and Leave 'Em	Esther Ralston	Paramount		
Love Me and the World Is Mine	Philbin-Kerry	Universal		
Love Thrill, The	Special Cast	Universal		
Love's Blindness	Starke-Moreno	M-G-M		
Love's Magic	Florence Vidor	Paramount		
Loyalties	Special Cast	Fox		
Lunatic at Large, The	Leon Errol	First National		
Lure of the West	Eileen Sedgwick	Chesterfield (S. R.)		
Lure of the Yukon, The		Assoc. Exhib		
Lying Truth, The	Milton Sills	First National		
Mad Girl of Moscow, The	Evelyn Brent	F. B. O		
Magic Garden, The		F. B. O.		
Magician, The	A. Terry-P. Wegener	M-G-M		
Man and the Woman	Special Cast	M-G-M		
Man in the Saddle, The	Hoot Gibson	Universal		
Man in the Shadow, The	Special Cast	American Cinema		
Manon Lescaut	John Barrymore	Warner Bros		
Man Who Laughs, The		Universal		
Man With a Thousand Faces	Special Cast	M-G-M		
Mantrap	Bow - Marmont	Paramount		

Feature	Star	Distributed by	Length	Reviewed
Mare Nostrum	Special Cast	M-G-Ingram	11000 feet	Feb. 27
Married Alive	Livingston-M.Moore	Fox		
Married Cheats		Fox		
Marrying Money		Truart (S. R.)	5800 feet	
Mary of Vassar	J. Gilbert-G. Garbo	M-G-M		
Masked Woman, The	Anna Q. Nilsson	First National		
Masquerade Bandit, The	Tom Tyler	F. B. O.		
Matinee Ladies	Special Cast	Warner Bros		
Meet the Prince	Jos. Schildkraut	Prod. Dist. Corp		
Meet the Wife		Columbia		
Memories	Ramon Novarro	M-G-M		
Men of the Night		Ginsberg-Kann		
Men of the Night	Milton Sills	First National		
Men of Steel	Milton Sills	First National		
Merry Kiddo, The	Alberta Vaughan	F. B. O		
Message to Garcia, A	Special Cast	M-G-M		
Michael Strogoff	Ivan Mosjoukine	Universal		
Midnight Flames		Columbia		
Midnight Lovers	Nilsson-Stone	First National		
Midnight Special		Truart (S. R.)		
Midnight Sun, The	Special Cast	Universal	10 reels	May 15
Mike Donovan of Ireland		First National		
Millionaires	L. Fazenda-W. Louis	Warner Bros.		
Million Bid, A	Dolores Costello	Warner Bros		
Million Dollar Doll		Assoc. Exhib		
Mismates	Doris Kenyon	First National		
Miss 318	Special Cast	M-G-M		
Money to Burn		Lumas (S.R.)		
Monkey Talks, The	Madge Bellamy	Fox		
More Pay-Less Work	Mary Brian			
Morganson's Finish	Special Cast	Tiffany (S. R.)	6500 feet	
Mother		F. B. O		
Mountains of Manhattan		Lumas (S.R.)		
Mr. Battling Butler	Buster Keaton	M-G-M		
Music Master, The		Fox		
Mulhall's Great Catch	Lefty Flynn	F. B. O		
My Official Wife	Irene Rich	Warner Bros.		
Mysterious Island	Special Cast	M-G-M		
Mystery Club, The	Special Cast	Universal		
Mystery Lady, The	Special Cast	M-G-M		
My Wife's Friend		First National		
Naughty But Nice	Colleen Moore	First National		
Naughty Marietta	Marion Davies	M-G-M		
Nell Gwyn	Dorothy Gish	Paramount	9 reels	Feb. 6
Nervous Wreck, The	Special Cast	Prod. Dist. Corp.		
New York		Paramount		
Next Generation, The	Special Cast	M-G-M		
Next Year's Model	Alberta Vaughan	F. B. O		
Night Bride, The	Marie Prevost	Prod. Dist. Corp.		
Night Siren, The	Evelyn Brent	F. B. O		
Night Watch, The	Special Cast	Truart (S.R.)	5000 feet	
Noah's Ark		Warner Bros.		
Nobody's Widow	Leatrice Joy	Prod. Dist. Corp.		
No Control	P. Haver-H. Ford	Prod. Dist. Corp.		
Nocturne	Special Cast	M-G-M		
North of Nome	Special Cast	Arrow	5491 feet	
No Speed Limit	Al Wilson	Assoc. Exhib		
Oh! Baby	Special Cast	Universal		
Old Heidelberg	Ramon Novarro	M-G-M		
Old Ironsides	Special Cast	Paramount		
Old Soak, The	Jean Hersholt	Universal		
One Chance in a Million	Wm. Fairbanks	Lumas (S.R.)		
One Hour of Love		Tiffany		
One Increasing Purpose		Fox		
Open Book	Special Cast	M-G-M		
Ordeal, The	Special Cast	M-G-M		
Ou, La! La!	Alberta Vaughan	F. B. O		
Outlaw Broncho, The	Buddy Roosevelt	Assoc Exhib.		
Out of the Ruins		First National		
Padlocked	Special Cast	Paramount		
Pals First	Special Cast	First National		
Paradise	M. Sills-B. Bronson	First National		
Pals In Paradise	Special Cast	Prod. Dist. Corp.		
Passionate Quest, The	M. MacAvoy-W. Louis	Warner Bros.		
Peacocks of Paris	B. Lyon-D. Mackaill	First National		
Pelican, The	Alma Rubens	Fox		
Perch of the Devil	P. O'Malley-M. Busch	Universal		
Personality	Gloria Swanson	United Artists		
Phantom Flyer, The	Al Wilson	Assoc. Exhib		
Phantom Ranger, The	Bill Cody	Assoc. Exhib		
Pigs	J. Gaynor-R. Walling	Fox		
Pleasure Highway	Evelyn Brent	F. B. O		
Plumes	Special Cast	M-G-M		
Poker Faces	E. Horton-L. La Plante	Universal		
Polly of the Circus	Norma Shearer	M-G-M		
Polly Preferred	Marion Davies	M-G-M		
Power of the Weak, The		Assoc. Exhib		
Prairie King, The	Hoot Gibson	Universal		
Prisoners		First National		
Prisoners of the Storm	House Peters	Universal		
Private Izzy Murphy	George Jessel	Warner Bros		
Prowlers of the Night	Fred Humes	Universal		
Puppets	Mae Murray	M-G-M		
Purple and Fine Linen	L. Stone-A. Nilssohn	First National		
Quality Street		M-G -M		
Quarantined Rivals		Lumas (S.R.)		
Quarterback, The	Richard Dix	Paramount		
Raging Seas		Tiffany		
Raw Country, The		Assoc. Exhib		
Red Clay	William Desmond	Universal		
Red Hot Hoofs	Tom Tyler	F. B. O		
Red Mill, The	Marion Davies	M-G-M		
Red Signals		Ginsberg-Kann		
Rejuvenation of Aunt Mary, The	Special Cast	Prod. Dist. Corp		
Remember		Columbia Pictures		
Return of Peter Grimm		Fox		
Return of a Soldier	Special Cast	M-G-M		
Revillon	Blue-Miller	Warner Bros		
Riddle Ranch, The	Buddy Roosevelt	Assoc. Exhib		
Ride 'Em Rough	Buffalo Bill, Jr	Assoc. Exhib		
Riders of the Wind		First National		
Riding Honor	Art Accord	Universal		
Riding Rivals	Walley Wales	Artclass (S.R.)	5 reels	
Ridin' 'Em Ragged	Tom Tyler	F. B. O		
Ridin' Like Fury	Hoot Gibson	Universal		
Rise and Fall of Jesse James		J. S. Woody		
Risky Business	Vera Reynolds	P. D. C		
Roaring Crowd, The		F. B. O		
Rogue's Riches	Special Cast	Astor Dist. (S. R.)		
Romance	Ramon Novarro	M-G-M		
Romance a la Carte	Richard Dix	Paramount		
Romance of a Million Dollars		Famous Attractions		
Romeo and Juliet	M. Philbin-A. Mattoni	Universal		
Ropin' Venus, The	Josie Sedgwick	Universal		
Rose of the Bowery		American Cinema		
Rose of the Tenements		F. B. O		
Rough Riders, The		Paramount		
Rubber Tires		Prod. Dist. Corp.		
Runaway Express, The	Special Cast	Universal		
Rust	Special Cast	M-G-M		
Sailor Made Man, A (Reissue)	Harold Lloyd	Assoc. Exhib		
Sailors' Wives		First National		
Salvage		Truart (S. R.)	5800 feet	
Satan Town	Harry Carey	Pathe		
Savage in Silks, A	Laura La Plante	Universal		
Scarlet Letter, The	Lillian Gish	M-G-M		
Sea Wolf, The	Ralph Ince	Prod. Dist. Corp	7500 feet	Dec. 19
See If I Care	Alberta Vaughan	F. B. O		
Self Defense	Aileen Percy	Arrow Film Corp		
Separate Rooms	Special Cast	Fox		
September Love		First National		
Seventh Heaven	Special Cast	Fox		
Seward's Folly	Special Cast	M-G-M		
Shadow Lane		M-G-M		
Shadow of the Mosque	Stewart Rome	Usa	5750 feet	Dec. 26
Shameful Behaviour		Famous Attractions		
Sheik in Florida, The	Ben Lyon	First National		
Shenandoah		Famous Attractions		
She's My Baby		Ginsberg-Kann		
Shock Absorber, The		First National		
Shopworn		Famous Attraction.		
Show Business	Mae Murray	M-G-M		
Show Off, The	Ford Sterling	Paramount		
Show World, The	B. Dove-F. Bushman	Universal		
Silent Avenger, The		Lumas (S.R.)		
Silent Power, The	Ralph Lewis	Lumas (S.R.)		
Silent Rider, The	Hoot Gibson	Universal		
Silk	Goudel-Schildkraut			
Silken Lady, The	Hulette-Hamilton	Arrow		
Silk Hat Cowboy, The	Tom Mix	Fox		
Silky Anne	Constance Talmadge	First National		
Silver Lanterns	Special Cast	Arrow		
Silver Treasure, The	Special Cast	Fox		
Sin Cargo		Tiffany		
Sinews of Steel		Lumas (S.R.)		
Sinners of Paradise		First National		
Sky High	Al Wilson	Assoc. Exhib		
Sky Peril, The	Al Wilson	Assoc. Exhib		
Smith of Cornell	George Walsh	Chadwick		
Snowbound		Tiffany		
So's Your Old Man	W. C. Fields	Paramount		
Son of the Sheik, The	Rudolph Valentino	United Artists		
Song of Steel		Tiffany		
Sorrows of Satan	Adolphe Menjou	Paramount		
So This Is Paris		Warner Bros		
Spangles	P. O'Malley-M. Nixon	Universal		
Span of Life The	Lon Chaney	M-G-M		
Sparrows	Mary Pickford	United Artists		
Speed Boy, The	Dick Talmadge	Universal		
Speeding Venus, The	Priscilla Dean	P. D. C		
Speedy Eddy	Devore-Horton	Assoc. Exhib		
Speedy Spurs	Buffalo Bill, Jr	Artclass (S.R.)	5 reels	
Splitting the Breeze	Tom Tyler	F. B. O		
Squared Ring, The		Tiffano		
Squads Right		Tiffany		
Steeplechase, The		Tiffany		
Story of Mother Machree		Fox		
Studies in Wives		Famous Attractions		
Stella Dallas	Special Cast	United Artists		
Stranded in Paris	Bebe Daniels	Paramount		
Stronger Than Steel		American Cinema		
Strange Bedfellows		M-G-M		
Subway Sadie	MacKaill-Mulhall	First National		
Such a Little Pip	Alberta Vaughan	F. B. O		
Sunny Side Up	Vera Reynolds	P. D. C.		
Sweet Rosie O'Grady		Columbia		
Take It From Me	Reginald Denny	Universal		
Tale of a Vanishing People		Tiffany (S. R.)	6500 feet	
Tangled Herds	Buddy Roosevelt	Artclass (S.R.)	5 reels	
Tardy Tolliver	Hale-King	Assoc. Exhib		
Tarzan and the Golden Lion		F. B. O		
Tavern Knight, The	John Barrymore	Warner Bros		
Taxi, Taxi	Special Cast	Universal		
Tell It to the Marines	Lon Chaney	M-G-M		
Tempest, The		Tiffany		
Temptress, The	Garbo-Moreno	M-G-M		
Ten to Midnight		Prod. Dist. Corp		
Texas Streak, The	Hoot Gibson	Universal		
That Old Gang of Mine	Maclyn Arbuckle	Dependable Films	4900 feet	Jan. 9
Their Second Honeymoon	Special Cast	M-G-M		
Then Came the Woman	Frank Mayo	American Cinema		
There You Are	Nagel-Roberts	M-G-M		
Third Degree, The	Patsy Ruth Miller	Warner Bros		
Three Bad Men	Special Cast	Fox		
Three Twins, The		M-G-M		
Three Wax Men. The	Emil Jannings	E. M. Fadman, Inc.		
Thrill Chaser, The	Alberta Vaughan	F. B. O		
Through Thick and Thin	Wm. Fairbanks	Lumas (S.R.)		
Thumbs Down	Special Cast	Ginsberg-Kann		
Thundering Speed	Eileen Sedgwick	Chesterfield	5 reels	
Tiger, The		Tiffany		
Tin Gods	Thomas Meighan	Paramount		
Tin Hats		M-G-M		
Toilers of the Sea	Special Cast	M-G-M		
Tongues of Scandal		Ginsberg-Kann		
Tongo	Special Cast	M-G-M		
Too Many Women	Norman Kerry	Universal		
Top of the World, The		Tiffany		
Tornado Terry	George O'Hara	F. B. O		
Totem Pole Lady, The	Special Cast	Assoc. Exhib		
Tracked by the Police	Rin-Tin-Tin	Warner Bros		
Trailing Shadows	Edmond Lowe	Fox Film		
Trail of '98	K.Dane-P. Starke	M-G-M		
Trapped	Elinor Fair	Sierra Pictures	5000 feet	
Travis Coup, The		Tiffany (S. R.)	6500 feet	
Trip to Chinatown, A	Special Cast	Fox		
Turkish Delights		Prod. Dist. Corp.		
Twelve Miles Out	John Gilbert	M-G-M		
Twinkletoes	Colleen Moore	First National		
Twisted Triggers	Wally Wales	Assoc. Exhib		
Two-Gun Man, The	Fred Thomson	F. B. O		
Two-Gun McCoy	Bob Custer	F. B. O		
Two-Gun Terror, The	Buddy Roosevelt	Assoc. Exhib		
Uncle Tom's Cabin	Special Cast	Universal		
Understanding Heart, The		M-G-M		
Unknown Cavalier, The		First National		
Unknown Soldier, The		P. D. C		
Unknown Treasures		Ginsberg-Kann		
Up and at 'Em	Dick Talmadge	Universal		
Upstage	Norma Shearer	M-G-M		
Vagabond Lover, The	John Barrymore	United Artists		
Vagabond Prince, The	Colman-Banky	United Artists		

Feature	Star	Distributed by	Length	Reviewed
Vanishing Breed, The	Sandow (Dog)	Assoc. Exhib		
Vanity	Leatrice Joy	Prod. Dist. Corp		
Variety	Jannings-de Putti	Paramount		
Vengeance of Durand, The	Irene Rich	Warner Bros		
Virgin Flame, The		M-G-M		
Voice of His Mate, The	Sandow (Dog)	Assoc. Exhib		
Waltz Dream, The	Special Cast	M-G-M		
Waning Sex, The	Norma Shearer	M-G-M		
Wanted—A Coward	Special Cast	Ginsberg-Kann		
Way of an Eagle, The	Special Cast	M-G-M		
Way Things Happen	Madge Bellamy	Fox		
Wedding March, The	von Stroheim	Paramount		
Wedlock	Lowe-Perry-Livingston	Fox		
We're in the Navy Now	W. Berry-Hatton	Paramount		
Western Society	Tom Mix	Fox		
West of Broadway	Priscilla Dean	Prod. Dist. Corp.		
What Every Girl Should Know	Patsy Ruth Miller	Warner Bros.		
What Happened to Father	Patsy Ruth Miller	Warner Bros.		
What Price Glory?	Special Cast	Fox		
What Will People Say?		M-G-M		
When Danger Calls	Wm. Fairbanks	Lumas (S.R.)		
When We Were Twenty-One	Special Cast	M-G-M		
While London Sleeps	Rin-Tin-Tin	Warner Bros		
Whispering Wires	Specisl Cast	Fox		
White Chief, The	Monte Blue	Warner Bros		
White Eagle, The	Buck Jones	Fox		
White Flannels	Special Cast	Warner Bros		
White Gold	Jetta Gaudal	Prod. Dist. Corp.		
White Heat	Special Cast	M-G-M		
Whole Town's Talking, The	Ed. Horton	Universal		
Whose Baby	Alberta Vaughan	F. B. O		
Wife, The	Special Cast	M-G-M		
Wildcat Kid, The	Buffalo Bill, Jr	Assoc. Exhib		
Wild Man of Borneo, The	W. E. Fields	Paramount		
Wings	Clara Bow	Paramount	12 reels	
Winner, The	Charles Ray	Chadwick (S. R.)		
Winning of Barbara Worth	Colman-Banky	United Artists		
Winning Wallop, The	Wm. Fairbanks	Lumas (S.R.)		
Without Orders		Artclass (S.R.)	5 reels	
Wives at Auction	Special Cast	Astor Dist. (S. R.)		
Wolf Hunters, The	Special Cast	Rayart		
Wolves of the Air		Ginsberg-Kann		
Woman's Heart, A		Ginsberg-Kann		
Woman Power	K. Perry-R. Graves	Fox		
Woman Who Did Not Care		Gotham (S. R.)		
Women and Wives		M-G-M		
Women Love Diamonds		M-G-M		
World's Illusion, The		M-G-M		
Worst Woman, The		Famous Attractions		
Wyoming Whiz, The	Tom Tyler	F. B. O		
Yankee Clipper, The	W. Boyd-E. Fair	Prod. Dist. Corp		
Yellow Back, The	Fred Humes	Universal		
Yes Man, The	Harry Langdon	First National		
Yoke, The	Special Cast	Warner Brothers		
You'd Be Surprised	Raymond Griffith	Paramount		
Young April	Special Cast	Prod. Dist. Corp		
Your Brother and Mine		American Cinema		
You Too	Special Cast	M-G-M		

Newspaper Opinions on New Pictures

"The Volga Boatman"—Capitol, London, England

Brixton Free Press: "The big film attraction in London this week is 'The Volga Boatman,' the new personally directed De Mille special, which was inspired by the world-famous song. Judging from its reception bv a crowded house when it opened on Monday at the Capitol, the film is going to earn the same international fame as the song."

Glasgow Herald: "'The Volga Boatman' is an example of the high technical standard achieved by Cecil B. De Mille."

Morning Advertiser: "The reputation of Cecil B. De Mille will certainly be enhanced by this latest film 'The Volga Boatman,' which is being shown for a fortnight at the Capitol."

Norwood Weekly: "Cecil B. De Mille's eagerly awaited super production 'The Volga Boatman' exceeds all expectations as a dramatic entertainment."

Reynolds: "There is no denying the beauty and intensity of 'The Volga Boatman.'"

Slayds Weekly News: "'The Volga Boatman,' the new film at the Capitol, is packed with thrills."

"The Wilderness Woman"—First National, Mark Strand, New York City

Evening Journal: "Wild as a temper in a telephone booth, Aileen Pringle does excellent work, and the entire picture is good comedy, well acted and directed."

Daily Mirror: "'The Wilderness Woman' tops a lively Mark Strand bill this week, with Aileen Pringle, Chester Conklin and Lowell Sherman featured. It creates chuckles and laughs from beginning to end. The audience seemed particularly gleeful at witnessing the glorification of two hicks turn the tables to their own triumph."

Evening Graphic: "Howard Higgin handled the megaphone, and every one did his share to make 'The Wilderness Woman' one of the best light comedies of the season."

Times: "The picture is equipped with a splendid cast and so far as it is perceptible not a false move is made by any of the players. The inimitable Chester Conklin keeps the fun at a nice temperature throughout this comedy."

Evening World: "Watchng 'The Wilderness Woman' I laughed until the tears rolled down my cheeks. The Strand audience greeted it with howls of hilarity. Aileen Pringle, Chester Conklin and Lowell Sherman have the principal roles. Miss Pringle and Sherman are new to comedy, but they take to mirthmaking as though they too had spent long years on the slapstick trail.

Daily News: "It's a toss-up to decide who's entitled to most credit for making this picture the most delightful screen comedy of the season—Arthur Stringer, who wrote the story; Howard Higgin, who directed the picture, or Chester Conklin, who made an unreal character so real and gorgeously funny that my ribs ache yet from laughing at him. There are sequences in this film that would wreck a wax figure by cracking it up into smiles."

"The Little Irish Girl"—Warner Bros., Warners, New York City

American: "Certainly I'd have found more enjoyment in the first reels if I'd known Granny was a hard-boiled crook herself. So her secret, carefully concealed until the last reel, is hereby exposed without hesitation. Granny is a 'grifter,' if you know what that means, and a quick-witted one."

Journal: "Dolores is beautiful; Miss Claire supplies heart throbs when she uses the orphanage fund for her option money; Lee Moran is the comedy relief and gets drunk; a detective, pretending to be deaf, heightens the mystery, and everyone doublecrosses everyone else so consistently that one leaves the theatre almost suspecting oneself."

Evening World: "It has something of 'Turn to the Right' and something of 'Cheating Cheaters' and a host of other crook plays, but also a redeeming touch of novelty and surprise."

Mirror: "'The Little Irish Girl' entertains simply because Dolores Costello is its charming heroine."

News: "The cast is good. Dolores Costello is beautiful and does well with her role, and I never hope to see a more villainous villain than Mathew Betz. Lee Moran is the gag man of the piece and does his stuff, which includes getting on a jag in a hotel cellar, with some mirth-provoking ability."

Sun: "Dolores Costello, who, in less than a wink of an eye, has become a box office attraction in the world of the cinema, is present at the Warner this week in 'The Little Irish Girl,' a melodramatic crook farce.

"To recount its tale would be to rob it of its surprises. Possibly, its nearest kin is 'Cheating Cheaters.'"

Telegram: "This gifted daughter of the gods and Maurice Costello is endowed with such an abundance of talent and beauty that it seems inevitable within a year or so she must soar among the great on Movieland's Olympus."

Telegraph: "There are several interesting twists to the story and not until the last few minutes before the fade-out does one realize just what the finish will be. Several amusing situations arise from the fact that 'Granny' salts her Lithia Springs in the middle of the night and gives them a double dose when a prospective customer is going to have a scientific test the following day."

Times: "'The Little Irish Girl,' the present film feature at Warners', owing to the measure of suspense and unexpected twists, is quite a good entertainment."

Tribune: "Miss Costello, looking beautiful but ineffably sad, plays a lady crook, who reforms when she falls in love with an innocent youth named Johnnie. She determines to go straight, only to find that dear old granny, whom her gang had set out to rob, was really—but we suppose that would be divulging the mystery."

"The Prince of Pilsen"—Times Square Theatre, New York City

Brooklyn Daily Eagle: "If there have been funnier situations on the screen this reviewer has not had the pleasure of seeing them. George Sidney may be said, and honestly, to be more amusing in 'The Prince of Pilsen' than he has been in all the 'Potash and Perlmutter' and 'Cohen and Kelly' episodes combined."

Daily News: "George Sidney, who won my heart as Abe Potash, got a firmer grip by his playing of Hans Wagner, 'the great American lodger from Zincinnati,' who unwittingly became the prince for several crowded hours. Any description of this beautifully staged and costumed farce would be inadequate. It must be seen."

Herald Tribune: "We are bound to admit that it is one of the funniest comedies we have ever seen. George Sidney, in spite of his physique, is no more a slapstick comedian than is Charles Chaplin."

Bill Patton, star of "Flashing Steeds" a Chesterfield M. P. production.

BLANCHARD PRESS, INC., N.Y.

ADVICE

on buying replacement parts for Simplex Projectors

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Jack Mulhall
in
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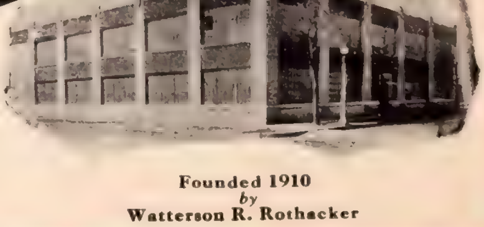

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N TWO SECTIONS June 12, 1926 SECTION ONE

Motion Picture News

Reg. U. S. Patent Office

METRO-GOLDWYN-MAYER'S

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THE TOP OF THE INDUSTRY

Entered as second class matter April 22, 1926, at the Post Office at New York, N. Y.
under act of March 3, 1879

Vol. XXXIII No. 24

Published Weekly—$2.00 a year

PRICE 20 CENTS

Los Angeles — *New York* —

Like a rippling brook its music~

elps to keep the atmosphere of sweet romance, every mood of the silver she
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The Wurlitzer organization is recognized not alone for a single musical masterpiece, but is renowned for the consistently superior quality, a distinction of tone beauty and value embodied in every Wurlitzer instrument, whether it be a violin or a great Unit Organ. Conducting business with such an institution saves the penalties of experiment, and is a certain guarantee of permanent satisfaction.

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A MESSAGE to SHOWMEN from S. R. KENT

RECENTLY at Paramount's 40 get-together meetings throughout the country, we talked with three thousand or more of you gentlemen face to face.

We discussed frankly with you our mutual problems.

We presented to you in detail the facts about our 1926-27 product—

THE FIFTEENTH BIRTHDAY GROUP OF 75 PARAMOUNT PICTURES

We not only described these pictures by word of mouth—we showed you on the screen the proof of every statement we made about them.

{ CONTINUED }

Paramount Pictures

A MESSAGE to SHOWMEN from S. R. KENT

{ CONTINUED }

YOUR spoken sentiments and your hundreds of telegrams prove you agree that our meetings together were the most progressive step in exhibitor-distributor relations taken in this business in many years.

And as one prominent Philadelphia exhibitor expressed it at the meeting there:

> "Every new move in this business, either in selling or producing, is always made by Paramount. The rest are always two jumps behind. That's why Paramount is the leader of this industry—
> *and always will be."*

Paramount's Birthday Group, described at these meetings, is being booked faster than any product ever offered to you. The facts and figures are on our books.

Our 1926-27 pictures strike the showman instantly as richer in new ideas, bigger in scope, greater in box-office possibilities than anything else in the field.

{ CONTINUED }

Paramount

A MESSAGE to SHOWMEN from S. R. KENT

{ CONTINUED }

Nowhere on the 1926-27 market are subjects that appeal to your showmanship like

HAROLD LLOYD
"OLD IRONSIDES"
"BEAU GESTE"
"SORROWS OF SATAN"
"THE ROUGH RIDERS"
ZIEGFELD'S
"GLORIFYING THE AMERICAN GIRL" AND "KID BOOTS"
"THE WEDDING MARCH"
"WE'RE IN THE NAVY NOW"

and a score of others from Paramount.

No other company can talk about fifteen years of constructive leadership and then point to additions of such new, fresh, vigorous blood as

FLORENZ ZIEGFELD, LAURENCE STALLINGS, VON STROHEIM, NEILAN, BEAUDINE, FRANK LLOYD, EDDIE CANTOR, GILDA GRAY, LOIS MORAN, THEODORE DREISER, RICHARD DIX, ADOLPHE MENJOU, RAYMOND GRIFFITH, LYA DE PUTTI, RONALD COLMAN, (to play "BEAU GESTE") W. C. FIELDS, ST. CLAIR, SUTHERLAND, ANITA LOOS, BEERY and HATTON as a comedy team, ESTHER RALSTON, and FLORENCE VIDOR as new stars, CLARA BOW and many more.

{ CONTINUED }

Pictures

15th
BIRTHDAY
GROUP

A MESSAGE to SHOWMEN from S.R.KENT

{ CONTINUED }

No other company can approach the past, present or future record of Paramount, which is, in brief:

[1] The best pictures in the business.

[2] The most pictures in the business.

[3] Sold to you fairly and squarely on their merits.

[4] Sold to your public by a sustained national advertising campaign 10 years old and reaching 80,000,000 readers a month.

[5] Delivered exactly as promised, on release dates.

[6] Backed by perfect service in prints and the best exhibitor advertising aids in the business.

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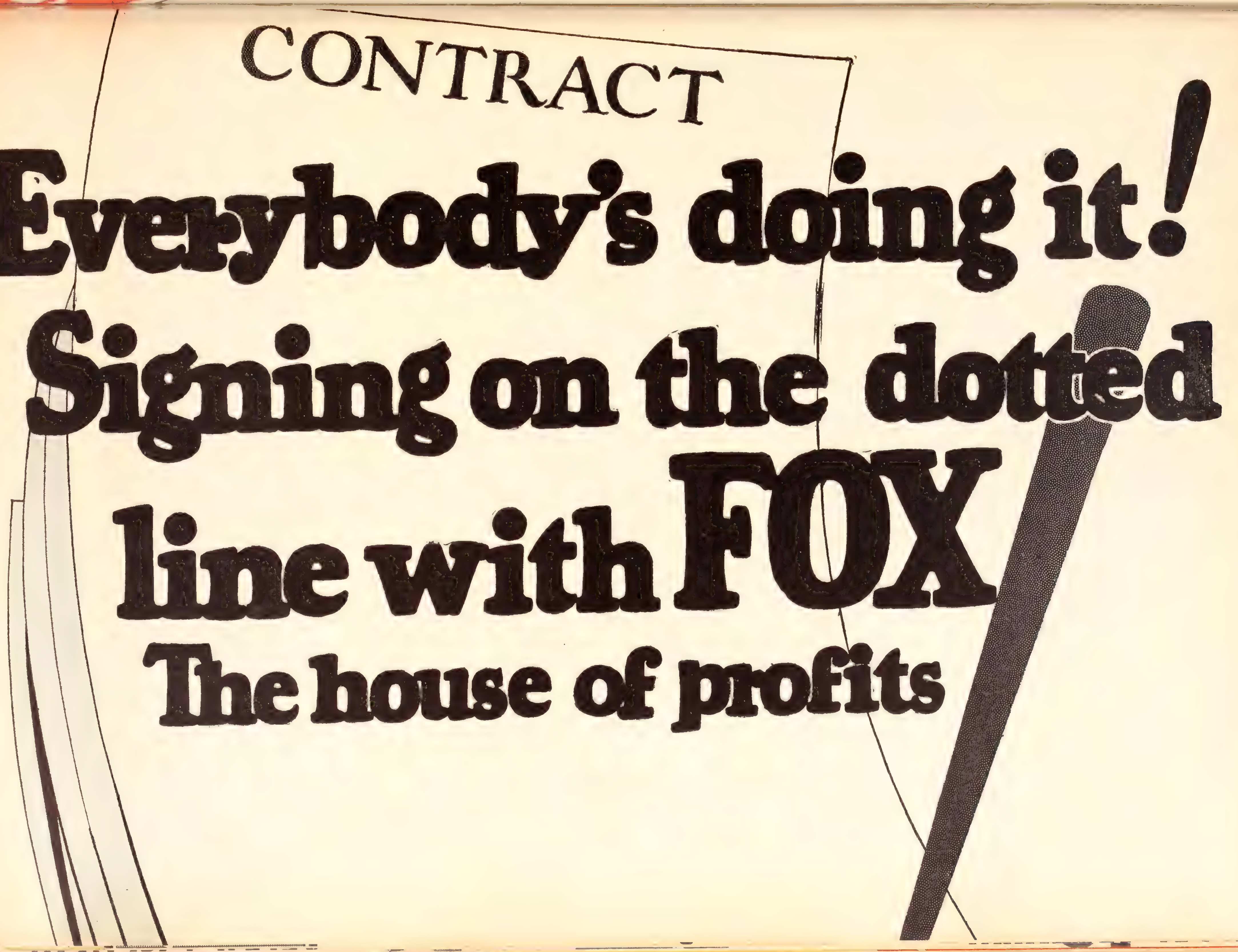
IN 1926-27, MORE THAN EVER BEFORE, PARAMOUNT OUTCLASSES THE FIELD.

SRKent

Paramount Pictures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THE THIRD DEGREE
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The greatest array of sure-fire box-office titles and produc

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26 INDIVIDUALLY SPECIALIZED WARNER W

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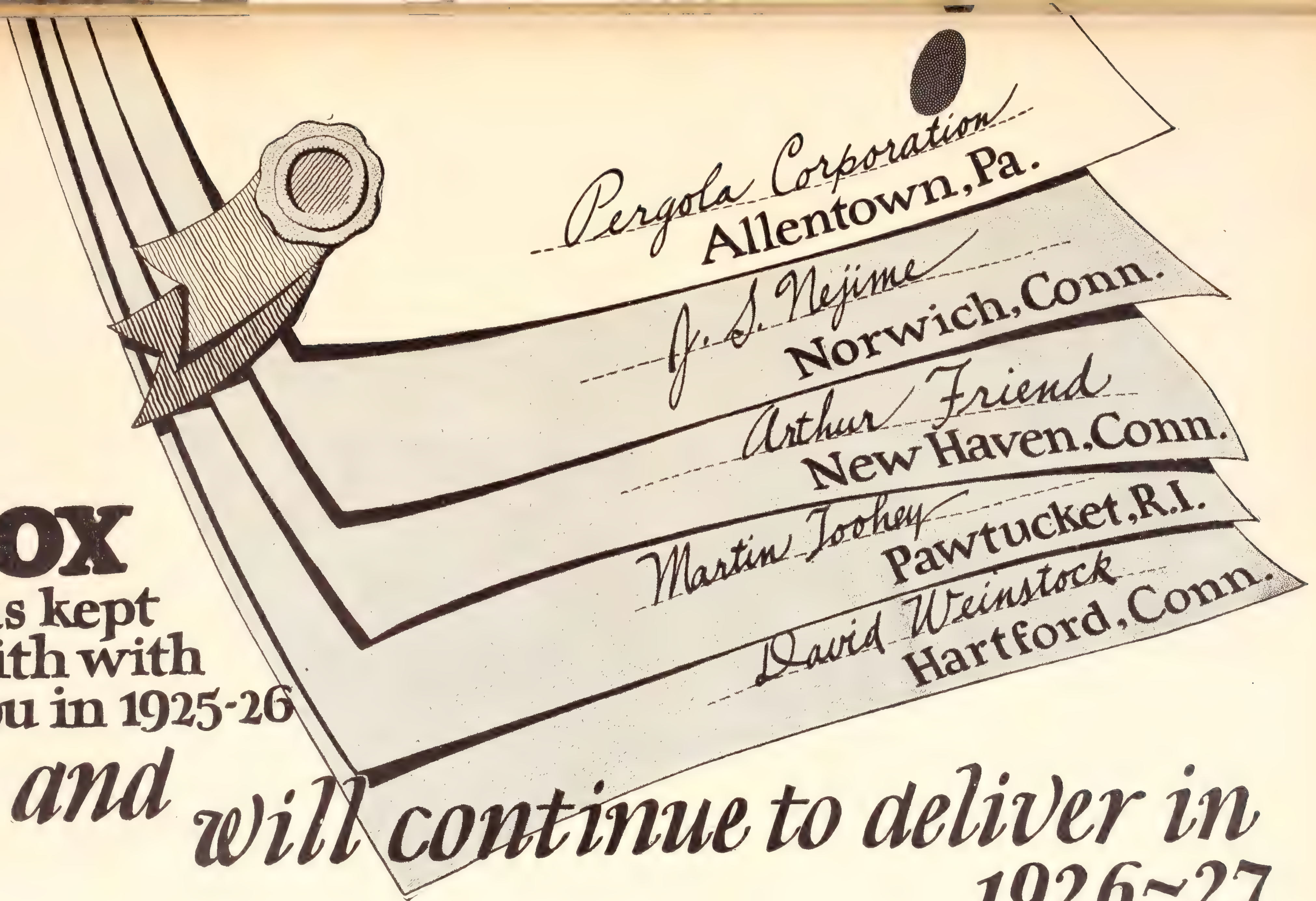
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and will continue to deliver in 1926~27

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We lead ~ others follow

See a
FOX
manager today

Service Bulletin

No. 1

"Small Theatres on Wane"

and

"Theatre Analysis Showing Classification by Population Groups"

The first of a series of analyses which appeared in Motion Picture News. This study of the exhibition field is based on two years of intensive research covering every theatre in the United States. Other results of this study will appear from time to time in Motion Picture News and reprints will be mailed to every one interested.

We have had many requests for data from advertisers and our extensive records are open to any one interested.

Play the Winner!

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Obey the Law
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The Price of Honor
Wandering Girls
Poor Girls
The Better Way
The Girl Who Smiles
The Wreck
Stolen Pleasures
The Belle of Broadway
The Truthful Sex
The Romantic Age
When the Wife's Away
Paying the Price
For Ladies Only
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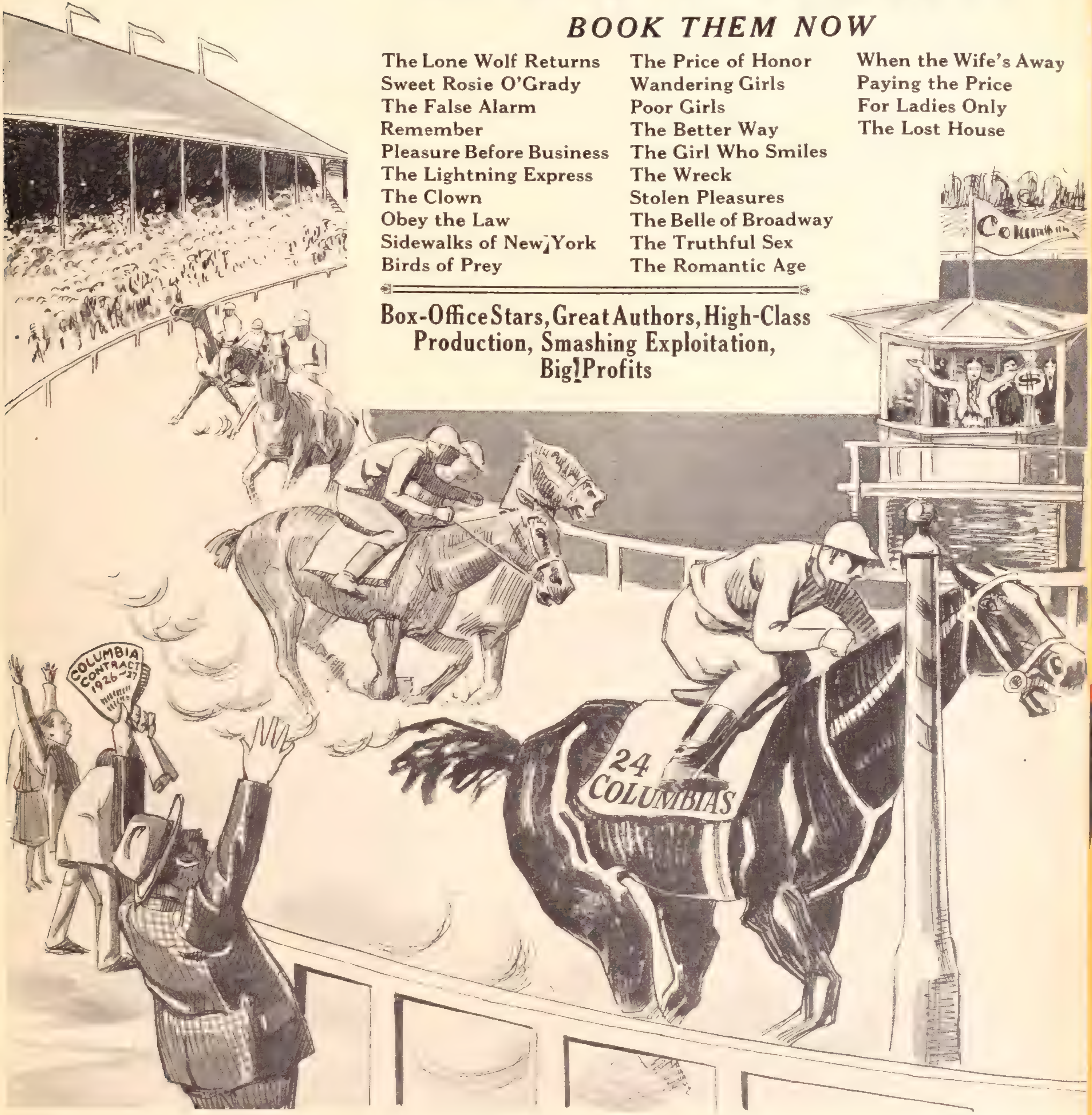
Box-Office Stars, Great Authors, High-Class Production, Smashing Exploitation, Big Profits



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A Motion Picture News Semi-Annual Publication which for the first time puts the equipment business on the high plane its standing and development deserves.

A complete Buyers' Directory.

A comprehensive story on Theatre Building.

Full color illustrations in the mail this week.

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CONWAY TEARLE

in

The SPORTING LOVER

with

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Adapted to the screen by CAREY WILSON
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Directed by ALAN HALE

First National Pictures

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OLD LOVES AND NEW
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SWEET DADDIES
HIGH STEPPERS
HER SECOND CHANCE
MISS NOBODY

THEY'RE THE BEST GOLD-GETTERS IN THE GAME!

First National Pictures

FIRST NATIONAL
IS THE ONLY COMPANY
DELIVERING
HITS THIS SUMMER

Printed in U. S. A.

Motion Picture News

Volume XXXIII NEW YORK CITY, JUNE 12, 1926 No. 24

Theatres

THE supplement to MOTION PICTURE NEWS this week—"The Buyers Guide," devoted to new theatre construction and equipment—will stir the imagination of the general reader.

Architects are putting ideas into theatres today; making pictures of them; making them pictures in themselves, not merely places to house pictures; in other words, theatre pictures not merely picture theatres.

And so, a brand new and important situation is ushered in. Public patronage will be attracted by these novel and beautiful places, and in no small measure. Which gives us a new box-office asset to consider—and some other things.

* * *

Theatres are dominating the picture industry today. No doubt about that. And they are going to control and direct our industrial future; no doubt about that, either.

First, production was all powerful. Then distribution loomed up; but, mostly, production gobbled up distribution. Then production-distribution proceeded to swallow theatres.

In this entire scheme, distribution at first, and later on theatres were acquired in order to market pictures. The latter end has been the prime consideration. In other words production interests have dominated.

Today the reverse is true. The success of the theatre is the first consideration, even if the producer runs it.

And that is going to change things considerably.

We are going, hereon, to build the industrial machine on theatres and not on production—upward on theatres and not downward from pictures.

And this putting of the theatre first is going to have a vital effect on distribution in general and on such selling policies as block-booking, flat rentals, etc. That is obvious.

It is even possible, however, that an entirely new and radically different scheme of distribution will be evolved from the new order of things.

* * *

But there is going to be a lot of competition in theatres. New ideas will constantly prevail, just as they do in picture-making. Theatres will get quickly out of date just as pictures do. There will have to be a heavy amortization on theatre properties.

So the theatre map will be constantly changing. He who has the right theatres today may find them wrong tomorrow. So supremacy in ownership won't stay put.

Capital will come in in very large amounts. In a few recent weeks over fifty million dollars for theatre operations have been underwritten and immediately absorbed. This is but the beginning in this country; and Latin America and Europe, in which American enterprise is bound to play a part, has just started.

There will be overbuilding; but there's bound to be overbuilding—for a period of time, when the new is pushing out the old.

Product will play a most important part. But there's this to say about that: the right pictures have always found the right theatres and the right theatres in the future will get the right attractions.

Anyway, the future in the industry is wide open today. Never were the opportunities greater—for men, capital, ideas.

W A Johnston

JUNE 12
1926

MOTION PICTURE NEWS

Vol. XXXIII
No. 24

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Speaking Editorially

THE KANSAS CITY STAR'S policy of publishing a list of approved films for "Family Nights" now has passed its second anniversary. The readers of that newspaper, one of the most friendly in the country to the film industry, have been induced to add to the patronage of both downtown and neighborhood theatres for two years.

Thousands of families have learned to rely upon these approvals and send their children without the least hesitancy. But, back of these approvals, which have the hearty approval of all exhibitors in the city, lies a big task which is performed by the Better Films Committee of the Kansas City Parent-Teacher Association.

* * *

THERE is no censorship phase to the approvals at all. It simply means free newspaper space to approved films and no space to those not approved. Those not approved are in no way criticized. The committee comprises forty-two women who work each day of the week except Sunday in their endeavor to select the best motion pictures that can be found for adults and children.

There is no "highbrow" or reform element connected with the organization. Winter and summer members of the committee may be found in private exhibition rooms of theatres or at previews at exchanges.

* * *

"IF we don't like a film, we just leave it," Mrs. E. M. Metcalf, chairman of the committee, said. "We don't go really to criticize, but to choose the cream of what the exchanges have to offer. Then we boost the pictures to all of our seventy-one Parent-Teacher Circles in Kansas City and everybody we see. It is free—and good—advertising. On each Tuesday some of the committee calls the exhibitors to find what they have booked for the following Friday night. We then refer to our files, wherein reports of each film ever viewed is kept. If it has been approved, then the theatre is marked as a family night theatre and the list given for publication to the press."

From September 1, 1925, to January 1, 1926, the Parent-Teacher viewed 147 pictures. Ninety-five of these were approved for family night showing. During the year 1925, 580 pictures were viewed. Two hundred and thirty-four of those made the approval list. Pictures, as a whole, are showing marked improvement, according to Mrs. Metcalf.

* * *

ARTHUR A. SCHMIDT, who died the other day at Los Angeles, had a wide circle of friends in the industry. He was one of the best known and best liked men in the distribution division of the business and had held several important executive positions. At the time of his death he was Western Division Manager for F. B. O. and had previously been General Manager of Distribution for Universal. His loss is deeply regretted by the film industry.

* * * *

THIS issue contains, so far as available at the time we went to press, the news of the seventh annual convention of the M. P. T. O. A. at Los Angeles. Further developments which occurred after presstime will be told fully in next week's issue.

The reports of President Woodhull and Business Manager Seider carried much that is interesting and informative, particularly as their discussion related to the future of the independent theatre owner.

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Hugo Riesenfeld

AN EDITOR ON BROADWAY

The Week in Review By William A. Johnston

HUGO RIESENFELD sailed for Europe on the *Olympic* last Saturday. He will make an important announcement upon his return here in a few months. Since leaving the management of the Rivoli, Rialto and Criterion Theatres, Dr. Riesenfeld has had many tempting offers. But he has contented himself with the formulation of his own future plans, together with the arrangement for the musical presentation of a number of prominent pictures in New York theatres. His announcement will be awaited with much interest.

* * *

BEFORE sailing, Dr. Riesenfeld made public plans for the Short Subject Gold Medal, which he has established as an annual award. The committee which will choose the winner of the second medal has been named; they will report in due time. The presentation of this medal annually by Dr. Riesenfeld is a very fine contribution to real picture progress. Details of the second competition will be found elsewhere in this issue.

* * *

WE ran an editorial some months ago to the effect that the idea was the preeminent thing in pictures. And it looks now as if production policy was shaping itself about this nucleus.

A production chief told me the other day that stars had lost their lustre and also books and plays as big assets to production.

And certainly all signs point this year to the predominance of the original story.

One big company will announce, in time, an advisory board of some of the most original and best writing minds in the country.

All of which is great progress—and logical.

* * *

OF course, I don't believe the star has or ever will, decline in the world of entertainment.

In handling film stars, however, we have always put the cart before the horse.

Stories make stars: but stars don't make stories, nor great pictures.

Consequently the basis of production is stories. And the basis of stories is ideas.

So an original story with a big idea is greater than a book or play with a lesser idea.

Ideas are the things.

* * *

"CATERING to All the People Some of the Time" is the apt title of an interview in this issue, by Thomas C. Kennedy with Irwin Wheeler, a well-known exhibitor in the East.

It ought to appeal strongly, it seems to me, to every exhibitor reader; since every exhibitor, assuredly, is anxious to interest that large class of people in his community who cannot by any means be called "regulars" in picture theatre attendance.

* * *

THIS whole business of picture entertainment is in too hard and fast a circle these days. We've got to do considerable breaking out if box-office receipts are to be adequately increased.

The exhibitor knows it well enough from his end. He wants, of course, this increased patronage—if he can find out how to get it.

But I can add some facts from this end of the line.

* * *

IDEAS for new kinds of pictures are being constantly placed before the large producing companies here in New York and on the Coast. They come from highly successful and experienced writers, artists, directors. Many are inspiring, alluring in concept and potentiality.

But, almost always, the producing head is forced to say: "I'm sorry, but your idea is too advanced. We lose money on these attempts to progress. They are outside the amusement order, etc."

* * *

WELL, what is the amusement order? Take your fingers and count: Society dramas, comedy dramas, melodramas, westerns, animal pictures, comedies, cartoons, scenics.

Here's the hard and fast order. The salesmen talk it; the exhibitors think it. It's the safe way—that is, safe for the hard and fast "regular" audience. Ready-made stuff for ready-made audiences. Just like vaudeville and its hard and fast lines; and, in the main, like the legitimate.

* * *

BUT the motion picture is not the stage. We don't want to limit it by these limitations. We cannot afford to. The rapidly increasing number of picture theatre seats cannot afford to, appealing as they do in every way to all the people of the land.

* * *

THE producing machinery wants to expand today. But it is held in check by the selling and exhibiting machinery.

If every exhibitor would bust loose, like Mr. Wheeler has so successfully done, and reach that "potential" audience all about him, reach them occasionally at least—pictures would get a new lease in life.

They would portray life; and that is just what they're supposed to do and must do.

* * *

AN interesting development is taking place in the independent field. No longer does the term "state rights" fully cover this group. Columbia, for instance, under the able leadership of Joe Brandt, is operating under a national (and even international) franchise plan which entitles it to inclusion in the list of national distributors.

With the gradual elimination of several companies in this field, and particularly the fly-by-night producer, making one picture on the proceeds of his previous venture (if any), and rarely able to fulfill his contractual obligation, the surviving firms are headed by men who are first of all business men. The companies are more soundly financed than in the old "state rights" days. Definite schedules of product are being announced, some of which might be favorably compared to those of the national distributors. And, for the most part, these companies are prepared to make good on these schedules and deliver the product promised.

The independent field has had difficult going the past few years, but we believe that there is a definite need and a definite niche for a reasonable number of competently managed concerns of this type, and the survival of the fittest is determining who those companies shall be.

(Continued on page 2747)

Mady Christians, who will be remembered from the Irving Place Theatre, New York, has captivated Europe in Ufa's "The Waltz Dream," which M-G-M will release.

Johnny Burke, Mack Sennett's recruit from vaudeville, now making a Pathe comedy based upon his famous big time doughboy act.

Barbara Luddy "supporting" Georgie Harris in the latest "East Side, West Side" comedy for Fox Films, "A-1 Society," under the direction of Ben Stoloff.

PICTURES AND PEOPLE

REX WINS!

TUESDAY evening, at the Hotel Roosevelt, witnessed the trade showing of "The Devil Horse," Hal Roach's latest Pathe feature starring Rex, King of the Wild Horses.

What was billed as an "Eurythmic Setting and Presentation" was arranged by S. Barret McCormick, and featured an Harmonic Tympani Battery, which is not, as you might suppose, a new type of field artillery, but a diverting musical novelty consisting of a battery of kettle-drums, played by six solo drummers, each tuned to a different note of the scale (the drums, not the drummers).

This battery of drums was also used with splendid effect in scoring the picture. The orchestral accompaniment was arranged by James C. Bradford, who conducted the orchestra in person, and did much to enhance the dramatic qualities of the picture. Inasmuch as the beat of horses' hoofs (or is it hooves?) plays an important part throughout the picture—wild horses, Indian horses, cavalry horses—this use of a special drum corps offers a first rate musical idea to any first run theatre. The Messrs. McCormick and Bradford would doubtless be glad to furnish all the details to any interested exhibitor.

The showing was followed by dancing in the grand ballroom. The affair was well attended by a representative aggregation from Film Row.

A STARLESS WEEK

NOT a single, solitary asterisk appeared on the report of the National Board of Review this week, despite the fact that seven features were reviewed by the cinema commission.

DAVID WARFIELD

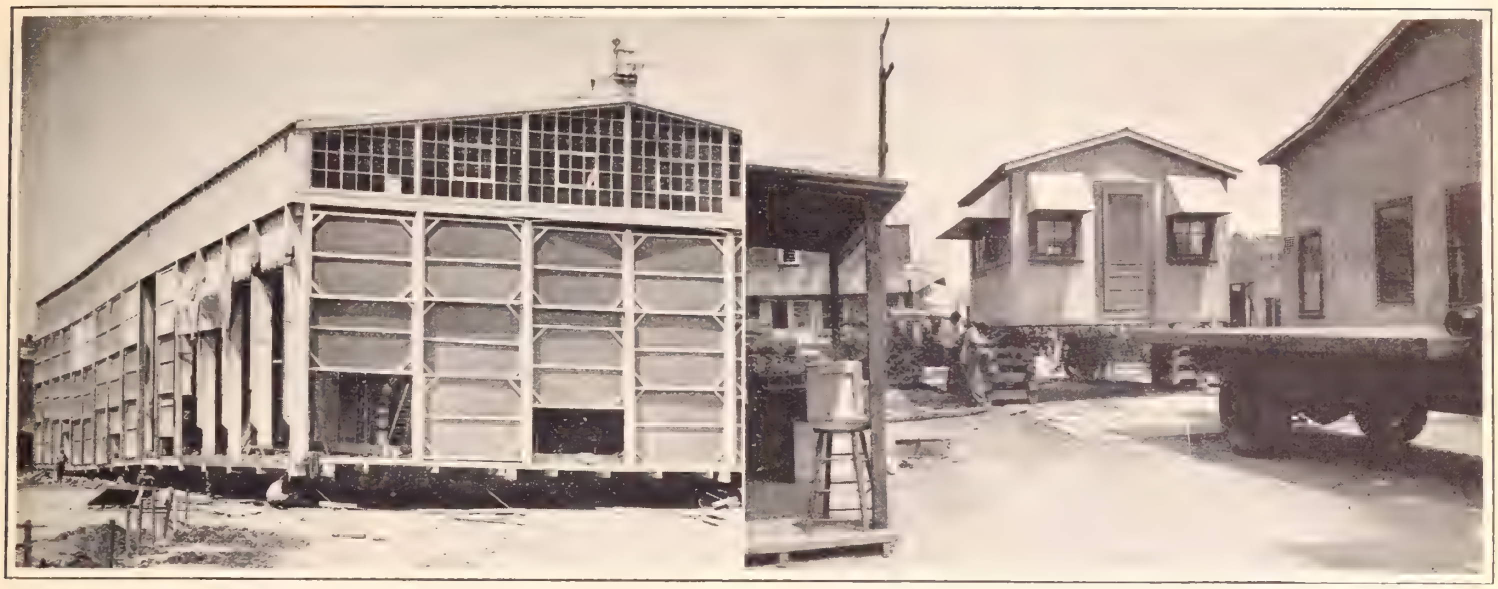
THE outstanding character actor of our day, David Warfield, was a visitor the other day at the

Snapped before the Philadelphia F. B. O. exchange; left to right: Lee Marcus, F. B. O. general sales manager; Jerome Safron, Philadelphia branch manager, and Colvin W. Brown, vice-president in charge of distribution.

Marcus Loew, president of Loew's, Inc., and Metro-Goldwyn-Mayer, with Mrs. Loew shortly before they sailed for a short trip through European capitals.

Joan Alden, winner of the Randolph Theatre beauty contest in Chicago, who has been placed under contract to Universal

Frances Lee in "Till We Eat Again," an Educational-Bobby Vernon comedy. Evidently Frances thinks it's going to be a long time to the next mealtime.



Half million dollar program of expansion at the Cecil B. De Mille studios at Culver City; left, one of the stages being raised from the ground to be moved to a new location, so as to make room for an additional stage; right, loading one of the small directorial offices onto a motor truck to be moved to a more advantageous location.

Paramount studio, and intimated that he might yet enter pictures if an interesting enough opportunity came along.

Warfield visited all the sets at the studio and watched the work with great interest.

"Wouldn't you like to try pictures some time, Mr. Warfield?" he was asked.

"Well, if something marvelous came along, I might," he replied.

The actor was surprised to learn that one of the cameras had been grinding while he stood on the set.

"I'd like to see those movies of me," he said. "I've seen myself on the screen several times, and every time I've been shocked at what I saw. I always say, 'For goodness sake, is that what I look like?' I think I'm a little afraid of the movies; on the stage I can't see what I look like."

It is at least to be hoped that the "something marvelous" does come along to lure Warfield under the Klieglights and Cooper-Hewitts.

FROM STILLS TO LEADS

YOUNG Richard Walling, who has been cast for the important role of Tommy Atkins in the Fox Films version of "Pigs," has recorded a sensational rise suggesting that of another Fox player, George O'Brien. Walling, who is the son of William Walling, stage and screen actor, through his interest in amateur photography became a still photographer, though his ambitions lay in another direction.

Now and then, on distant locations, he had a chance to play atmosphere, and always acquitted himself creditably. He was sent to Arizona with Irving Cummings as still man on "Rustling for Cupid." The two became great friends and Cummings resolved to give the youth a chance as soon as possible.

Then the company returned to the studio and Cummings was assigned to direct "Pigs." Immediately he visualized young Walling as Tommy Atkins, the youthful hero of the piece. The result was a conference with studio officials, a camera test—and a contract.

POLACHEK-FABIAN ENGAGEMENT

THE engagement of Miss Melanie Faith Polachek to Abraham M. Fabian, of the Fabian theatre interests in New Jersey, is announced by Mr. and Mrs. John Polachek of 601 West End Avenue, New York City. Mr. Fabian is the son of Jacob Fabian of Paterson, N. J. In addition to his theatre interests he is a member of the executive committee and the Board of Directors of First National, as well as a member of the Board of Directors of Educational. No date for the wedding has been set. The couple met last March on the Steamship *Calamares*, en route to Cuba.

Official opening of new Fox Film headquarters in Australia; left—George Cann, Minister for Health in Australia, makes a congratulatory speech. To the right of him may be seen S. S. Crick, managing director of Fox Film Corporation, Aust., Ltd. Right the handsome exterior of the new exchange building

PARKER PRAISES 6XBR STUNT

WATT L. PARKER, director of advertising and publicity for Warner Bros., arrived in New York last week after six weeks at the Coast studios and a brief tour with 6XBR, the portable radio broadcasting station recently started on a transcontinental tour to broadcast local programs from picture theatres in the principal cities. Parker is a veteran advertising and exploitation man, but he declares that this stunt tops anything in his varied experience as a result producer.

He saw the 6XBR in operation in San Francisco, Oakland, Tacoma and Seattle, and says he has never seen anything draw as did these broadcasting programs.

Company of Fox Film players and crew aboard the S.S. Emma Alexander en route to San Francisco for the taking of scenes for "A-1 Society," latest of the "East Side, West Side" comedies. Director Ben Stoloff, Barbara Luddy and Georgie Harris may be seen near the center

"Radio is a mystery to most people," he points out. "They have sat in their homes and listened to it, marveling at its mysteries without having much idea how it was all accomplished. The 6XBR operates in full view of the audience. The newspapers realize the novelty of the thing and have given us splendid support."

THE BRITISH STRIKE

SOMETHING of the problems created for exhibitors by the late British general strike may be imagined from the communication just received from Robb Lawson, London representative of United Artists, in reference to the premiere there of "The Bat" on the eve of the strike.

Metropolitan's "The Last Frontier" desert location on Indian reservation; in the foreground Joe Lee's Indian Trading Post, with company and redskins awaiting orders from Director George G. Seitz; in the background the corral, covered wagons and Mess Hall. This is being produced for Producers Distributing Corp.

Director Clarence Brown (right) and George L. Fecke, Metro-Goldwyn-Mayer radio director, just before the M-G-M megaphone wielder went on the air from Station WHN, New York City

The advance press campaign opened brilliantly. The picture opened on Monday and a luncheon was given for the press. The critics went back to their offices to write their reviews on the picture. At 12 p. m. the order was given for the strike. The only dailies which managed to appear were *The Daily Express* and the *Daily Sketch*. Robb tried to get extra copies of these but found the entrances to their premises barred by pickets. As a result, the entire press campaign was virtually lost.

"The evening shows offered the greatest difficulty," says Robb. "The New Gallery Kinema draws its patrons from the suburbs and as the necessary transport was not available, people would not risk going home after 7 p. m., as they would have to walk home. As an example of what Londoners without automobiles had to do, I myself walked seven miles on Tuesday to get to my post here."

And here we have one of the most widely famous scenes in all the history of the spoken drama, Eliza pursued by the bloodhounds, as it has been re-enacted for the screen by Margharita Fischer in "Uncle Tom's Cabin" for Universal

HOPPER TO JOIN FUTTER

E. MASON HOPPER, the director, is en route from the Coast to join Walter Futter in New York prior to their embarking on a European tour. Futter, who is going in search of material for "Curiosities," "The Movie Sideshow," has cancelled his transportation on the *President Harding*, in order to sail with Hopper on the *Muenchen* June 8th.

Theatres Organizing for Movie Season

Campaign Celebrating 30th Birthday of Pictures Widely Supported; Hays Office Sends Out 10 Publicity Experts

THE organization of the theatres of the United States for the Greater Movie Season campaign of 1926, celebrating the thirtieth birthday of motion pictures, is definitely under way.

The press books are out, ten high-class publicity and exploitation men have been despatched from the Hays office to various parts of the country, and telegrams and letters are reaching Will H. Hays pledging regional and organization support.

A typical wire is the following from the Motion Picture Theatre Owners of Texas, of which H. A. Cole is President:

"This region is backing the movement to a man."

From H. N. McNeill, editor of the Motion Picture Journal, at Dallas, a regional paper which is supporting the Season, came the following to Mr. Hays: "Letters are pouring in and it looks like a big season in Texas, Arkansas and Oklahoma."

Word was received that intensive work will begin in Michigan as soon as Henderson M. Richey returns from the convention in Los Angeles. Every theatre in the Michigan organization, of which Richey is general manager, will take part in Greater Movie Season. Kansas and Missouri, under the leadership of President R. R. Biechele, have pledged co-operation and endorsed the Season.

Exhibitors everywhere in the United States will find available for them the expert services of the publicity and exploitation men sent out from the Hays office.

The New England territory will be covered by Bert Adler, who has exploited many pictures in that region and is well known in the motion picture industry.

Jack A. Pegler, who aided in the successful Season of last year in Atlantic City, Philadelphia, Baltimore, Washington and Richmond, will work in those same cities this year.

Harry L. Royster, who in 1925 aided the exhibitors in Detroit, Buffalo and Cleveland, this year has the Chicago, Detroit, Toledo and Milwaukee territory.

Buffalo, Cleveland, Pittsburgh and Columbus will be covered this season by J. F. Gillespie, who last year was one of the leading workers in the very successful season at Atlantic City.

Paul Gray, who aided in last year's Greater Movie Season in various places in the Middle West, will assist this year at Indianapolis, St. Louis, Cincinnati and Louisville.

Louis F. Guimond, who has done important publicity and advertising work for several large producing corporations, will be the representative in Minneapolis, Des Moines, Omaha and Kansas City.

Denver, Salt Lake City, Oklahoma City, Little Rock and Memphis will be the territory of George A. McDermitt, who was one of those in charge of the Oklahoma City season last year, which went over 100 per cent.

James F. Lundy, who has worked with exhibitors in a number of cities in the South, will have for his territory Atlanta, Charlotte, N. C., Jacksonville, New Orleans, Houston, San Antonio and Dallas.

On the West Coast the Los Angeles, San Francisco, Portland and Seattle territory will be covered by Charles Raymond, who was an important factor in the success of the Kansas City campaign last season.

Louis R. Brager, who aided exhibitors in the great Chicago campaign in 1925, has New York City as his assignment during the present Greater Movie Season.

The first duty of these exploitation men is to help organize the Campaign Committee of exhibitors which will be in charge in each city which participates in the Season. Then, under the direction of these committees, the representatives of the Hays office will operate in every possible way to help make the campaign successful.

Famous Plans Common Stock Increase

Yearly Dividend Basis of $10 Per Share Authorized at Meeting of Board of Directors; To Buy Balaban & Katz Control

PLACING the common stock on a yearly dividend basis of $10 per share, the Board of Directors of Famous Players-Lasky Corporation this week authorized a special meeting of stockholders to be held June 25 for the purpose of voting on a proposal to increase the authorized number of shares of common stock, without par value, from 450,000 to 1,000,000 shares. The dividends will be payable $2 quarterly in cash and the remaining $2 in cash or stock, at the option of the corporation.

At the same time the directors declared an extra dividend on the common stock to stockholders of record, June 30, of $2 per share, payable August 10, to be paid in common stock, or in the event of the failure of the stockholders to approve the increase in common stock, then the dividend is to be paid in cash.

Upon the approval of the increase of capitalization by the stockholders the corporation will offer 191,482 shares of its common stock for sale at $107.49 per share, (the forty-nine cents being an adjustment for the accrued dividend) to holders of common stock at the rate of one new share for each two shares now held including the above mentioned dividend stock).

The proceeds of the proposed issue of common stock, amounting to approximately $20,000,000, is to be used for the acquisition or erection of theatres, including the purchase of a majority of the outstanding stock of Balaban & Katz Corporation, and the purchase of other assets, all of which should add to the value, importance and fortify it in its position in the industry.

The corporation at present has outstanding 80,000 shares of preferred stock (20,000 additional shares of preferred stock previously outstanding having been purchased and retired through operation of the preferred stock sinking fund) and 375,456 shares of common stock.

The directors at this time also declared the regular dividend of $2 per share on the common stock, payable October 1 to stockholders of record, September 15.

An Editor on Broadway: By Wm. A. Johnston

(*Continued from page 2743*)

THIS much needed element of novelty is again brought to the screen in "The Devil Horse," which Pathe pre-viewed on Tuesday night at the Hotel Roosevelt. This is, to be sure, the third of the pictures made by Hal Roach and Fred Jackman with Rex, king of wild horses, but the picture offers an abundance of novelty and freshness for all of that. Wisely, and no doubt partly from the difficulty of making these subjects, the wild horse pictures have been spaced well apart. Had the three been released in a year or less, the theme would begin to be a bit worn, but coming at intervals of a year or so they are perpetually fresh and interesting.

The amount of thought that has been put into this picture shows in every way. Ideas, as we have said, are the thing, and a host of ideas were developed for this subject. Story, photography, camera angles, locations, cast—all of these showed originality and the touch of creative imagination. We are inclined to agree with Heywood Broun that such pictures are true motion picture art. Drawing-room farce and society drama can be done on the stage as well or better than on the screen, but such pictures as this, when they are produced in the true language of the photoplay, represent the "motion picture" in its truest sense.

THE presentation given this picture also showed a great deal of thought, and was likewise built around a definite idea—in this instance, the use of the drum. At first blush, this does not sound like a highly promising idea, but in the actual working out it proved otherwise.

Famous Building in Central States

To Erect $5,000,000 Theatre in Toledo; Also Building House in Saginaw and Seattle; Universal Gets Another in Florida

INCLUDED in the reports of circuit expansion and theatre building throughout the states this week is the advices received concerning the building by Famous Players-Lasky of new houses in Ohio, Michigan and Washington. In Toledo, Famous has purchased a block of property in the business district here and plans to erect a theatre costing $5,000,000. Construction is to be financed by an offering of new stock just announced.

The Princess here was recently purchased by Famous.

It is understood that Paramount is going to build a new 2,500-seat theatre in Saginaw, Mich., and that Bill Watson of Bay City will manage it. Also that the deal is practically closed by which Paramount takes over the Mecca-Palace in Saginaw from Chas. Carlisle.

Deeds filed in the office of the County Auditor at Seattle, Wash., this week transferred the title to the site of the new proposed Famous Players-Lasky theatre from the United Building Corporation to the Paramount Building Corporation, a Seattle organization organized to construct the building and lease it to the Paramount organization.

It was also announced that B. Marcus Priteca, local architect, will be associated in the building of the Famous Players house with Rapp and Rapp, Chicago architects, in the preparation of the plans and the supervision of the construction.

Plans are now under way in Chicago, and will be received here within the next month, it is reported. As announced, the house will be built at Ninth Avenue and Pine Street, in the new business center, and will have a seating capacity of about 4,000. The cost of the theatre and equipment is estimated at between $1,500,000 and $1,750,000.

The Universal Chain Theatrical Enterprises has just acquired a new theatre in Florida, it was announced this week at the Universal home office by Al Fair, general manager of the theatre chain corporation. The house is the Arcade Theatre in Kissimee, Fla., a city under 5,000 population, about twenty miles south of Orlando.

The Arcade seats about 500, and recently was remodeled and redecorated. It is the leading house in Kissimee. Universal bought a half-interest in the theatre, assuming control and forming a theatre operating corporation with the former owner, who will continue to manage the house, under Universal supervision.

This house forms an important addition to Universal's rapidly growing circuit of motion picture theatres in Florida. This southern chain is under the direction of Dan Michalove, assistant sales director for Universal.

Through a transaction recently completed between the Great States Theatres, Inc., and Julius Lamm and L. Sussman, the corporation will operate the Academy, Elite and Orpheum Theatres at Waukegan, with Lamm in charge as resident manager.

Lamm and Sussman, who were the owners of the Elite and Orpheum and the Great States, took over the Academy from George K. Spoor. It is understood that Lamm and Sussman, by the transaction, acquire a half interest in the Waukegan theatre combine, the Great States Theatres having an equal share.

The Orpheum, according to Lamm, will operate only on Saturday and Sunday, with vaudeville and pictures, the other houses continuing to operate as picture houses.

Finkelstein & Ruben have leased the theatres of the Eau Claire Theatre Co., at Eau Claire, Wis. The transaction includes the Grand theatre, the Wisconsin and the Unique. The Grand will be used for road shows as previously, with the other two devoted to pictures.

Finkelstein & Ruben have been operating the New State, a new house in Eau Claire, for several months. The theatres of the Eau Claire Theatre Co., at Chippewa Falls are not included in the deal, it is said.

The report that the deal for the acquisition by the Stanley Company of the Levy chain of theatres in Kentucky and Ohio has been finally closed seems to be without foundation, although officials of the Stanley Company refused to commit themselves to a definite statement on the subject.

John J. McGuirk, vice-president of the Stanley Company, who negotiates nearly all such transactions, stated that the deal is in practically the same status as it was a few weeks ago when the company acquired the Fabian, Mark Strand and Roland Clark theatres.

The Uptown Theatre Company has been incorporated in St. Louis. It has $50,000 capital fully paid up.

The incorporators listed in the papers and their holdings are: J. B. Castle, 252 shares; N. Koplar, and George P. Skouras, 122½ shares each; S. P. Skouras, L. Rassieur, Jr., and H. Koplar, one share each.

Mason Joins Production Staff of P. D. C.

FOLLOWING the transfer of Producers Distributing house organ "The Dotted Line," from Hollywood to New York City where it will be published hereafter, William Sistrom has added Lesley Mason to the production staff of the Metropolitan Studio.

Mason joined Producers Distributing Corporation about two years ago as the company's west coast representative and for the past several months has been editor of "The Dotted Line." Previously he was managing editor of MOTION PICTURE NEWS and editor of "Exhibitors Trade Review" and later took up free lance work as a film editor and title writer.

"Art" Schmidt, Western Division Manager for F. B. O., Dead of Appendicitis

ARTHUR A. (ART) SCHMIDT, Division Manager for Film Booking Offices with headquarters at Los Angeles, died at the Hollywood hospital on Sunday night from peritonitis after a brief illness. He returned to Hollywood from a business trip late in the week and on Wednesday was taken to the hospital suffering from an acute attack of appendicitis. An operation was necessary, which was followed by peritonitis. His remains, accompanied by his family, left Hollywood on Wednesday for Buffalo, his birthplace, where interment will be made.

Mr. Schmidt was born in Buffalo forty-one years ago, and is survived by his widow, Mrs. Madeline Murphy Schmidt, his daughter, Mary, and two sons, Arthur, Jr., and Robert.

"Art" Schmidt was one of the most popular executives in the motion picture business, combining a high degree of administrative ability with a keen understanding of the show business. His first work in the industry was his activity in the State rights field in the Buffalo territory. Later he joined Universal and became general manager of distribution, after serving for a time as head of the short subjects department. He left Universal to join Film Booking Offices and took over the Western division, maintaining headquarters at the F. B. O. Hollywood studios.

Gloria Gordon Seriously Injured on Location

Last Thursday afternoon while on location at Tarrytown, N. Y., Gloria Gordon received serious injuries.

Her role called for a leap from a slow moving automobile. Miss Gordon miscalculated the jump and fell, tearing ligaments of her left leg and lacerating her arm. She will not be able to walk for three weeks.

Alyce Mills was secured to replace Miss Gordon and production was resumed under the direction of Tom Terriss.

New Netherlands Censorship Bill Passed

The bill providing for censorship of moving picture films by a central commission which recently was passed by the Second Chamber of the Netherlands Parliament has now been passed by the First Chamber, according to a cable to the Department of Commerce from Acting Commercial Attache E. V. D. Wight, The Hague. The date of its promulgation and effectiveness is not yet known.

Contract Battle Features Early M. P. T. O. A. Sessions

Controversy Between Seider and Steffes Referred to Board of Directors—1600 Gather for Seventh Annual Convention

REPORTS of officials and the expected storm over the uniform contract featured the early sessions of the seventh annual convention of the Motion Picture Theatre Owners of America.

By Tuesday morning some 860 delegates had arrived and the total was swelled to about 1600 delegates and families when the convention got under way officially.

Reports were presented by President R. F. Woodhull; Sydney S. Cohen, Chairman of the Board of Directors; A. Julian Brylawski, Chairman of the Administrative Committee; Joseph M. Seider, Business Manager; Harry Davis, for the Playdate Bureau; and E. Thornton Kelly, of the Contact Bureau.

Concluding the reading of his report Wednesday, Mr. Seider amplified it verbally. He told of the appointment of the Advisory Committee, stating that it was without power since it was named by W. H. Hays and had not the recognition or sanction of the Motion Picture Theatre Owners of America.

Mr. Seider told the delegates that when he endeavored to have the name of the National organization spread upon the record at this meeting, Mr. Hays accused him of "playing politics."

Steffes Takes Exception

The first real fireworks of the convention occurred when W. A. Steffes, leader of the Allied group, arose and in a loud voice took exception to Mr. Seider's statement. He said he was desirous of clarifying any impression which he said might have been made by the previous speaker that he (Steffes) "was on the Hays payroll."

In referring to the formation of the Advisory Committee, Mr. Steffes stated that Mr. Hays had nothing to do with the appointment of the exhibitor members; that after a conference with the Northwest States he was designated by his own exhibitor colleagues and that the same procedure was used by the Theatre Owners Chamber of Commerce of New York City in the appointment of Charles L. O'Reilly.

"What happened to the M. P. T. O. A. I don't know," exclaimed Mr. Steffes, who followed this up with a wide sweep of his arm.

Signed by President

Sessions of the convention will not be over until Saturday, June 5, with some of the most important matters to come up in the last two days. Among these are the question of whether or not an outside leader is to be engaged and funds raised for financing his employment; and a change in the constitution which would permit election of the President by the delegates instead of by the Board of Directors as had been the custom since the Boston Convention.

The report of E. Thornton Kelly, of the Contact Bureau, brought out one of the important points in the future working of the organization. This is the proposal to have six branch offices, with competent field men in charge at the following key points: Chicago, Louisville, Los Angeles, Charlotte, N. C.; Seattle and Kansas City.

"These offices will serve as a direct contact with our State organizations. The field men will organize States that are unorganized and help strengthen State units that are not now fully organized," said the report. "They will hold monthly meetings with the Presidents and Secretaries of State organizations within their jurisdiction, and co-relate the work between them and the National organization.

All States Needed

"It would be very advantageous to the National organization to organize competent State machines in every State in the Union. Your Chairman recommends that the State units affiliated with the National organization shall not set the dates of their State Conventions prior to consultation with National headquarters, thereby duplication of dates could be avoided and the attendance of National officers at these Conventions could be insured.

"It is also essential, upon holding elections, that State units immediately forward to National Headquarters the full list of newly elected officers and committee members."

R. F. Woodhull, President of the M. P. T. O. A.

"I would like to have any man in this room point out a clause which was not agreed upon. Your own national president, Mr. Woodhull, signed the statement. If the contractual formula is wrong it will be thrashed out on the convention floor."

In his reply to Steffes, Mr. Seider contended that the facts as represented in his report answered the entire situation. He referred to clauses which would increase the playing time of picture from 12 to 16 months and again touched upon another clause which, he declared would extend a contract automatically from year to year unless its author was given thirty days' notice.

Mr. Seider declared that he did not question the good intentions of the exhibitor members of the Advisory Committee, saying that they were pitted against the brilliant legal talent of the Hays organization.

Action on the contract was postponed until the third day of the convention, having been referred to the Board of Directors for action. This was done so that the board might render a clear perspective which could be acted upon immediately by the delegates.

Condemns Politics

Before this movement was successful Jack Miller of Chicago addressed the convention with a suggestion of some of the eloquence exerted by Mr. Steffes.

"It seems," said Mr. Miller, "that it is time things were taken out of committees and handled by exhibitors and not by politicians."

The convention got under way Monday night with the meeting of the Board of Directors. On Tuesday the delegates gathered in the convention hall, and the meeting was officially opened by Joseph W. Walsh, of Connecticut, who announced that the organization was starting with a clear slate and no debts for the first time in its history.

He announced that Glenn Harper was absent from the floor due to illness caused by overwork in preparing for the convention. Mayor Cryer turned over the keys to the city with the usual complimentary remarks. Eli Whitney Collins, of Arkansas, made the response to the Mayor's address of welcome.

President Woodhull was then escorted to the chair by Helen Ulman, Sydney Cohen and M. J. O'Toole, and delivered his report. Numerous telegrams wishing success to the organization were read by the chair. A number of stars were introduced to the delegates. These included Lewis Stone, Mary Astor, Anna Q. Nilsson,

Officers Report On Year's Progress

Patsy Ruth Miller, Irene Rich, Willard Louis and Monte Blue.

An address was made on Wednesday by Fred C. Beetson, of the Hays organization. He brought out that school teachers were regularly assigned to studios in which children are employed; that there is no such thing as cruelty to animals in picture work; and that the free casting bureau was working out splendidly with no complaints although they were handling on an average of 900 "extras" daily through the Producers Association casting office.

Mr. Seider read his report on pictures sold but not delivered and amplified it verbally as above.

Stars introduced to the convention Wednesday were: Clara Bow, Charles Paddock, Larry Grey, Percy Marmont, Raymond Hatton, Bebe Daniels and Hal Roach and Gang.

In his report as Chairman of the Administrative Committee, Mr. Brylawski said in part:

"So it was that after the many failures to secure an efficient man for the position of business manager it was with great relief that we were able to secure the reluctant consent of Mr. Joseph Seider to start on this difficult task. Accordingly, on October 8th, Mr. Seider was confirmed as business manager and he and the chairman were authorized to engage suitable quarters for the National Organization.

"In due course the present offices at 745 Seventh Avenue, New York City, were selected and engaged at a rental of $4,300 per year and a lease signed for the term of two years and five months from the 1st of December, 1925. The business manager was also authorized to spend a sum not to exceed $2,000 for furniture and equipment and to have certain partitions erected according to the approved layout of the offices and to engage such clerical and other assistants as required. The business manager served without salary. All these things were done and the next full meeting of the committee was held at National Headquarters on November 17th and 18th, at which time the details of the organization were perfected and approved and the affairs of the organization placed in the hands of the business manager who has so ably carried them on.

"Full details of the deliberations of the committee will be found in the minutes of the meetings of which there have been five officially called meetings and many informal ones. The committees have in every way endeavored to be helpful in assisting the business manager in all matters pertaining to the operation of the organization and its advice, deliberations and active co-operation have been always on hand. Close contact has been maintained with National Headquarters and many important decisions made by mail, telegraph and telephone. A resume of the results of the activities of the organization since the inception of the committee would be but a duplication of the report of the business manager and as his is the real credit of the many accomplishments, to him should be the honor of reporting the same.

Jos. M. Seider, Business Manager, M. P. T. O. A.

"The major expenditures authorized by the committee in all cases, unanimously approved were:

The expenses of opening and equipping offices	$1,900
To Sydney S. Cohen for money loaned	7,000
To J. J. Walker, Legal Counsel	6,200
To F. Gilbert, Legal Counsel	5,000
To Sam Bullock	1,500

"Return of the sum of $15,000 of the funds of the playdate bureau to the Independent Producers and Distributors. The sum of $1,000 for the employment of counsel in the music tax fight of which the sum of $500 has been paid to Fulton Brylawski. The sum of $5,000 for expenses of the Los Angeles Convention Committee for the purposes of reporting services, clerical help, expenses of the National officers and other expenses not covered by the usual routine of National Headquarters."

Reporting to the convention as Business Manager, Mr. Seider reviewed the activities of the organization for the past year; pointed to the settlement of many disputes between exhibitors and distributors, as told fully in a recent exclusive story in THE NEWS, and continued:

"Encroachment! The utterance of that word amongst us today is as though some one were announcing the approach of a destructive plague! For some of us it is a plague. For others it has already ravaged our life's investment. There are some over whom it now directly hovers. To all of us, collectively, it is an insidious menace—something to be immediately guarded against; something which must be exterminated or at least abated otherwise it will mean the destruction of all of us.

"Five years ago had we a properly supported organization, the mere gesture of strength would have prevented the situation we are confronted with today. Then Famous Players and Loew-Metro did not own or control as many theatres as they do today. Then their primary business was production. Production being the major part of their enterprise, they would not have endangered the outlet of their production into the box offices that you control, and would have quit the exhibition field. But all this is in the past.

"With these points in mind we should view with less pessimism the giant amalgamations which are taking place. The lead in this respect was taken a year ago when Famous merged with Balaban and Katz. Again we ask who made Famous Players-Lasky? There is only one conscientious reply: you!

"Like sheep other companies are amalgamating—producers with circuits and circuits with producers, outstanding among which are Producers Dist. Corp.-Keith Albee and the inroads being made by the Stanley Co.

"What is it all coming to? With such capital and such power where is there room for the lone independent? With producer possessing his own box office where is there a place for the man who religiously adheres to his end of the industry?

"Pause again before you express any disheartenment. Consider the strength of your own organization. Consider the independent producers. Millions of dollars represent the total of your holdings. Millions of dollars are invested in independent studios. Together they answer the country's needs for proper screen entertainment. This should be the plan for our first move in this campaign to safeguard our investments."

Other highlights in the Seider report follow:

"Our organization or any of our State units must not become affiliated with a producers' organization. Our interests and the producers' interests are basically different. We should collaborate and co-operate with them but we must not be absorbed by them. The Motion Picture Theatre Owners of New York, Albany and Buffalo Zone, during the past year, applied for affiliation with the Hays organization. We immediately registered protest. Based on our best knowledge, information and belief, their application, due to our protests, has not been accepted.

"Our receipts from dues, as stated at the outset of our report are entirely inadequate to operate our business. Receipts from dues for the year, up to and including April 15th, were $20,919.50. The cost of operating your Headquarters for about six months was $11,880.37, divided as follows:

Salaries		$1,660.77
Postage		2,285.68
Telephone		303.20
Telegrams		184.82
Traveling expenses		547.60
Bulletin (including Mr. Waller),		5,487.00
Less reported advertising	$638.70	4,848.30
Petty Cash		2,050.00
Total		$11,880.37

"This comparatively small cost was due to your business manager serving without salary. In view of the fact that there were other expenses incurred by your of-

Seider Proposes Constitution Changes

ficers which will be reported in the treasurer's report, were it not for the fact that we received $50,000 from Carl Laemmle, President of the Universal Film Corporation, there would not have been sufficient finances to carry on for the past year.

"We must fight fire with fire. We must erect building against building. We also must build larger and better theatres. We must give our allies, the independent producers, an outlet for bigger and better pictures. The independent producer must organize himself so that he could help the independent theatre owner finance the building of these new, larger and better theatres without the risk of loss in operation."

Mr. Seider recommended changing the constitution of the M. P. T. O. A. so that the convention itself, and not the board of directors, would elect the president. These recommendations follow:

"1. That the constitution be amended to provide that the membership in our organization shall be direct through affiliated State units. State units shall collect dues from individual members and transmit same to the parent body. Where States are not organized or not affiliated we recommend that the dues shall be collected direct from the individual theatre owner. The State units shall collect dues for the national organization as agent for the parent body only, and shall not have the right to use the money so collected for their own purposes.

"2. That we amend our constitution to provide for the election of 10 directors for three years, 10 directors for two years and 10 directors for one year. Every year hereafter we shall elect 10 directors for three years to succeed the directors whose term of office shall expire. Thereby we shall at all times have a fully experienced board and your board of directors will be liberated from the realm of politics.

"3. That we amend our constitution to provide that your president be elected by the delegates from the convention floor.

"4. That you authorize the formation of a Statistical Bureau, not only for the compiling of statistics on pictures but statistics on the basic condition in the industry, trade disputes, insurance rates, power rates, public relations, industrial researches, governmental relations and building of motion picture theatres."

Sydney Cohen, chairman of the Board of Directors, M. P. T. O. A.

A. Julian Brylawski, Chairman, M. P. T. O. A. Administrative Committee.

In his report as president, Mr. Woodhull devoted a large part of his attention to theatre encroachments and overseating. In this connection he declared:

"Encroachments, overseating, promotion of theatre stock and screen bootlegging, should receive the undivided attention of this convention. In every section of the United States the theatre owner is justly alarmed and wondering how long he is to be permitted to conduct his business along lines that cement friendship for our industry in his community. He sees himself gradually being encircled by a chain of theatres welded by the very powers that control the product which he retails to the public. In addition to this he finds himself confronted with the 'screen bootlegger,' an individual whose sole ambition is to build up a small chain of theatres for the purpose of selling out to some national chain at a profit. His nefarious operations consist of threatening to build for the purpose of forcing the citizen of the community to sell at a sacrifice, or promoting stock in the town to mislead people who do not understand our business well enough to analyze whether the town is well served as to the quality of entertainment, or overseated.

"This latter personage is perhaps more dangerous to the independent theatre owner than the former, and needs plenty of watchfulness with no procrastination as to action. Both of these foes can be somewhat combated, however, according to your standing in the community. If you have been a solid, constructive citizen, taking part in your city affairs, contributing your just share towards the civic betterment of your town, becoming one of its executive officers and doing those things that take you out of the category of 'just the fellow running the picture theatre up the street,' all the force of power and money cannot construct an opposition theatre to you unless you so desire it. This has been my humble opinion for years, and we have records at headquarters to substantiate its validity. This is, and has been, a hobby of mine, and it is with unqualified delight and without mental reservation that I say to you today that in the past five years the personnel of the theatre owner throughout the country has arisen in leaps and bounds. Some might say that if the personnel of the theatre owner has improved, why has the over-building of theatres increased? My answer to that is that the substantial theatre owner, with a fine record of local achievement has not realized his true worth in his community, and has not exercised the personal pressure that lies within his power.

"Let us not for a moment forget that as we sow so shall we reap, and to therefore so conduct ourselves at all times that when confronted by an enemy we will be in a position to meet him with the greatest of all ammunition—Public Respect. In the larger cities, where first-runs are at stake, this formula will not always apply, and this problem will provide material for ample discussion at scheduled time during this convention.

"There is one thing, however, to bear in mind, that history always repeats itself, and in the pages of the world's history from time immemorial, we find the everlasting records that power always breaks of its own weight. In every instance where any man or group of men have ever attempted to control the destinies of any one commodity, the plan was completely destroyed by that great censor of us all—public opinion—and when that speaks, of-

(*Continued on page 2760*)

W. A. Steffes, President M. P. T. O. A. Northwest and Director M. P. T. O. A.

German Export and Import Figures Published

The Berlin Correspondent of THE NEWS reports the latest official German figures covering the first quarter of this year.

According to these figures compiled by the German Government's statistical department, imports of unexposed film during the first three months of this year amounted to 2,266,500 ft. which is an enormous increase as compared with the corresponding figure of the preceding year, amounting to 279,000 ft. only.

Exports of unexposed film have also gone up considerably—from 38,460,300 ft. during the first three months of 1925 up to 54,855,900 ft. for the first quarter of this year.

On the other hand imports of exposed film have decreased a little, viz: from 4,533,000 ft. during the first three months of 1925 to 3,999,300 ft. during the first quarter of the current year. More than one-third of this amount, 1,176,000 ft. came from the U. S. A., according to these compilations.

Exports of exposed film have also gone back considerably, viz: from 15,713,700 ft. during the first three months of 1925 to 14,013,600 ft. during the first three months of the current year.

Milliken Will Give Address at Montreal Convention

Carl E. Milliken, former Governor of Maine and now Secretary of the Motion Picture Producers and Distributors of America, Inc., is scheduled to give an address on the "Importance of Moving Pictures an an Ally to Peace," at the annual convention of International Kiwanis at Montreal, Quebec, on June 8. This address is listed as one of the important features of the convention and it is predicted, will attract 10,000 delegates and visitors from all parts of the United States and Canada.

M-G-M Report for 12 Weeks Shows Gain

The Metro-Goldwyn-Mayer report for the twelve weeks ending May 8th, 1926, indicated a profit of $1,465,667 after the deductions of all expenses except the Federal taxes.

The great profit amounted to $5,807,480 from which the operating expenses when subtracted leave a balance of $1,306,510. Other sources of income totaled $159,157.

New Stage Finished at Metropolitan Plant

A MAMMOTH new stage has just been completed at the Metropolitan Pictures Corporation plant in Hollywood. The building is a complete unit in that it is equipped with wardrobe, dressing rooms and shops sufficient to make it a finished producing unit.

It is situated on the back lot and is so arranged that another section can be added to it. This will be done within a few months and will give the entire structure a length of 380 feet by 150 feet wide.

A modern paint shop, constructed and stocked to meet the exacting demands of studio work, has been built as a permanent department of the new stage.

July 4th Release Date "Brown Derby"

WORD comes from First National Pictures that officials of that organization are so highly enthusiastic over the new Johnny Hines comedy, "The Brown Derby," that they have immediately scheduled the release date for the week of July 4th, rather than hold it over for Fall release.

Among those figuring prominently in the cast of "The Brown Derby" are Diana Kane, who plays opposite the star, Ruth Dwyer, Flora Finch, Edmund Breese, Bradley Barker, Herbert Standing, Harold Foshay, J. Barney Sherry and Bob Slater. The direction was in the hands of Charles Hines.

New Firms Incorporated in New York State

Newly incorporated motion picture companies, chartered by the Secretary of State at Albany, and entering the business in New York State during the past week, included the following: Civic Repertory Theatre, Inc., capitalization not stated, Charles Berg, Edward J. Clarke, New York City, Edgar Farier, Irvington; Jodel Theatres, Inc., $500, Julius and Rose Joelson, New York City; John Del Monte, New York; Gokin Amusement Corporation, $30,000, Celia Schechter, Brooklyn; Edith Nadler and Martha Heinrich, New York City; Mirror Enterprises, Inc., Lake Placid, J. Myer Schine, Gloversville; Noel Feldstein, George C. Owens, Lake Placid, capitalization not stated.

Movie House Opens in Rio de Janeiro

The "Nove Odeon," the newest movie house of the Companhia Brazil Cinematographica, was opened in Rio de Janeiro recently, according to a report to the Department of Commerce from R. C. Long, Assistant Trade Commissioner, Rio de Janeiro.

The new theatre is considered to be the finest in Brazil if not in South America. The interior may be favorably compared to some of the best in the United States. The seating capacity is around one thousand and the prices of seats range from approximately 75c to $2.85.

A new development in Brazilian theatres is the practice of presenting prologues with the pictures.

"Captain Salvation" Bought By Metro-Goldwyn-Mayer

Metro-Goldwyn-Mayer has purchased the Frederick W. Wallace novel, "Captain Salvation," for early production at the West Coast Studio. It will be directed by Reginald Barker as soon as he has finished "The Flaming Forest" as a Cosmopolitan production.

Loew's Regular Quarterly Dividend Declared

This week the board of directors of Loew's, Incorporated, declared the regular quarterly dividend of fifty cents. It is payable on June 30th to stockholders as of June 12th.

Sets 43 Days' Protection Limit in "Kiki" Case

Judge Jacob Stacel, seventh arbitrator appointed by the Board of Arbitration of Cleveland, to decide the case of the Ohio Amusement Co. against First National Pictures, Inc., which culminated in a tie when tried by the Board, ruled that "Kiki," although listed as a "Special," should be available to the subsequent run house operated by the plaintiff company 43 days after the close of its first-run engagement at the Stillman. The ruling was made in accordance with the zoning plan in effect when the contract in question was made, but which has since been abandoned.

Regarding this phase of the case, Judge Stacel said, "It is my opinion that the contracts and the zoning plan agreed upon at the joint meetings should be construed together in determining the intention of the parties and the usages of the trade."

According to the ruling the Jewel Theatre should have been permitted to exhibit "Kiki" on May 30th. However, Fred Desberg, general manager of Loew's Ohio Theatres, blocked this when he obtained a temporary injunction against the local First National Exchange, restraining the Exchange from delivering a print of the picture to the Jewel Theatre. Desberg claims priority rights on the picture.

First National Begins Summer Billing Drive

The thirty-nine branches of First National started their summer billing drive Sunday, May 30th, and will end it the week ending August 28th. Liberal prizes have been offered branch managers and personnel of the exchanges in connection with the campaign to combat the summer slump.

The standing of the branches will be based on the gross billings for the thirteen weeks which have been designated "the luckythirteen."

M.P.T.O.A. in Deal for "Movie Chats"

A JULIAN BRYLAWSKI, chairman of the administrative committee, informed the M.P.T.O.A. convention that a tentative deal had been made with Louis Jacobson for the production and distribution of a new series of "Movie Chats."

In the event the plan is adopted it will mean considerable addition to the finances of the organization, said Mr. Brylawski. Discussing the terms of the deal, he added:

"If we were to have adequate space there for our own purposes such as messages, propaganda, etc., that the editing of the reel would be under our supervision and in addition thereto we were to receive from 40 to 60 per cent. based on a sliding scale of gross receipts of each issue. On our part we were to arrange for physical distribution of the reels to give it the official endorsement of the organization and to urge its use upon our membership, the thought being that by sharing the profits with the state and regional organization we would have the hearty cooperation of the entire membership."

Two Additions to Warner Sales Staff

Sam E. Morris, general manager of distribution for Warner Bros., announced last week the addition of two new members of the Warner Bros. sales staff, namely, Abe E. Fischer as Midwest division manager to embrace the territory of Minneapolis, Omaha, Kansas City and St. Louis, and Louis J. Blumberg as manager of the Minneapolis branch.

Fischer has been, for the past eight years, Minneapolis manager for Metro and Metro-Goldwyn-Mayer and president of the Minneapolis Film Board of Trade for five years. Blumberg, for the past several years, has been associated with Fischer as assistant manager of the Minneapolis branch of Metro-Goldwyn-Mayer.

Christie Bros. Acquire Additional Property

A two hundred and forty acre ranch located in the Ventura hills, north of Hollywood has been acquired by the Christies for the making of their comedies. This new property is in addition to the forty-acre ranch in Westwood.

Contrary to reports that it would be sold the studio property in Hollywood will be retained. This report was started because of the fact that the Famous Players-Lasky studio, which lies on an adjoining block, is being abandoned for business purposes following the purchase by that company of the United Studios.

Bloom Seeking Repeal of Admission Taxes

A LAST-MINUTE effort to secure repeal of the remaining tax on admissions is being made in Washington, D. C. by Representative Sol Bloom of New York, who, on May 27, introduced a bill in the House to repeal Section 500 of the present revenue law in its entirety.

It is pointed out by Bloom that the repeal of the tax can well be accomplished under the surplus of approximately $300,000,000 which it is anticipated the Treasury will have at the close of the present fiscal year, June 30.

The admission tax provided $19,000,000 of this surplus, he estimates, and declares that it should not be used to retire the public debt, as Secretary Mellon plans, but for relief for the people who now have to pay the tax. Congress has not had the question presented from the proper viewpoint, Bloom declared, in discussing his bill. He has been assured of support for the measure by members of the ways and means committee and by members of the House generally, he said.

The present tax is not ten per cent, he holds, but is a tax on the difference between the 75 cent exemption and the price paid for admission. In the case of a $1 ticket, carrying a tax of 10 cents, the purchaser is not paying a tax of 10 per cent on $1 but of 40 per cent on the 25 cents over the exemption. It is pointed out that of the $19,000,000 estimated as derived from the admission tax, 50 per cent is from tickets sold for $1.

Plans for Danny Memorial to be Discussed at Film Golf Tournament

ANNOUNCEMENT in MOTION PICTURE NEWS and *Film Daily* last week of plans for the creation of a permanent memorial in honor of the late Joseph Dannenberg brought a generous response, in the form of contributions, from the industry.

In the meantime, it has been decided to place the matter in the hands of a committee which will be appointed at the Film Golf Tournament to be held next Tuesday, June 8. Such great interest has been manifested in the memorial that its sponsors wish to give everybody a chance to participate and it was thought best to present the plan formally at the Golf Tournament Dinner, when selection of the Memorial Committee will be made.

This will give opportunity for the form of the memorial to be decided upon and the dedication exercises held at the time of the Golf Tournament next Fall. One of the suggestions is that a memorial tablet, in honor of Danny, be placed in a conspicuous location in the film district in New York.

Contributions of any size will be gladly received by MOTION PICTURE NEWS. These, together with subscriptions already made, will be turned over later to the Memorial Committee to be named next week.

Convention Pays Tribute

A resolution in honor of Danny, who was always one of the leading figures at national exhibitor conventions, was introduced at the M. P. T. O. A. meeting in Los Angeles this week by Sydney Cohen. It read as follows:

"I deem it a privilege, albeit a sad one, to offer the following resolution and move that it be spread on the minutes of this convention as a memorial to one who has gone from us in untimely departure:

"Whereas, it has pleased the Creator to take from us the person of our late colleague, Joseph Dannenberg and

"Whereas, his going leaves an aching void in our midst which will be difficult to fill, therefore

"Be it resolved that this convention here assembled go on record as expressing in this matter their deep and genuine sorrow at the passing of this brilliant member of the motion picture industry, this fearless fighter, to his long rest.

" 'Danny', we mourn our loss."

Subscriptions already received for the Danny Memorial are as follows:

Ralph A. Kohn	$50
Dr. A. H. Giannini	50
Richard A. Rowland	50
Martin J. Quigley	50
John W. Alicoate	50
Motion Picture News	50
Elmer R. Pearson	25
E. W. Hammons	25
Joseph I. Schnitzer	10
J. V. Ritchey	10
Sam Sax	10
William Massce	10

Pathe Previews "Devil Horse"

Special Showing of Wild Horse Picture Given at Hotel Roosevelt, New York City

AN elaborate invitational presentation of ''The Devil Horse'' was given by Pathe on Tuesday evening in the grand ballroom of the Hotel Roosevelt, New York City. The special ''eurythmic setting,'' featuring for the first time an Harmonic Tympani Battery of twelve tuned drums, provided music particularly in keeping with the primitive mood of the Hal Roach picture, directed by Fred Jackman and starring Rex, the king of wild horses. The story was written by Roach.

The presentation given ''The Devil Horse'' by Pathe was a decided innovation. The eurythmic setting and presentation devised by S. Barrett McCormick, featured something outstandingly new—a battery of twelve tympani to mood the audience to the picture. The film was shown upon a large screen effectively framed by drapes coming down to a circular terrace in front of which the symphony orchestra was seated.

Opening with an orchestral prelude, with James C. Bradford conducting, the musicians, from the first wave of the baton started to bring the audience into the mood of the picture. As the music reached a certain climax the tympani—apparently in the distance—carried the passage and under the glare of flame-colored spotlights the hidden sextette of tympanists was revealed by the dropping of a curtain. All during the screening of ''The Devil Horse'' the tympani were brought into play at the proper sequences with marvelous effect. The blending of the music and the action was so completely done that the music became a definite part of the picture.

Exhaustive investigation has shown that this is the first time a battery of twelve tympani have been played in such unison. Mr. McCormick conceived his idea after a careful study of the presentation possibilities of the picture. With the utmost difficulty he finally managed to assemble twelve tympani, matched in tone with an extreme range of an octave and a half. This extraordinary range permitted a most unusual arrangement of the score with striking effect.

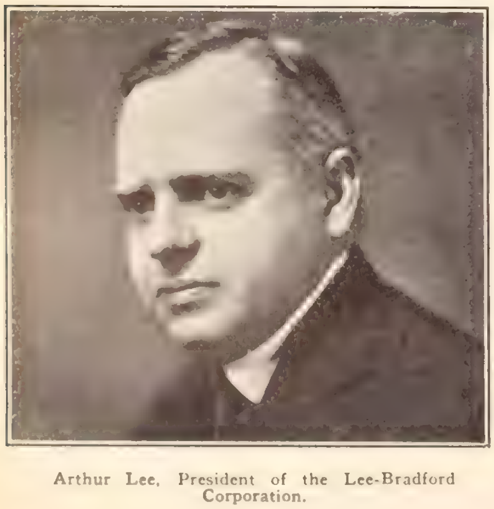
McCormick was assisted in presenting the tympani novelty by James C. Bradford, who also arranged the score of ''The Devil Horse.'' The six artists assembled by Bradford, who took part in the sensational musical experiment were, Karl Glassman, New York Symphony Orchestra; Harry Stittman, State Symphony Orchestra; Harry Edison, David Gusitkoff, Joseph Rich and Ruben Katz, all of the New York Philharmonic Orchestra.

The program booklet was another novelty in keeping with the character of the picture. The cover was of parchment, decorated in Indian designs and the binding lace was of genuine rawhide. The pages, in addition to presenting the cast and other details of the picture and presentation, contained a sketch of Rex's history and a brief resume of the theme of the picture.

Lee-Bradford Releases "Rat"

Production to be Released on the State Rights Market; First of Series

FROM Arthur Lee, President of the Lee Bradford Corp., it was learned that his organization would handle ''The Rat'' on the State rights market, which shows Lee's implicit faith in the system of State rights exchanges as being a factor in serving the industry with worthwhile productions.



Arthur Lee, President of the Lee-Bradford Corporation.

''The Rat'' is different in point of technique, story, acting and direction. The cast is headed by Mae Marsh, Ivor Novello and Isabel Jeans. The director is Graham Cutts, whose previous pictures were ''Woman to Woman'' and ''The Passionate Adventure.''

The story from the Broadway show by Dave L'Estrange, Constance Collier and Ivor Novello, is a tense dramatic subject. One thing worth noting is its sensational opening and packed in is a continuous riot of colorful drama, thrills, suspense, heart interest and romance against an ever-changing background from the richest elegance to the squalor of the underworld of Gay Paris.

''The Rat'' is the first of a series of specials and following close upon its release comes ''Dangerous Virtue,'' with Jane Novak, also a successful play; ''The Pleasure Garden,'' from a published book by Oliver Sandys and starring Virginia Valli and Carmelita Geraghty, and another is a sensational thriller starring Nita Naldi titled ''The Mountain Eagle.''

Warner Bros. Arrange Shipment Schedule

WARNER BROS. have arranged a production schedule that provides for the shipment of the first print of the 1926-27 product from the Coast studio on August 9th, according to Harry M. Warner, who arrived from the Coast last week to arrange for the New York premiere of John Barrymore in "Don Juan." Thereafter the twenty-six Warner productions will be shipped at the rate of one every two weeks, with the road show attractions also coming at regular intervals.

The first two are being shaped up now to go into production in the immediate future. They are "Across the Pacific," with Monte Blue, and "Private Izzy Murphy" with George Jessel. The former will be the first completed and the first to reach New York. It is due to be shipped from the studio August 9th. "Private Izzy Murphy" will follow on August 23rd.

Following "Across the Pacific" and "Private Izzy Murphy" on the production schedule will come "My Official Wife," due to be shipped to the Home Office September 6th; "The Heart of Maryland," on September 20th, and "What Happened to Father" on October 4th. "The Gay Old Bird" is due on October 18th.

"The 4th Commandment" Johnson's First for "U"

The first Universal Jewel production to be made by Emery Johnson under the contract he has just signed with Universal will be ''The Fourth Commandment,'' the story and continuity to be written by Mrs. Emily Johnson, the director's mother, whose stories and continuities have supplied the material for many of the past productions of the director. This picture will be the first of a series of nine he is expected to do for Universal.

Belle Bennett has been selected to play the leading feminine role. Other members of the cast are yet to be chosen.

Two Stage Plays Acquired by First National

First National has purchased two stage plays, ''The Butter and Egg Man,'' by George S. Kaufman, and ''The Sport of Kings,'' by Ian Hay. The former ran for a year on Broadway and the latter is now running in London.

No information has yet been disclosed about when the plays will be produced, the casts, or the directors.

Metro-Goldwyn-Mayer Buys Peter B. Kyne Stories

Several Peter B. Kyne stories have been purchased by Metro-Goldwyn-Mayer for early production at the studio on the Coast. The stories are, ''Little Casino,'' ''Silver Threads Among the Gold,'' ''A Desert Odyssey'' and ''Big Tim Meagher.''

Release Date Is Set for "Lew Tyler's Wives"

June 15th has been selected by J. G. Bachmann as the release date for ''Lew Tyler's Wives.'' This will be the first release on the schedule of thirteen Preferred Pictures which will be issued about one a month thereafter.

Complete Filming of Dorothy Gish's "London"

This week saw the completion of camera work on "London," the first of a new series of pictures which British National Pictures, Ltd., is making with Dorothy Gish as the star.

Instead of using the studio Herbert Wilcox has done many of the scenes of the story at the actual locations. The story is an original by Thomas Burke, who wrote "Limehouse Nights."

Miss Gish's initial attraction for British National Pictures, Ltd., "Nell Gwyn," will be released by Paramount in the fall.

Fred Niblo Renews Contract With Metro-Goldwyn-Mayer

Fred Niblo has renewed his contract with Metro-Goldwyn-Mayer to film five big feature productions, including his present production of "The Temptress" for Cosmopolitan.

Fred Lindsay, who tutored Douglas Fairbanks in the use of the Australian bull whip for a recent Fairbanks release, has been appointed technical director to assist Niblo in directing the pampas sequences of "The Temptress."

Owen Moore Added to Cast of "Diplomacy"

Now that Matt Moore has been signed the cast of Marshall Neilan's "Diplomacy" is complete. He will play the part of Robert Lowery, the only American in the entire cast. The cast is headed by Blanche Sweet and Neil Hamilton, Earle Williams, Gustav von Seyffertitz, Arlette Marchal, David Mir, Arthur Carewe and Julia Swayne Gordon are featured.

Ricardo Cortez Will Play "Captain Sazarac"

Ricardo Cortez has been selected to play the title role in "Captain Sazarac," the pirate story to be filmed for Paramount by Frank Lloyd. Cortez, who has just completed an important role in D. W. Griffith's "The Sorrows of Satan," left this week for Hollywood where production on the Lloyd special will commence shortly.

"Rolling Home" Goes to Colony June Sixth

"ROLLING HOME," a Universal Jewel production starring Reginald Denny, opens at the Colony Theatre in New York City on June 6th, for an indefinite run.

An elaborate presentation is being prepared by Paul Leni, European director and scenic artist, while Dr. Edward Kilenyi is arranging a colorful musical score.

The Denny vehicle replaces "Outside the Law," the five-year-old picture which Universal revived with considerable success. Besides Denny, the cast of the new picture is made up of Marian Nixon, Ben Hendricks, Jr., E. J. Ratcliffe, Margaret Seddon, Anton Vaverka and George Nichols. It is based on the stage play of John Hunter Booth and is the third Denny vehicle to be directed by William Seiter.

Executives of Columbia Pictures Corporation. Left to right: Harry Cohn, vice-president; Joe Brandt, president, and Jack Cohn, treasurer.

Columbia Pictures Growing

Company Now Has Own Studio; Enlarged Production Schedule

PERSISTENCE and exercise of genuine grey matter has placed Columbia Pictures Corporation, formerly C. B. C., in the front rank of Independent producers, and the story of its steady rise amid the chaos of change and monopoly, will be recorded in the annals of motion picture history.

The personnel of Columbia Pictures represents first and foremost the independent fighting blood of three veterans of the industry, Joe Brandt, Jack Cohn and Harry Cohn, respectively President, Treasurer, and Vice-President and Director General of Production, of the Company.

In 1923-24, the Company produced its first features. In 1924-25, they extended their operations in the feature field, also continuing Snapshots, and placed on the market several pictures.

In the earlier months of 1926 with enlarged finance and facilities, Columbia became still more productive with eighteen new features for the discriminating exhibitor.

And on the open road to success gained after surmounting the usual manufactorial difficulties, Columbia found itself at a point where the actual purchase of studios of their own became a necessity and a reality, eliminating the profit-cutting business of leasing some one else's, and providing greater facilities for rapid and efficient production. The Company is now the possessor of one of the finest equipped studios in Los Angeles, situated at Sunset Boulevard and Gower Street.

Three Warner Films for B'way

"Don Juan" Premiere About July 15; "Better 'Ole" Opening Early August

EXECUTIVES of the Warner Brothers Company are at present concentrating on the coming presentations of "Don Juan," the John Barrymore starring vehicle, and "The Better 'Ole," in which Syd Chaplin is starred. These two productions will be seen in legitimate houses on Broadway during the hot months with a third to follow. Harry M. Warner, who came on from the Coast to supervise the premiere of these pictures, also announced that a third would follow the two mentioned above.

These productions will be presented with the Vitaphone accompaniment, the newest musical synchronization device, which is controlled by Warner Bros.

In addition to the productions which will be seen in Broadway houses Warner Bros. also announce additional films for release during the summer. Among the pictures that will be ready from the middle of June on are, "The Hero of the Big Snows," with Rin-Tin-Tin, the dog star, featured; "The Passionate Quest," which J. Stuart Blackton directed; "Broken Hearts of Hollywood," in which practically all of the Warner stars appear; "Footloose Widows," with Louise Fazenda in the leading role; "So This Is Paris," an Ernst Lubitsch production and "The Honeymoon Express," with Irene Rich in the stellar role.

Cast Assembled for Colleen Moore's "Delicatessen"

Supporting Colleen Moore in her present First National starring vehicle, "Delicatessen" are Malcolm MacGregor, Jean Hersholt, Bodil Rosing, Dorothy Seastrom, Arthur Stone and Colleen's brother, Cleve. Alfred E. Green is doing the directing.

Will Present Medal in Paris

Riesenfeld to Make Formal Award of First Prize for Best Short Subject to Starevitch

HUGO RIESENFELD will personally present the first of his annual gold medals for the best short subject for the year to L. Starevitch, the Polish producer who made "The Voice of the Nightingale," adjudged the winning production for the past season. Riesenfeld is now en route to Europe on the *Olympic*, and will meet the producer, who is now in Paris, there.

The judges who will award the Riesenfeld prize for the best short subject for the current season have been selected. This committee is composed of the following: Joseph L. Plunkett, managing director of the Mark Strand Theatre, New York; Frank L. Newman, managing director of the Metropolitan and Million Dollar Theatre, Los Angeles; Willard C. Patterson, managing director, Metropolitan, Atlanta; Fred Meyer, Palace Theatre, Hamilton, O.; Harold B. Franklin, vice-president, Publix Theatres Corporation; headquarters in New York.

The competitive period of the current season extends from September 1, 1925, to September 1, 1926. The final decision and announcement of the winner will not be made for several weeks after the closing day, in order that it may be assumed with certainty that all eligible subjects have been exhibited nationally.

The types of pictures eligible for the Riesenfeld Gold Medal are as follows:

1. Scenics with the desired novel twist that lifts them out of the ordinary.
2. Short dramatic subjects.
3. Pictures with a definite news or historical interest. This does not refer to news reels, but it may include material compiled from them.
4. Scientific films of all sorts, provided that their technical nature does not interfere with their entertainment value.
5. Films which are hard to put in any particular class, but which combine some of the features of Classes 3 and 4.

These classifications are not to be observed literally as limitations. They are rather to suggest a general basis for producers' guidance.

Finish "Mismates" Production

First National East Coast Studios Busy with Pictures; Three in Work

AL and Ray Rockett and Earl Hudson, First National producers in the New York City studios, are hard at it these days turning out product. Al is at present producing "Subway Sadie" with Dorothy Mackaill and Jack Mulhall in the featured roles.

Following this Rockett will make "Even Stephen," a Gerald Beaumont story which will be filmed in and around Coney Island, a New York pleasure resort. Al Santell, who is directing "Subway Sadie" will also handle the megaphone on the new story, and Mulhall and Dorothy Mackaill will again be featured. Al Rockett also has "Lady Be Good" which he will produce shortly.

"Paradise," a Ray Rockett production, is now in its third week of filming under Irvin Willat's direction, with Milton Sills in the starring role and Betty Bronson featured in the feminine lead. Ray Rockett will probably make "The Head of the House of Coombe" on completion of "Paradise."

Earl Hudson last week completed production work on "Mismates," a Doris Kenyon feature vehicle in which Warner Baxter plays the leading male role. Charles Brabin directed and Nick Barrows, comedy constructor, furnished the gags.

In the cutting rooms at the present time are "The Savage," a Ben Lyon-May McAvoy feature vehicle, "Puppets," which Al Rockett produced with Milton Sills starred, and "Men of Steel" another Milton Sills starring vehicle, which will be released in the fall.

Frank Lloyd Selects His First for Paramount

FRANK LLOYD'S first production for Paramount will be "Captain Sazarac," a story of pirates written by Charles Tinney Jackson, the O. Henry short story prize winner.

The chief feminine role in the production will be played by Florence Vidor, who recently finished her first Paramount starring picture, "Love's Magic." No other members of the cast have been selected as yet.

Camera work is scheduled for July 1st.

Warners Engage Bob Wagner to Title Lubitsch Film

Bob Wagner, former president of the Writers' Club in Hollywood, has been signed by Warner Bros. to title Ernst Lubitsch's production, "So This Is Paris." Photography has just been completed on the picture. The cast is headed by Monte Blue, Patsy Ruth Miller, and includes Lilyan Tashman, Andre De Beranger, Myrna Ley and Sydney D'Albrook.

Paramount Buys "Wheel of Life" for Florence Vidor

Paramount has purchased "The Wheel of Life," Elsie Ferguson's stage vehicle, as a screen starring play for Florence Vidor.

Margaret Widdemere's "The Gallant Lady" is now being adapted by Julian Josephson. Miss Vidor will have the starring role and the picture will be made prior to the production of "The Wheel of Life."

"Big Parade" Shown at Women's Clubs' Meet

LAST Monday night at the Stanley Theatre in Atlantic City 3,000 women delegates to the General Federation of Women's Clubs' Biennial Convention watched a special 11:30 o'clock showing of "The Big Parade."

The picture was shown under the auspices of the Motion Picture Producers and Distributors of America, Inc., following an invitation from Mrs. Percy V. Pennybacker, former president of the Federation, the invitation being dispatched after the meeting of the executive committee.

Just prior to the showing of the picture a short prologue was presented in which the Motion Picture Producers and Distributors of America, Inc., extended greetings to the Federation from the motion picture industry. Interest was expressed in the cooperation existing between the General Federation's Music Division, Child Welfare Division, and others with the industry. Further cooperation was invited.

Tom Mix Now at Work on "The Arizona Wildcat"

Tom Mix has just begun work on his latest starring vehicle, "The Arizona Wildcat," written for the Fox Films star by Adela Rogers St. Johns, and originally titled, "Western Society." Mix recently finished "No Man's Gold," his first of seven Westerns for the coming season.

Miss Dorothy Sebastian has been signed as the feminine lead. Ben Bard is cast as the bad man. Monte Collins, Jr., Cissy Fitzgerald and Doris Dawson have other character parts in the cast so far arranged. R. William Neil is doing the directing. John Stone did the scenario.

Charles Reed Jones Joins Chadwick Pictures

Charles Reed Jones, former editor of several fan publications, has joined Chadwick Pictures Corporation as director of publicity and advertising, which departments he will re-organize and enlarge.

Four of the new Chadwick productions have been completed and two others are now in production at the company's Los Angeles studio. Their titles will be made known shortly.

Strayer to Direct "Sweet Rosie O'Grady"

Because of his unusual ability evidenced in the direction of some of Columbia's most successful comedy-dramas, including "Steppin' Out," and "The Fate of a Flirt," Frank Strayer has been chosen to direct a film version of the famous old song, "Sweet Rosie O'Grady."

Charles Paddock Signed by Famous Players-Lasky

Charles Paddock, champion sprinter, last week affixed his signature to a Paramount contract. He will start work within two weeks as a featured player in "The College Flirt," a comedy drama of college life which stars Bebe Daniels.

"U" Signs Charles Gilpin to Play "Uncle Tom"

Charles Gilpin has been signed by Carl Laemmle to play the role of "Uncle Tom" in the Universal Jewel production, "Uncle Tom's Cabin."

Gilpin recently appeared in two of Eugene O'Neill's plays, "The Emperor Jones" and "All God's Chillun Got Wings." He is scheduled to arrive at the studio within a week, when production will be resumed, under the direction of Harry Pollard, who was forced to halt production because of an infected jaw.

Asher Will Make Series of Four for First National

E. M. Asher, of Asher, Small and Rogers, producers of Corinne Griffith productions, will produce a series of four pictures for First National release. While in New York he purchased several stories to be used as vehicles for Corinne Griffith.

"The Sporting Lover," Asher's latest production in which Conway Tearle is starred, is now being edited and titled and will be released June 30th.

Wilde to Co-Direct Lloyd Comedy with Milestone

Ted Wilde has been named by Harold Lloyd to be co-director with Lewis Milestone on the star's second picture for Paramount release.

Wilde joined the Harold Lloyd Corporation scenario department about three years ago when the comedian was making "Why Worry?" Previous to that he had been an actor in vaudeville and on the musical comedy stage.

English Stars of Charlot's Revue Signed by De Mille

Beatrice Lillie and Jack Buchanan, stars of Charlot's Revue, have signed contracts with Cecil B. De Mille. They opened their engagement four weeks ago at the new El Capitan Theatre in Hollywood and while there made frequent visits to the De Mille studio. Screen tests were taken of them. That these tests have met with approval is evidenced by the contract just signed.

Lamb to Produce "The Bill of Sale"

About the middle of June Arthur Lamb will place in work "The Bill of Sale," a super-special based upon Lamb's own melodrama of the same name.

The picturization will contain a number of good parts and negotiations are now under way with several prominent picture stars so that in point of cast "The Bill of Sale" will not run second to any production.

A new studio is now being equipped to take care of the production of Lamb's picture and as soon as the installation of necessary production accessories is completed the company will start work.

This will be Lamb's first feature production and he will follow with "The House of Forbidden Wine" "Bells of the Sea" and "The Amber Fluid."

Sheehan Sees Need of Change

Fox Manager Says Screen Must Have New Faces, Themes, etc., to Hold Interest

Winfield R. Sheehan, Vice-President of Fox Film Corporation.

In the opinion of Winfield R. Sheehan, vice-president and general manager of Fox Films, motion pictures are entering an era of new things. In order to hold the interest of present audiences, new faces, themes, styles of production are necessary.

"There was a time," Sheehan continues, "when audiences would sit through a picture with a mediocre plot, played by mediocre actors. Today they are more discerning. Motion pictures must meet this discernment. The oft-told story of the boy who loved a girl, only to fall from grace by being accused wrongfully of a crime and being exonerated in her eyes when the villain is brought to justice, won't suffice any longer.

"Motion picture themes today must be big and different. And with this change we must have new faces, for, good as they are, a little group of screen idols cannot go on forever. Youth cannot be denied. It must be heard—or seen. Another five years will see dozens of names in lights that today are unheard of. And with this metamorphosis of the picture industry must come new ways of telling stories, new treatments, new methods of production and presentation. Everything must be new! We cannot stand still."

Sheehan also pointed out that the Fox Film Company is alive to the needs of this new era, and is making the changes necessary in type of story and player. He points out "What Price Glory?" as possessing a "different" story and in addition the members of the cast whose faces are comparatively new.

Sheehan also mentioned the Belasco plays, "The Music Master," "The Return of Peter Grimm," "The Lily," "The Auctioneer" and "The Grand Army Man," which Fox recently acquired for the screen, as having the needed powerful themes and he added that they will be cast with new people.

FamousChangesAdAccessories

One and Three Sheets Prepared With Space Open for Other Attractions

A radical departure in paper and window cards, decided upon following a national survey among exhibitors, has just been announced by Paramount.

The change, according to Paramount executives, will facilitate the work of theatre men in planning campaigns, both on pictures and on other units of their programs.

On forthcoming pictures special one and three sheets and window cards, in addition to the other paper, will be prepared. These special lithos will be designed so that on each style will be left sufficient blank space to permit the exhibitor to advertise adequately all features of his program—picture, vaudeville, presentation, etc.

This blank space will not be white, however. It will be tinted in keeping with the color scheme of the paper so that the sales value and appearance will not be impaired if imprinting is not desired.

Productions on which this new style of paper and window cards will first appear are: "Padlocked," "Fine Manners," "Good and Naughty," "Fascinating Youth" and "The Lady of the Harem."

"Theatres everywhere," said a Paramount official, "have been confronted with the problem of advertising added attractions on their programs. To do so they have faced the necessity of having their own paper prepared, a process which is costly and in many instances out of the question.

"Paramount has made a survey of the situation with the result that on future productions it will prepare special styles of paper and window cards on which a tinted blank space is left for local imprinting. This, we believe, answers the demand of those theatres having presentation acts, playing vaudeville or making two or three changes a week in their programs.

"On the one sheets the lower half will be in light background, while on the three sheets the design will fill the two top sheets with the lower sheet lithographed in a light color.

"In addition to giving ample space for local imprinting, this special paper permits the use of larger date strips. Its benefits are manifold. The exhibitor who has been confronted with a weekly problem in outdoor advertising will realize this."

: : : : "THE CHECK-UP" : : : :

"The Check-Up" is a presentation in the briefest and most convenient form of reports received from exhibitors in every part of the country on current features, which makes it possible for the exhibitor to see what the picture has done for other theatre managers.

The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third, the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage figure giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage ratings of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

No picture is included in the list which has not received at least ten reports.

Title of Picture	Number exhibitors Reporting "Poor"	Number exhibitors Reporting "Fair"	Number exhibitors Reporting "Good"	Number exhibitors Reporting "Big"	Average Percentage Value	Length
ASSOCIATED EXHIBITORS						
Camille of Barbary Coast	—	6	4	—	52	5,408 Ft.
Introduce Me	—	1	14	5	76	5,980 Ft.
Keep Smiling	2	2	6	2	62	5,456 Ft.
Manhattan Madness	—	4	10	—	61	5,580 Ft.
Skyrocket, The	—	2	14	—	66	7,350 Ft.
Under the Rouge	—	4	8	—	60	6,800 Ft.
CHADWICK PICTURES						
I Am the Man	—	6	4	2	60	6,400 Ft.
Unchastened Woman, The	2	8	4	—	46	6,800 Ft.
Wizard of Oz	—	1	11	1	70	6,300 Ft.
COLUMBIA PICTURES						
Danger Signal, The	—	—	9	3	78	5,669 Ft.
Steppin' Out	—	6	4	2	60	5,267 Ft.
FAMOUS PLAYERS						
American Venus, The	--	3	19	2	69	7,931 Ft.
Ancient Highway, The	1	1	22	1	60	6,034 Ft.
Are Parents People?	1	2	25	3	69	6,586 Ft.
Beggar on Horseback	13	9	7	1	40	6,974 Ft.
Behind the Front	1	—	15	16	83	5,555 F.t
Coast of Folly, The	3	16	23	4	59	6,840 Ft.
Cobra	15	7	10	—	40	6,875 Ft.
Dancing Mothers	—	3	15	—	65	7,169 Ft.
Enchanted Hill, The	—	—	12	4	78	6,326 Ft.
Flower of Night	2	10	9	—	51	6,374 Ft.
For Heaven's Sake	—	—	8	5	82	5,356 Ft.
Golden Princess, The	—	13	19	3	61	6,395 Ft.
Grand Duchess and the Waiter	—	7	7	8	71	6,314 Ft.
Grounds for Divorce	6	8	5	—	42	5,712 Ft.
Hands Up	1	5	23	—	63	5,883 Ft.
Irish Luck	—	3	27	2	69	7,008 Ft.
King on Main Street, The	1	7	19	3	64	6,229 Ft.
Kiss for Cinderella, A	8	10	17	2	53	9,686 Ft.
Little French Girl, The	2	4	24	2	65	5,628 Ft.
Lord Jim	4	9	14	1	54	6,702 Ft.
Lost—A Wife	2	12	15	—	54	6,420 Ft.
Manicure Girl, The	7	9	23	—	54	5,959 Ft.
Mannequin	—	6	19	2	66	6,981 Ft.
Man Who Found Himself	3	9	24	2	61	7,168 Ft.
Marry Me	3	9	16	—	55	5,526 Ft.
Moana	2	4	7	—	53	6,133 Ft.
New Klondike	—	5	13	—	62	7,445 Ft.
Night Life of New York	—	8	27	2	65	6,998 Ft.
Not so Long Ago	6	9	8	3	52	6,949 Ft.
Paths to Paradise	—	4	30	5	70	6,741 Ft.
Pony Express, The	3	5	29	32	80	8,801 Ft.
Rugged Waters	4	11	7	—	46	6,015 Ft.
Sea Horses		10	11	—	56	6,671 Ft.
Seven Keys to Baldpate	2	9	28	1	62	6,648 Ft.
Song and Dance Man, The	1	11	10	—	53	6,997 Ft.
Son of His Father, A	—	11	34	5	66	6,925 Ft.
Stage Struck	4	15	16	3	55	6,691 Ft.
Street of Forgotten Men, The	1	7	27	5	67	6,366 Ft.
That Royle Girl	-	10	21	4	65	10,253 Ft.
Untamed Lady, The	—	3	7	3	70	6,132 Ft.
Vanishing American	—	4	20	14	78	9,916 Ft.
Wanderer, The	3	13	11	5	58	8,173 Ft.
Wild Horse Mesa	3	15	33	9	65	7,164 Ft.
Wild, Wild Susan	4	17	24	5	59	5,774 Ft.
Womanhandled	-	5	24	7	72	6,765 Ft.
Woman of the World	1	6	9	3	63	6,353 Ft.

Title of Picture	Number exhibitors Reporting "Poor"	Number exhibitors Reporting "Fair"	Number exhibitors Reporting "Good"	Number exhibitors Reporting "Big"	Average Percentage Value	Length
FILM BOOKING OFFICES						
All Around Frying Pan	1	2	16	5	72	5,519 Ft.
Bloodhound	2	4	15	1	61	4,789 Ft.
Drucilla with a Million	1	8	25	10	70	7,391 Ft.
Fighting Demon, The	1	1	12	—	64	5,470 Ft.
Flaming Waters	2	8	5	2	54	6,591 Ft.
Heads Up	—	6	4	2	60	5,482 Ft.
High and Handsome	—	2	9	1	68	5,669 Ft.
If Marriage Fails	2	7	6	—	49	6,006 Ft.
Keeper of the Bees	—	1	15	16	84	6,712 Ft.
King of the Turf	3	3	4	—	46	6,210 Ft.
Lilies of the Street	1	2	12	4	71	7,160 Ft.
Man of Nerve	—	2	10	—	65	4,452 Ft.
Midnight Flyer, The	—	6	14	8	72	6,200 Ft.
Mysterious Stranger, The	2	2	6	1	58	5,270 Ft.
No Man's Law	—	—	8	2	76	4,042 Ft.
Parisian Nights	3	3	19	2	60	6,278 Ft.
Queen O' Diamonds	—	3	7	—	61	5,129 Ft.
Ridin' the Wind	—	5	25	7	72	7,518 Ft.
Smooth as Satin	1	1	10	—	63	6,003 Ft.
That Man Jack	1	4	9	—	58	5,032 Ft.
Tough Guy, The	—	5	9	8	74	5,454 Ft.
Wall Street Whiz	1	2	8	—	60	5,452 Ft.
When Love Grows Cold	1	8	4	—	48	6,500 Ft.
White Thunder	2	5	8	2	59	4,550 Ft.
Wyoming Wildcat, The	1	2	8	1	63	5,156 Ft.
FIRST NATIONAL						
Beautiful City, The	—	6	10	1	61	6,466 Ft.
Bluebeard's Seven Wives	—	3	12	1	66	7,774 Ft.
Chickie	2	11	28	6	65	7,767 Ft.
Classified	1	3	19	7	72	6,927 Ft.
Clothes Make the Pirate	1	5	11	—	58	8,000 Ft.
Dancer of Paris	—	1	8	1	70	6,220 Ft.
Dark Angel, The	—	1	20	7	76	7,311 Ft.
Far Cry, The	—	—	12	—	70	8 Reels
Fine Clothes	2	11	13	—	53	6,971 Ft.
Graustark	—	3	20	12	86	5,900 Ft.
Her Sister from Paris	1	3	25	8	73	7,255 Ft.
Infatuation	2	3	7	—	54	5,794 Ft.
Irene	—	—	7	10	88	8,400 Ft.
Joanna	—	2	10	5	75	7,900 Ft.
Just a Woman	2	6	12	—	56	6,363 Ft.
Just Suppose	1	4	10	2	64	6,270 Ft.
Live Wire, The	—	5	23	7	72	7,000 Ft.
Lost World, The	—	6	28	28	81	9,700 Ft.
Mademoiselle Modiste	—	—	9	1	73	7 Reels
Marriage Whirl, The	2	7	12	1	57	7,672 Ft.
Memory Lane	—	3	7	—	61	6,825 Ft.
New Commandment, The	—	7	17	1	63	6,980 Ft.
Pace That Thrills, The	1	9	11	—	55	6,911 Ft.
Quo Vadis	1	2	19	11	77	9,050 Ft.
Rainbow Riley	—	1	9	—	67	6,450 Ft.
Reckless Lady, The	—	6	5	—	54	7,336 Ft.
Scarlet Saint, The	—	9	4	—	49	6,880 Ft.
Scarlet West	2	6	9	2	58	8,391 Ft.
Soul Fire	4	4	16	4	68	8,262 Ft.
Talker, The	—	6	20	1	64	7,861 Ft.
Unguarded Hour, The	—	13	8	2	56	6,613 Ft.
We Moderns	—	8	15	5	67	6,609 Ft.
What Fools Men	1	7	9	1	57	7,264 Ft.
Winds of Chance	2	2	9	4	68	9,554 Ft.

Title of Picture	Number exhibitors Reporting "Poor"	Number exhibitors Reporting "Fair"	Number exhibitors Reporting "Good"	Number exhibitors Reporting "Big"	Average Percentage Value	Length
FOX						
Ancient Mariner, The	4	6	4	—	43	5,548 Ft.
As No Man Has Loved	—	5	17	7	72	7,929 Ft.
Best Bad Man, The	—	3	10	4	72	4,983 Ft.
Cowboy and the Countess	—	2	8	—	64	5,000 Ft.
Desert's Price	—	4	4	4	70	5,709 Ft.
Durand of the Bad Lands	—	—	10	—	70	5,844 Ft.
East Lynne	1	4	11	1	52	8,653 Ft.
Everlasting Whisper, The	2	5	14	3	65	5,611 Ft.
Everyman's Wife	1	4	6	—	55	4,365 Ft.
Fighting Heart	—	5	7	1	61	7,032 Ft.
First Year, The	1	3	6	—	56	5,038 Ft.
Fool, The	1	3	13	6	72	9,844 Ft.
Gilded Butterfly, The	—	3	7	—	61	6,202 Ft.
Golden Strain, The	1	3	11	1	63	5,989 Ft.
Havoc	2	5	14	2	62	9,293 Ft.
Hearts and Spurs	—	3	12	2	68	5,000 Ft.
Iron Horse, The	—	4	25	32	84	10,424 Ft.
Kentucky Pride	1	8	15	3	62	6,652 Ft.
Lazybones	—	2	11	1	68	7,236 Ft.
Lightnin'	1	5	10	8	72	7,979 Ft.
Lucky Horseshoe, The	3	6	16	2	60	5,000 Ft.
Palace of Pleasure	—	4	6	—	58	5,467 Ft.
Rainbow Trail, The	—	4	22	6	72	5,251 Ft.
Road to Glory, The	—	—	10	—	70	6,038 Ft.
Sandy	—	5	5	—	55	7,850 Ft.
Thank U	3	—	8	3	66	6,839 Ft.
Thunder Mountain	1	4	9	—	58	7,537 Ft.
Timber Wolf, The	—	2	9	3	72	4,869 Ft.
Wages for Wives	1	3	6	2	63	6,352 Ft.
Wheel, The	—	6	9	—	58	7,325 Ft.
When the Door Opened	4	6	8	—	49	6,515 Ft.
Winding Stair, The	2	6	7	—	51	6,107 Ft.
METRO-GOLDWYN-MAYER						
Auction Block, The	2	4	5	—	50	6,239 Ft.
Barrier, The	—	1	8	1	70	6,480 Ft.
Black Bird, The	—	1	9	4	76	6,688 Ft.
Bright Lights	2	9	2	—	42	6,260 Ft.
Circle, The	2	5	4	—	52	5,511 Ft.
Dance Madness	—	5	8	2	64	6,393 Ft.
Devil's Circus, The	—	1	11	1	70	6,750 Ft.
Don't	—	1	8	1	70	6,000 Ft.
Exchange of Wives	—	8	15	1	61	6,300 Ft.
Go West	—	6	12	8	72	6,256 Ft.
His Secretary	—	3	11	9	78	6,433 Ft.
Ibanez' Torrent	1	2	7	—	59	6,769 Ft.
Lights of Old Broadway	—	9	18	4	65	6,437 Ft.
Masked Bride, The	—	6	12	2	64	5,699 Ft.
Merry Widow, The	—	2	17	28	87	10,027 Ft.
Midshipman, The	—	3	27	199	80	7,498 Ft.
Mike	—	6	16	6	70	6,755 Ft.
Mystic, The	2	7	8	2	57	6,239 Ft.
Never the Twain Shall Meet	—	7	17	5	68	8,143 Ft.
Old Clothes	—	3	17	7	74	5,915 Ft.
Only Thing, The	1	6	15	—	60	5,284 Ft.
Pretty Ladies	3	14	19	—	54	5,828 Ft.
Sally, Irene and Mary	—	6	13	6	70	5,564 Ft.
Slave of Fashion, A	2	6	21	2	63	5,906 Ft.
Soul Mates	—	6	8	—	57	6,000 Ft.
Sporting Venus	1	15	12	—	52	5,938 Ft.
Sun Up	3	7	6	1	51	5,906 Ft.
Time, the Comedian	—	8	5	—	51	4,757 Ft.
Tower of Lies, The	4	6	15	1	57	6,849 Ft.
Unholy Three, The	1	8	23	13	72	6,848 Ft.
White Desert, The	—	3	24	2	69	6,464 Ft.
PATHE						
Black Cyclone	—	2	29	12	77	5,058 Ft.
Freshman, The	3	2	27	71	89	6,883 Ft.
Kivalina of Icelands	2	2	6	—	54	5,545 Ft.
PROD. DIST. CORP.						
Bad Lands	—	1	11	2	72	5,833 Ft.
Coming of Amos, The	4	1	18	3	65	5,714 Ft.
Hell's Highroad	3	5	12	2	59	6,143 Ft.
Madame Behave	2	4	5	5	66	5,415 Ft.
Made for Love	1	9	—	—	38	6,703 Ft.
Million Dollar Handicap, The	—	5	5	1	59	6,095 Ft.
Off the Highway	2	6	8	—	53	7,652 Ft.
People vs. Nancy Preston	—	6	8	—	57	6,143 Ft.
Prairie Pirate, The	—	2	10	—	65	4,617 Ft.
Road to Yesterday, The	1	8	10	1	57	9.980 Ft.
Rocking Moon	—	2	8	—	64	6,013 Ft.
Seven Days	—	2	9	2	70	6,989 Ft.
Simon the Jester	—	5	7	2	64	6,168 Ft.
Steel Preferred	3	2	5	4	64	6,717 Ft.
Texas Trail, The	1	2	11	2	67	4,720 Ft.
Three Faces East	3	2	8	2	60	7,419 Ft.
Wedding Song, The	2	6	7	1	54	7,373 Ft.
Without Mercy	2	6	6	2	56	6,597 Ft.
STATE RIGHTS						
Crackerjack, The	1	3	19	4	69	6,850 Ft.
His Master's Voice	—	2	6	2	70	5,700 Ft.
Overland Limited, The	—	8	4	—	50	6,000 Ft.
Police Patrol	2	8	6	—	49	6,100 Ft.
Souls for Sables	1	3	11	1	63	7,547 Ft.
UNITED ARTISTS						
Don Q, Son of Zorro	1	2	23	21	81	10,264 Ft.
Eagle, The	1	5	11	5	68	6,756 Ft.
Gold Rush, The	4	10	24	24	74	8,500 Ft.
Little Annie Rooney	3	3	21	15	75	8,850 Ft.
Sally of the Sawdust	1	9	17	3	62	9,723 Ft.
Tumbleweeds	1	3	12	2	66	7,254 Ft.
Wild Justice	1	1	10	3	71	5,886 Ft.
UNIVERSAL						
Arizona Sweepstakes	—	3	10	1	66	5,418 Ft.
Beautiful Cheat, The	4	—	8	—	53	6,583 Ft.
Blue Blazes	—	—	12	—	70	4,659 Ft.
Bustin' Through	—	2	8	2	70	4,506 Ft.
Calgary Stampede, The	—	1	15	4	75	5,924 Ft.
California Straight Ahead	—	3	21	20	82	7,238 Ft.
Call of Courage, The	2	2	10	—	59	4,661 Ft.
Cohens and Kellys, The	—	3	4	8	80	7,774 Ft.
Desperate Game, The	—	—	5	5	85	4,400 Ft.
Goose Woman, The	—	3	13	7	75	7,500 Ft.
His People	1	2	5	9	79	8,983 Ft.
Home Makers, The	5	5	3	—	39	7,755 Ft.
I'll Show You the Town	1	4	26	11	74	7,396 Ft.
Little Giant, The	2	5	4	—	47	6,929 Ft.
Lorraine of the Lions	—	5	12	2	65	6,750 Ft.
Meddler, The	—	4	6	—	58	4,890 Ft.
Outlaw's Daughter, The	—	4	6	—	58	4,375 Ft.
Peacock Feathers	—	7	4	1	55	6,802 Ft.
Phantom of the Opera	2	7	29	27	79	8,464 Ft.
Raffles	3	10	11	3	57	5,557 Ft.
Red Rider, The	2	6	2	4	59	4,801 Ft.
Riding Thunder	1	6	6	1	56	4,354 Ft.
Saddle Hawk, The	1	6	19	3	65	5,468 Ft.
Siege	3	4	16	2	62	6,427 Ft.
Six Shooting Romance	—	—	10	—	70	4,869 Ft.
Skinner's Dress Suit	—	5	4	1	58	7,025 Ft.
Spook Ranch, The	—	3	15	2	69	5,247 Ft.
Sporting Life	1	5	8	2	61	6,763 Ft.
Stella Maris	—	—	10	—	70	5,786 Ft.
Storm Breaker, The	2	10	8	—	50	6,093 Ft.
Taming the West	—	1	24	2	71	5,427 Ft.
Teaser, The	2	9	23	1	60	6,967 Ft.
Two Fisted Jones	2	2	6	2	62	4,555 Ft.
Up the Ladder	1	3	16	1	65	6,023 Ft.
What Happened to Jones	1	3	8	3	67	6,726 Ft.
Where Was I?	—	2	22	2	70	6,630 Ft.
White Outlaw, The	—	4	11	5	72	4,830 Ft.
Woman's Faith, A	4	6	6	1	49	6,023 Ft.
VITAGRAPH						
Baree, Son of Kazan	-	4	34	9	73	6,800 Ft.
Love Hour, The	—	2	6	2	70	6,700 Ft.
Mystery of Lost Ranch	—	8	8	—	55	5 Reels
Ranger of the Big Pines	—	3	7	1	65	6,800 Ft.
Steele of the Royal Mounted	—	—	17	3	75	4,850 Ft.
Unknown Lover, The	4	4	2	—	38	6,895 Ft.
Wildfire	1	6	21	—	62	5,950 Ft.
WARNER BROS.						
Below the Line	1	4	10	4	67	5,951 Ft.
Clash of the Wolves, The	—	1	8	2	73	6.230 Ft.
Compromise	2	6	4	—	47	6,530 Ft.
Eve's Lover	1	5	10	1	60	6,450 Ft.
Fighting Edge, The	2	2	9	2	63	6,369 Ft.
His Jazz Bride	2	2	5	2	61	6,420 Ft.
His Majesty Bunker Bean	8	3	3	—	35	7,015 Ft.
Hogan's Alley	1	4	5	—	53	6,062 Ft.
Landy Windermere's Fan	1	1	6	3	71	7,612 Ft.
Limited Mail, The	—	3	14	5	73	6,250 Ft.
Man on the Box, The	—	1	16	7	78	7,239 Ft.
Night Cry, The	—	—	10	1	73	6,300 Ft.
Pleasure Buyers, The	1	6	6	1	56	7,131 Ft.
Rose of the World	—	4	6	2	65	7,421 Ft.
Satan in Sables	2	2	8	—	59	6,995 Ft.
Sea Beast, The	—	—	5	5	85	9,950 Ft.
Seven Sinners	—	8	4	—	50	6,880 Ft.
Tracked in the Snow Country	—	6	12	7	71	6,900 Ft.

Hays is Co-operating, Woodhull States

(*Continued from page* 2751)

ficialdom takes cognizance and destroys the monopoly. In other words, 'power always breaks of its own weight' and the ultimate outcome of the present schedule, if continued, will be one giant eating up the other giant, or the giants sitting around a table parcelling out the various sections of the country. And when that happens, then will the great public of America, and their duly appointed judges, step in and direct the scrapping of the proposed picture."

With reference to Mr. Hays, Mr. Woodhull said:

"It will perhaps interest you to know that we have been co-operating with Mr. Will H. Hays, President of the Motion Picture Producers and Distributors of America, in connection with the contract controversy, legislative affairs and other matters of common interest. We have found Mr. Hays ready and sincere in his attitude of co-operation, but, like us, unable at times to regulate the thinking of every individual in his organization. Where our industry has been attacked from without, his co-operation has been most helpful and perfect, and I sincerely commend him for the assistance he has rendered. Our differences, which I am never going to concede are not adjustable, have occurred upon problems from within, and in these I believe he has made a sincere effort. There are many opinions on both sides to please and my earnest prayer is that at some time, at some place, the thinking brains of the industry will gather about a table and proceed along give and take methods, because unless this prayer is answered, I can see nothing in the future except the destruction of an industry that has gradually earned the respect of the recreation-seeking people of the world."

Sydney S. Cohen, in his report to the convention as chairman of the board of directors, announced that he was retiring from all official posts in the organization and was stepping back into the ranks.

Mr. Cohen declared that the organization would "live longer and thrive more prosperously if it places its reliance for the coming days more on principles than on personalities."

Discussing the extension of producer-owned theatres, Mr. Cohen declared:

"The Motion Picture Theatre Owners of America in 1921 entered into a written agreement with one of the major producing and distributing companies in which the controlling interests in this organization and the officials directing it, agreed not to extend and increase their theatre expansion unless they were unjustly and arbitrarily locked out of any territory. This was the psychological moment for Theatre Owners to have strengthened and properly financed their organization; but they did not do so, deeming this agreement to be sufficient. And with the formation of the Motion Picture Producers and Distributors of America, Inc., this agreement was abandoned by them. Other producing companies who felt the need of meeting this competitive situation in a similar fashion, had developed their organizations financially and otherwise to protect their business interests, until at this time there are several organizations able to build and acquire theatres where they desire an outlet for their business purposes. This may prove to be a help to the progress and advancement of the Motion Picture Industry in its entirety, as it has stimulated building of larger and better theatres by not only these interests but theatre owners not affiliated with production and distribution, so as to forestall or at any rate meet this competition. The public is the gainer thus in the quality of theatres, and the character of entertainment; and this is rightfully so as all values in this Industry are predicated on the public.

Seider's Contract Stand Is Officially O.K.'d

AT the meeting of the Board of Directors of the M. P. T. O. A., held at Los Angeles, May 31, a resolution was adopted endorsing the stand of Joseph M. Seider against additions of clauses to the Standard Exhibition Contract. The resolution said:

"Whereas, Joseph M. Seider, business manager, and chairman of the Contract and Arbitration Committee, has taken a definite public stand against additions by the distributors of clauses to the Standard Exhibition Contract recently promulgated;

"Whereas, clauses that have been added are detrimental to the theatre owners of America, and

"Whereas, Mr. Seider has been publicly attacked for his action;

"Be It Resolved by the Board of Directors of the Motion Picture Theatre Owners of America, through its Administrative Committee at a meeting in Los Angeles, State of California, this thirty-first day of May, 1926, that Joseph M. Seider be and is hereby commended for his campaign in behalf of the theatre owners and his action be and is hereby endorsed and that a vote of confidence be extended to him."

"Lurking back of this evolutionary and progressive movement, however, is a serious menace and danger which requires consideration of the highest order—the tendency of overbuilding, overseating adequately seated localities and cities, which will result in overshowing and perhaps reduction of admission prices. If this condition continues there will be very little profit for either exhibitor, distributor or producer. Too many theatres of necessity means fewer patrons for each, for a community can care for just so many seats under normal every-day conditions, and exceeding this quota as is being done in some sections can only result in such a general falling off in business as will mean lower rentals to be obtained for films, and in this way bring about a lessening of the incentive for the production of quality films. Theatre owners playing to a business consisting of a corporal's guard of patrons plus their ushers and other employees cannot buy expensive films."

Looking into the future, Mr. Cohen made this interesting forecast:

"The tendency during the next few years, apparently, will be for theatre owners not aligned or affiliated with producing companies financially to enter into some arrangement, either through contractual relationship or franchise agreement over a term of years by financial interest or consolidation, to group themselves with various producing and distributing companies. Almost all the large theatres in the central sections of the Key Cities of the country are owned (directly or indirectly) by these producing and distributing interests. A large number of new theatres have been built and are being built, and conditions will continue this way until the inevitable business depression comes, lessening that ease with which monies can now be secured —monies necessary to promote the biggest kind of projects which a few years ago would have been termed visionary, radical or impossible. Economic pressure alone will be able to bring about an end to this overbuilding, overseating, and, in time, overshowing.

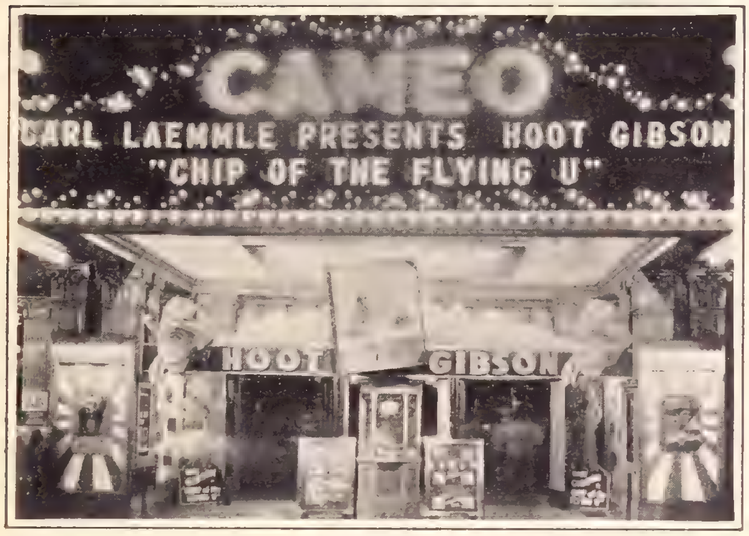
"A vigorous offensive is required for defensive purposes. Theatre Owners not affiliated with producing or distributing interests must strengthen their organization —the Motion Picture Theatre Owners of America—and must carry on so that real business protection can be afforded to those Independents who, unorganized and alone, without help would be easy prey for those interests determined on 'taking them over.' This is an angle which cannot be slighted if individual independence is to continue. Its importance cannot be overstressed.

"Many months ago I sounded a note of warning relative to The Battle of the Giants which was coming. Recent movements with which you are conversant, and those which are now in the making, are eloquent confirmation of the statements I advanced at that time. The 'skirmishing' until recently has been mostly done by flank attacks and now that most of the other forces, including the independent theatre owners, have been manoeuvered out of the line of 'battle' this skirmishing will be superseded by direct frontal attack in the open. One giant producer-distributor-exhibitor company will lock horns with another and after some slaughter and carnage have resulted, the banking interests in control of these companies will step in, negotiate a treaty of peace and effect if possible the proper terms and conditions for each of the warring factions.

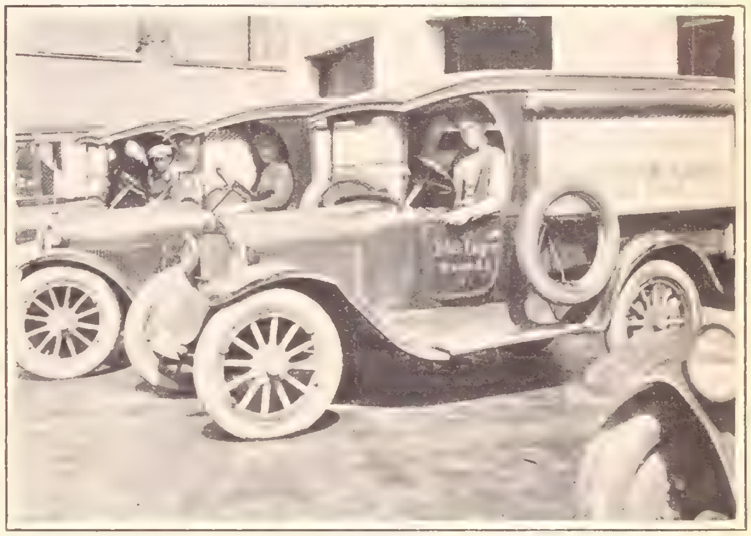
"Capital when it fights only does so for better terms and conditions and understandings, not to destroy, and it is essential that the Motion Picture Theatre Owners of America be vigorously and aggressively conducted along lines that will prevent the annihilation of all the dough-boys in the ranks when the generals meet.

"The balance of power lies with the Independent theatre owner, to sway the scales one way or the other. The force which gains his (the independent theatre owner's) support is the force that will prevail. The all important thing for him is to see that in this final 'treaty of peace' as well as during the battle his investment and he himself are not entirely annihilated and destroyed. Only such protection as is afforded by ***Organization*** can avert this catastrophe."

Exhibitors Service Bureau

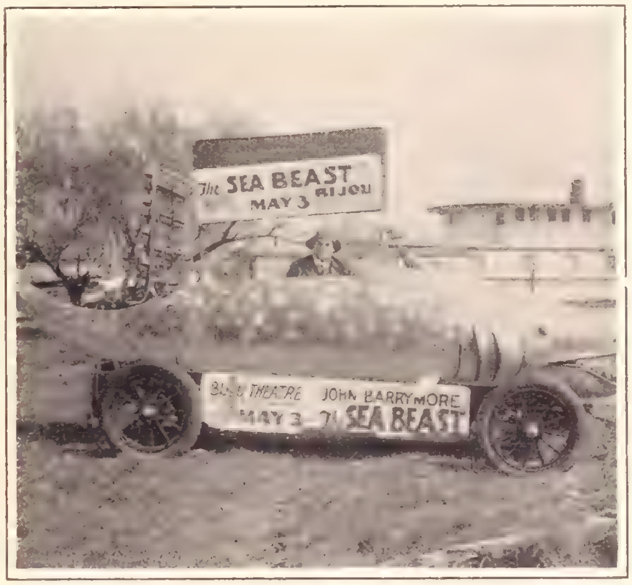


Colorful and attractive lobby display for Universal's "Chip of the Flying U" at the Cameo Theatre, Pittsburgh. Arranged by J. Knox Strachan, managing director of the theatre, one of the houses in the Universal chain

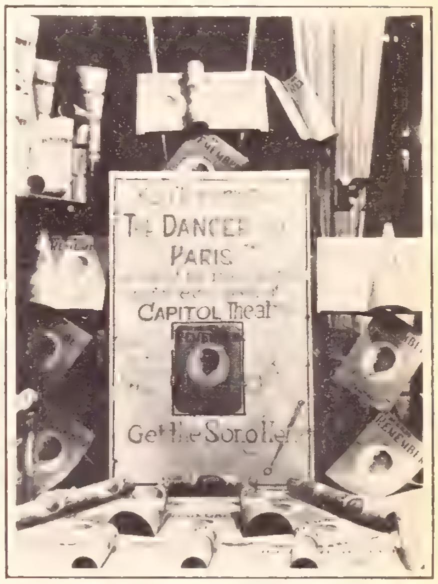


Four of the fleet of trucks of the Star-Eagle, Newark, N. J., which Manager Deusarn of the Fox Terminal Theatre in that city, obtained as ballyhoo for the showing of "Sandy" (Fox)

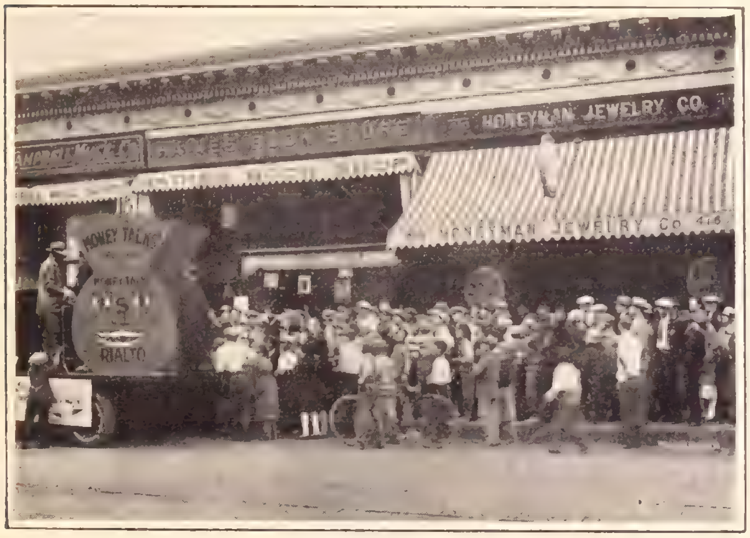
Bertha Edwards, chief usher of the Opera House, Ely, Minn., in the costume worn by ushers of the theatre during the showing of "Mike" (M-G-M).



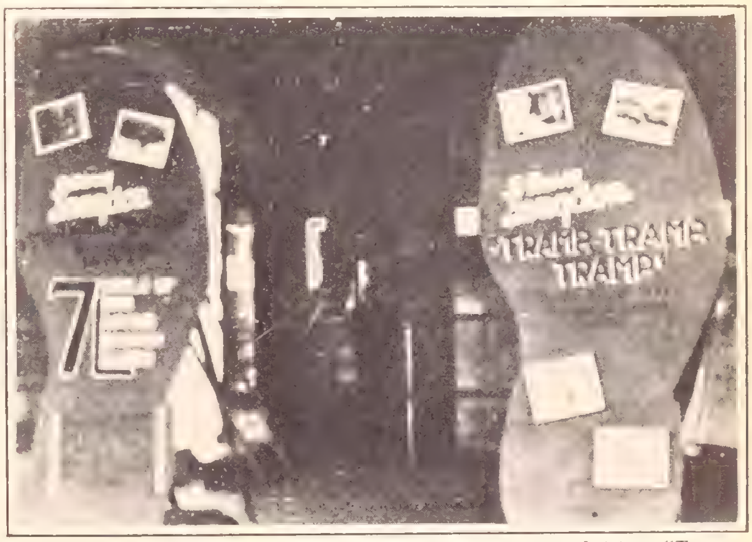
The novel street ballyhoo shown above was arranged by Manager Schusterman of the Bijou Theatre, New Brunswick, N. J., in connection with his exploitation for "The Sea Beast" (Warner Bros.) in that city



Music store tie-up for "The Dancer of Paris" (First National) with the song "Remember" resulted in the window display shown above for the Capitol, Nashville



Manager F. P. Briggs of the Rialto Theatre, Pueblo, stopped traffic and thoroughly sold "Money Talks" (M-G-M) with his "coin distributing wagon" shown above. The truck was equipped with a calliope. Coins were tossed into crowds along the streets



Novel display boards for the lobby arrangement exploiting "Tramp, Tramp, Tramp" (First National) were used at the Liberty Theatre, North Bend, Ore., as shown in the photograph. The display was arranged by Manager Dennis M. Hull

Complete Campaign for Movie Season

Plan Book Issued by M. P. P. D. A. Comprehensive Work Detailing Entire Scheme for Launching and Executing Drives

WITH a wealth of experience in previous campaigns to draw upon and many new and improved angles developed by those actively in charge of this department of the enterprise, the Second Annual National Greater Movie Season campaign book issued forth last week as one of the most exhaustive works of its kind the picture industry has yet seen.

The campaign book covers 24 pages of newspaper size, pages devoted to the explanation in detail of the principles underlying the Greater Movie Season movement, the methods of its exploitation by theatre men in large cities and small towns and includes data of material assistance to committees and individuals upon whom the work of carrying out a campaign will devolve.

The scheme of a practical movie season campaign is outlined from the beginning, with plans covering the organization of committees, financing and functioning of the various units connected with such a movement.

Outlines Day-by-Day Campaign

From these instructions, based on practical experience in the past, the campaign book continues on through a day-by-day program of operation and events, describes the national and local contests available for campaign committees, and supplies a wide range of advertising layouts, copy and publicity stories to be supplied local newspapers co-operating with the theatre owners on a Greater Movie Season drive.

The campaign, to be carried on nationally, will feature the thirtieth birthday of the motion picture, an event furnishing a rich source for publicity material. In preparing the book, Jerome Beatty, director of the Greater Movie Season Campaign, and his assistants have developed the resources of this feature of the campaign.

In conformity with the expressed purpose of Greater Movie Season—the celebration of an opening of a new year of finer pictures—the stressed angle of the campaign material, both advertising and publicity, is "these good NEW days," "It's a great old world, and getting greater as it grows older," and other lines, designed to sell the public something "new" and "better."

Illustrations show the window displays, billboards, posters, window cards, theatre decorations, novelties, street banners, sample endorsements by public officials, advertising layouts and prepared cuts are included in the plan book.

Plan for Organizing Drive

The plan for organizing a Greater Movie Season campaign, with outline of the committees and their work, as set forth in the plan book follows:

Call a meeting of all the theatre managers and their assistants in your city. If you are in an exchange city include all the managers of the local film exchanges. Don't limit the meeting to theatre owners. Have them bring their most important assistants, especially their publicity and advertising men. And have the branch managers bring their exploitation men.

The best way to put on this first meeting is to make it a dinner in a private room in a restaurant or hotel. Have the price of the dinner as low as possible and let each man pay for his own dinner.

At this meeting the entire campaign should be discussed and a committee of three should be named to report upon ways and means of conducting the campaign.

At the second meeting this committee should recommend a general plan of procedure and should nominate four or five candidates for the position of general manager of the local campaign. After the names are voted upon the final selection should be ratified by a unanimous vote.

Selecting Board of Directors

A board of directors then should be named. This should be made up of one man from each theatre. In an exchange city representatives of film exchanges should be included on the board. This board should set a definite date upon which the season is to open. This date is optional, but should be early in August. Monday, August 2nd, will be the date used nationally as the opening day of the season. The General Manager is directly responsible for the success of the campaign. He should be a leader, a man of ideas, a favorite among his townspeople and, above all, a man who is willing to work with all his might for the good of the cause.

As soon as possible he should make a definite recommendation to the Board of Directors. A budget should be laid out, and when approved the apportionment of the expense should be worked out among the participating theatres.

This money should be paid in before the campaign starts so that the General Manager will have a fund to work with.

The General Manager should appoint committees, who will work under his direction, as follows:

Finance Committee—To collect and disburse funds to take care of the physical ordering of all material.

Publicity and Advertising Committee—This should be headed by a high-class local publicity and advertising man who will devote almost his entire time to the job. The committee should handle newspaper advertising, its placing, preparation and O. K.'ing the copy; publicity; arranging for newspaper publicity and also furnishing copy for house organs published by theatres; cooperative advertising. The committee should call upon every local advertiser and persuade him to run in his local advertising during the celebration a cut or line of type tying in with the Greater Movie Season drive; window displays, the solicitation of merchants to accord window space to campaign material.

Outdoor Committee: This committee should make arrangements for posting a certain number of boards, to begin two weeks before the opening of the drive.

Decoration Committee's Work

Decoration Committee: To take charge of decoration of houses with pennants and other decorations to be paid for by the theatre that uses them; select and distribute all novelties such as buttons and badges for theatre employes, and seek the co-operation of city officials for the placing of street banners and stenciling of cross walks, especially in front of theatres.

General Committee: Members of this will have charge of the work of obtaining endorsements of the Season by high public officials and civic bodies; obtain speakers to address Rotary, Kiwanis, Lions, Ad Clubs, etc.; seek the active participation in the campaign of prominent club women to address women's clubs and organizations, and arrange for a parade to be participated in by Boy Scouts, American Legion members and other such organizations.

H. M. Richie Author of NEWS Article

THE article "Checking Reactions to Movie Season" which appeared on page 2664 in the issue of MOTION PICTURE NEWS dated June 5, was written by H. M. Richie, general manager of the Michigan Theatre Owners' organization, and though the copy was sent to the printer with a by-line carrying Mr. Richie's name, through an error in printing, the line was omitted. We wish to correct this error and offer apologies to Mr. Richie and our readers as well, because the omission robbed the article of an authority which contributed to its importance.

Drive Aims to Stimulate Picture-Going Habit

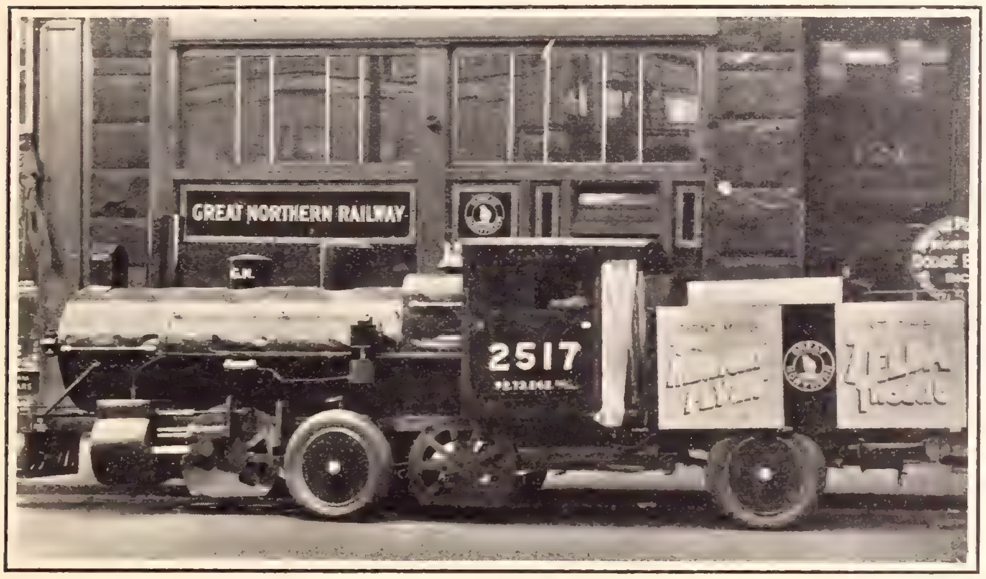
(Reprinted from Greater Movie Season Campaign Book)

GOING to theatres is a habit. People get out of that habit in the Summer time. GREATER MOVIE SEASON swings them back into the habit—whether they have stayed away from motion pictures for a month or for a year.

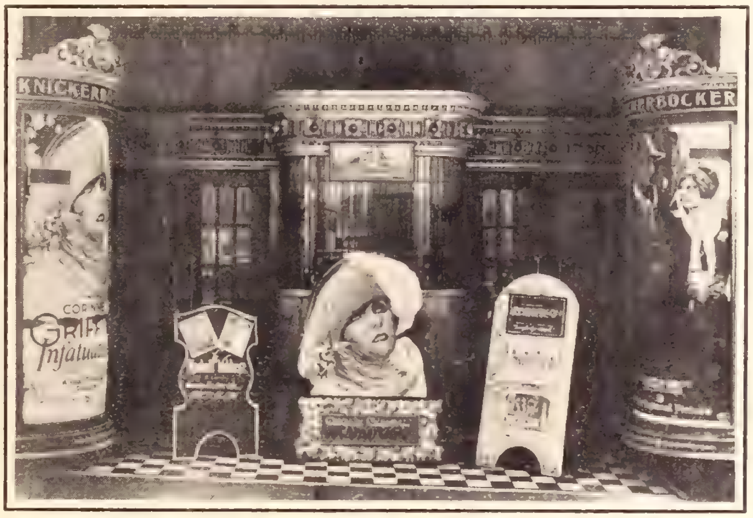
It attracts the attention of the public to the fact that a new season is opening and that the best pictures are being shown.

The celebration is to demonstrate the joys of going to motion picture theatres. The public comes, is pleased and keeps on coming, so that the celebration helps business throughout the year.

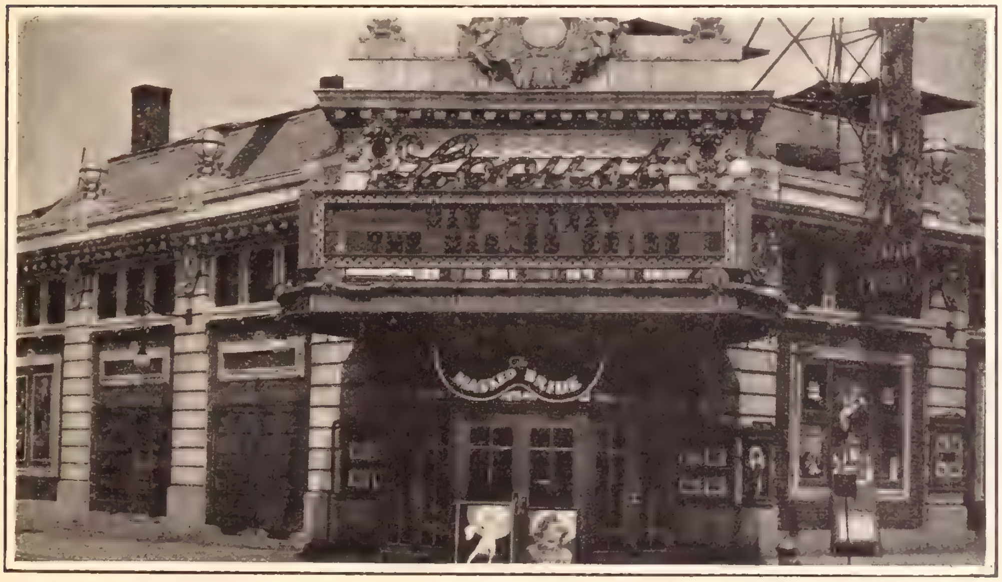
Novelties Feature "Mike" Campaigns



Prize-winning ballyhoo for F.B.O.'s "The Midnight Flyer," which exploited the showing of the picture at the Zelda Theatre, Duluth. Manager Carlson of the theatre obtained the use of the locomotive for his campaign from the Great Northern Railway, which had the locomotive constructed for a carnival held last winter in Duluth.



Six sheets and cutouts were effectively used to exploit the showing of "Infatuation" (First National) at the Knickerbocker Theatre in Nashville, Tenn. The display was arranged by Walter Harmon, assistant manager of the Knickerbocker



Display for "The Masked Bride" (M-G-M) at the Locust Theatre, Philadelphia, featured a cut-out piece in the form of a mask with heart-shaped apertures suspended under the marquee

Parade of Dogs Among Telling Stunts Used In Drives Recently

NOVELTIES and unusual exploitation mediums were the features of campaigns conducted for the showing of "Mike" in Bellaire, O., Syracuse, N. Y., and Newark, O.

In Bellaire, where the feature played the Capitol Theatre, a co-operative ad truck was drummed up for the local newspaper, built around the "Mike" crossword puzzle.

In Syracuse the comedy played at the Eckel Theatre, managed by Mr. F. Martin, who with M-G-M Exploiteer E. Robert Burns put over a well planned, inexpensive campaign. Music display windows were secured from the five leading musical supply dealers. Another good display was taken out on overalls with the Besse and Sprague Company.

In Newark, O., Manager Fenberg of the Auditorium, assisted by Exploiteer Wm. Robson, put over a wonderful stunt. Three thousand heralds were printed and distributed throughout the public schools; these explained that any child who got dressed in imitation of "Mike" and brought his or her dog to the theatre at an appointed time would receive a free ticket to see the show. An arrangement was made with the local troop of Boy Scouts to police the gathering, and form the children into lines for a parade. Each child was given dog blankets of cloth, printed with the one word, "Mike," on either side.

In addition to this the stage carpenter built an easel on which, in a furniture store window, a girl pasted up strips of paper to form the name, "Mike". This simple stunt held the crowds in front of the window until the name, and the slogan "'Mike' is a riot" was completed, then the girl would turn an announcement card toward the window. A boy outside, dressed as "Mike" passed out stock heralds on the feature.

Four Department Stores in Tie-Up With "Irene"

Four department stores in East Liverpool, Ohio, joined the American theatre there in a cooperative campaign for "Irene" which proved one of the biggest exploitation drives staged in the city. The assistance rendered the theatre counted heavily in centering the interest of the public in the showing of the production at the American.

Moyer's Department Store distributed 3,000 rotogravure inserts in all their packages for a week prior to the opening date. In addition they devoted a window to "Irene" fashions.

People's Department Store gave a window to an "Irene." Stein's Department Store advertised for the smallest foot in town—to fit the "Irene" shoe, in connection with a window display of "Irene" model shoes.

Newman's Department Store devoted a window to the display of "Irene" gowns. This gave the women of East Liverpool "Irene" fashions, "Irene" dresses and "Irene" gowns to choose from.

Broadcasts "Cohens & Kellys" Laughs

Cameo in Pittsburgh Exploits Show With Marquee Amplifiers

ONE of the most effective stunts in a campaign which resulted in a four weeks' engagement of ''Cohens and Kellys'' at the Cameo Theatre in Pittsburgh was obtained through a tie-up with the Wireless Electric Company, which furnished public address amplifying microphones and loud speakers through which the music accompanying the picture, the laughter of the spectators and announcements spoke from the box office.

One microphone was placed in the orchestra pit; another in the middle of the house, and another in the office. Laughter, music and announcements could be heard for several blocks.

''If ever a stunt paid for itself this one did,'' said J. Knox Strachan, manager of the Cameo, who arranged it. ''It served as a magnet, not cluttering up the front of the house with curious listeners, but literally drawing them in.''

Woman Manager Scores With "Cohens and Kellys"

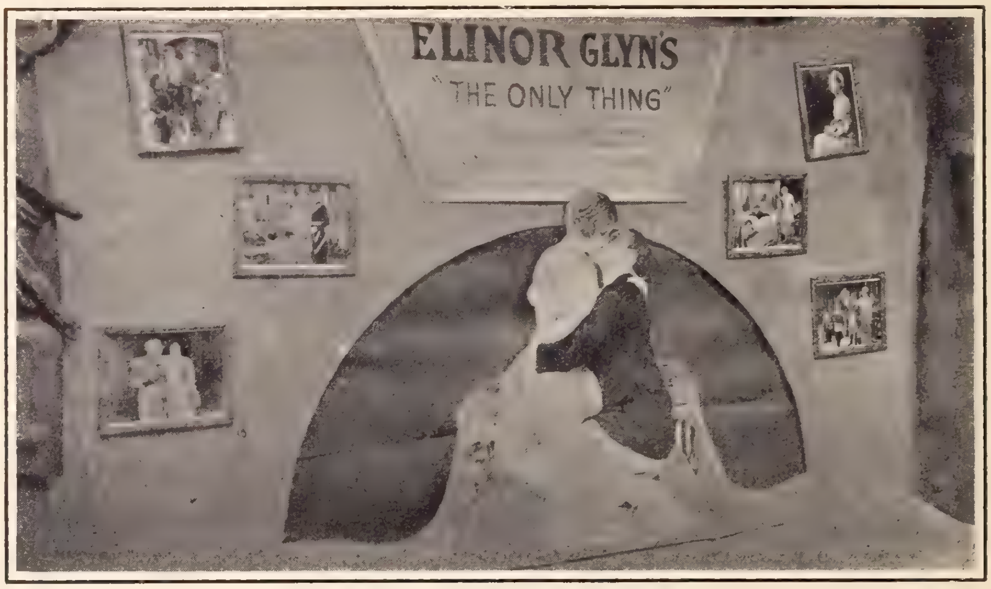
Miss Zigiob, manager of the Dreamland Theatre, Lorain, Ohio, during the illness of her brother, George, put over a big and tremendously successful exploitation campaign recently for ''The Cohens and the Kellys,'' through co-operation of the Lorain ''Journal.'' First, she came out with a big advertisement saying that the Cohens and the Kellys had leased the Dreamland that George Zigiob was ill, the story gained credence among the newspaper readers. In fact, it gained so much credence that an opposition newspaper went to the trouble of interviewing Miss Zigiob on the matter and then printed a story saying that Miss Zigiob would make no statement for publication.

The second newspaper announcement stated that the Cohens and the Kellys had arrived in Lorain to take over the theatre, but that they had had a fight. In fact, Kelly had thrown a brick at Cohen. For this reason, they broke their lease. But—and then followed the real story, telling about the picture, etc.

"Buster Brown" Stories On Cleveland Radio Program

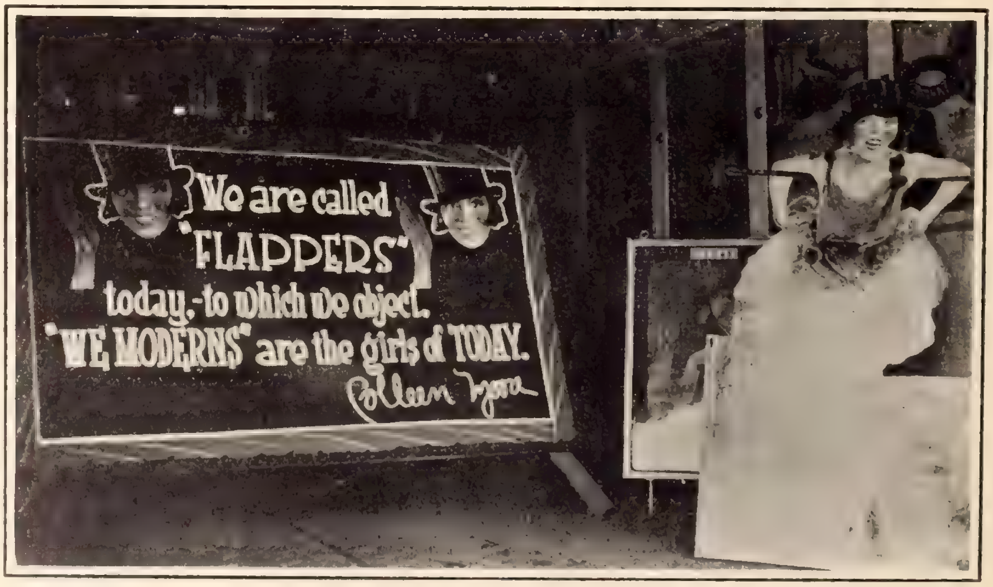
Andrew Sharrick, exploitation manager for Universal in the Cleveland territory, accomplished one of the biggest exploitation stunts ever staged in Cleveland for a short feature when he obtained a tie-up with the radio broadcasting station WADC, in which the showing of ''Buster Brown'' comedies at the Allen Theatre were advertised.

With the assistance of Manager Allen Simmons, of the theatre, Sharrick got a place on the ''Bedtime Stories Hour'' sent out by WADC for a series of ''Buster Brown'' tales which he wrote from the screen. This stunt was supplemented by a coloring contest used by the ''Sunday Times'' in the children's supplement.



A realistic lobby display for Metro-Goldwyn-Mayer's "The Only Thing," used at the Loew's State Theatre, St. Louis, is shown above

Special lobby poster for Pathe's "Our Gang" comedies used by the Keith's Theatre, Cincinnati. The poster which features portrait cutouts of the Hal Roach stars, was designed by Ned Hastings, manager of the house


We are called "FLAPPERS" today,-to which we object.
"WE MODERNS" are the girls of TODAY.
Colleen Moore

The slate blackboard shown above was used as a lobby attractor for the showing of First National's "We Moderns" at the Empress Theatre, Owensboro, Ky.

Showmen
big and
little - from
coast to
coast - are
talking FBO -

and booking

FBO's greatest

(first run)

short subjects in the industry

KINOG

SCORES AGAIN WITH *TWO*

No. 1 — THE GREAT INDIANAPOLIS AUTO SPEEDWAY CLASSIC

(Monday)

UNDISPUTED FACTS

FIRST in Chicago Loop at 6:20 that same night and throughout Chicago by 7 P. M.

FIRST in Indianapolis beating its nearest competitor by sixteen hours! On the screen the night of the race

FIRST in the Broadway, N. Y. theatres at matinee time on the following day --- Also Newark

FIRST THROUGHOUT THE REST OF THE COUNTRY!

(Kinograms 5192)

AT NO EXTRA CHARGE TO THE EXHIBITOR

KINOGRAMS
THE VISUAL
NEWS
ALL THE WORLD

RAMS

SMASHING COUNTRYWIDE SCOOPS!

No.2-THE STUPENDOUS SHRINERS CONVENTION IN PHILADELPHA

(Tuesday)

UNDISPUTED FACTS

FIRST to release over 200 prints of the gigantic parade throughout the country on the following morning showing 200,000 Nobles in line

FIRST to ship to 52 towns and cities special local prints showing the home town contingent of Nobles in the line of march

ONE OF THE GREATEST BOX OFFICE PULLERS EVER SERVED TO EXHIBITORS IN NEWS REEL HISTORY

A PICTURE THAT MILLIONS WERE WAITING TO PAY TO SEE

(Kinograms 5193 - pre-release)

AT NO EXTRA CHARGE TO THE EXHIBITOR

Educational Pictures

"THE SPICE OF THE PROGRAM"

Short Subjects and Serials

Comic incidents from "Don Key, a Son of Burro," a current Pathe comedy.

Bray Making Comedy Reels

To Produce Four Series of Twelve Subjects Each; Addition to Program

BRAY Studios will greet the 1926-1927 season with a new and important line of two-reel comedies, in addition to its standard line of animated cartoons, novelty screen magazines and special short subjects.

There will be four series of two-reel comedies of twelve features each, making forty-eight of these releases in all; twenty-six animated cartoons, twenty-six novelty screen magazines, and many unusual single reel specialties gathered from all corners of the world.

"McDougal Alley" is the title of one series, which portrays the exploits of a group of tenement children and the attempts to reform them of a fair society girl who lives just around the corner from the alley.

A second series, the "Sunkist Comedies," produced for Bray Studios by Al Nathan, supervised by Joe Rock, features a remarkable and highly trained monkey, an all-star cast and a bevy of "Bathing Beauties."

"Fistical Culture," the title of the third series, burlesques our modern fad for so-called physical improvement of every kind; the effort of the fat to become thin, the thin to get fat, of the weak to become strong, the tall to become short, etc.

Louis Sargent, who has been featured in Blue Ribbon Comedies produced by Joe Rock, will be featured in "Fistical Culture" under the direction of Al Hermann.

"Hazy Fogg," the hero of the fourth Bray comedy series, has a mania for improving his status in life through correspondence courses, which offer him an opportunity to become everything from a hypnotist to a world fight champion. These picture stories are adapted to the screen by William Henry Cook, from his own tales along this line which will appear in "Popular Magazine" simultaneously with the release of the comedies.

The twenty-six Bray cartoons will be a combination of cartoon and regular photography, in which the cartoon characters act with living people. The twenty-six novelty screen magazines will contain from four to six subjects in each release gathered from sources available to the Bray Company in all parts of the world.

Twelve Overseas Veterans Appear in Tunney Serial

As military details incident to the production of "The Fighting Marine," the new Patheserial starring Gene Tunney, must be exact, Tunney has in his support twelve overseas veterans who will help to insure the accuracy of the scenes.

Tunney was a member of the Marine Corps serving in France, and Spencer Bennet, director of the unit making the serial, was a member of the 82nd Division, serving in the Headquarters Company of the 164th Brigade. Joseph H. Roach, who helped Frank Leon Smith write the story, was in the medical service in France.

Walter Miller, who plays "Larry the Plumber," was a member of the tank corps. Sherman Ross, the leading "heavy," was an Army aviator. Other veterans include Roy Heinze, O. L. McPherson, Bud Kimball, Wally Oettel and Ted Pierce.

Cast Selected for Helene Chadwick Pathe Comedy

The cast of comedy players chosen to support Helene Chadwick in her initial Hal Roach comedy for Pathe, will be made up of Ted Heley, Jimmie Finlayson, Burr McIntosh and Charlotte Mineau. Stan Laurel is handling the direction under the supervision of F. Richard Jones. The title has not yet been announced.

"Our Gang" attempts "Uncle Tom's Cabin" in their latest episode which bears the title of "Uncle Tom's Uncle."

Lloyd Re-Issue on Pathe List

Schedule for June 13 Includes Chase Comedy and Usual One-Reel Subjects

A HAROLD LLOYD re-issue "Swat the Crook," a one-reel comedy produced by the Rolin Film Co., is on the Pathe list of subjects for release the week of June 13. Also included are a Charles Chase comedy, a Grantland Rice Sportlight, "Glory or Dollars," Chapter 8 of the Patheserial "The Bar-C Mystery," an Aesop's Fable, Pathe Review No. 24, Topics of the Day No. 24, and two issues of Pathe News.

Bebe Daniels and Harry Pollard support Lloyd in the one-reel re-issue which tells of bankruptcy and thievery. "Long Fliv the King" is the title of the two-reel Hal Roach comedy starring Charley Chase. The cast includes Martha Sleeper, Fred Malatesta, Oliver Hardy and Max Davidson. Leo McCarey directed. It is a crook version of a Graustark story.

"The Fight for a Fortune" is the title of the eighth chapter of "The Bar-C Mystery," produced by C. W. Patton and starring Dorothy Phillips.

"Glory or Dollars?" is the latest Grantland Rice Sportlight, produced by J. L. Hawkinson. In this subject Mr. Rice differentiates between the amateur and professional sport and shows some remarkable pictures of the famous Red Grange in action.

Pathe Review No. 24 presents three subjects: "Springboard Fever," some acrobatic aeronautics, produced with Alvin J. Knechtel's process camera; "The Harvest Bounty," Pathecolor views of bringing in the fruit crop in the Antilles and "The Sky Trail," scenes of perilous paths through the Alps.

"The Little Parade" is the new Paul Terry for the Aesop's Film Fables Series. Topics of the Day No. 24 presents the last wit and humor culled from the press of the world. Two issues of the Pathe News complete the June 13th schedule of features announced by Pathe.

Resume of Current News Weeklies

KINOGRAMS NO. 5190—Cambridge, Mass.—Yale track team beats Harvard by an eyelash; Paris, France—Dedicate hospital as Paris memorial; Brussels, Belgium—U. S. Guardsmen visit Belgium; Mansfield, Mass.—Boston to New York flyer crashes into train stalled on a crossing; Birmingham, Ala.—Boys in Gray hold their annual meeting; Washington, D. C.—Babyland Follies has its premiere; Belmont Park, N. Y.—Society at brilliant Belmont Park opening.

KINOGRAMS, NO. 5192: Indianapolis—Lockhart, boy dare-devil of Los Angeles, wins automobile speedway classic and $40,000 in prizes; Washington, D. C.—President Coolidge and Crown Prince and Princess of Sweden join in honoring memory of Ericsson at unveiling; Cambridge, Mass.—Southern California University captured intercollegiate crown on field and track for second year in succession; Washington, D. C.—Ailsa Mellon, daughter of Secretary of Treasury, is bride of David K. E. Bruce, son of Senator from Maryland; Los Angeles, Cal.—Bathing girls parade in annual pageant of pulchritude; Philadelphia, Pa.—Sesquicentennial is officially opened with magnificent ceremony reviewed by Mayor and Secretaries Kellogg and Hoover; Auburndale, Mass.—College girl crews of Lasell Seminary in exciting canoe races; Philadelphia, Pa.—Two hundred thousand Shriners capture Quaker City and march in huge parade.

PATHE NEWS NO. 44: London, England—The cockneys get "jolly good kicks out of their motorcycling; Oakland, Cal.—New reflector-searchlight pierces fog and clouds; Birmingham, Ala. — Confederate Veterans muster again in great reunion; Staten Island, N. Y.—Argentine fliers leave on 6,100-mile flight to Buenos Aires; New York City—French Ambassador sails for home; Rome, Italy—Will represent Holy See at Eucharistic Congress in Chicago; Brussels, Belgium—American militiamen honor Belgium's Unknown Soldier; Denver, Colo.—They list the checks even faster than you could spend the money; Princeton, N. J.—California beats Princeton in dual track meet; Huntington, W. Va.—New Huntington-Ohio bridge formally opened; Jersey City, N. J.—Police and firemen hold celebration; Pittsburgh, Pa.—"Old Dobbins" have their day; St. Louis, Mo.—Honor Rogers Hornsby as most valuable player in the National League; Waterbury, Conn.—Build great tunnel for water. America Wins Polar Race—Pictures of Byrd and Amundsen in the Arctic.

PATHE NEWS, NO. 46: Indianapolis, Ind.—Lockhart wins Indianapolis auto classic; Teller, Alaska—Norge achieves first trans-polar flight; Philadelphia, Pa.—Sesquicentennial International Exposition opens; San Pedro, Cal.—Latest type of anti-aircraft gun tested by U. S. Navy; Geneva, Switzerland—Disarmament parley adjourns after successful session; Washington, D. C.—First Lady of Land sponsors Y. W. C. A. building; New York City—To strive for golf honors abroad; Mexico City, Mexico—Secretary of War presents diplomas to graduate fliers; Neptune Beach, Cal.—Water toboggan proves splashing good sport; Warsaw, Poland—Warsaw calm after revolution; Cincinnati, Ohio—Trains for coming European matches.

INTERNATIONAL NEWS NO. 43: Fairbanks, Alaska—Wilkins North Pole plane crashes in Alaska; New York City—Miss Liberty sends S. O. S. for beauty doctors; Brussels, Belgium—Belgian monarch welcomes American militia men; Benton Harbor, Mich.—When it's apple blossom time in Michigan; Phila., Pa.—City Square becomes blossom shop; Albany, Ga.—Georgia Elks receive tumultuous welcome; Inner Mongolia—Mongolian devil-dancers banish evil spirits; Mansfield, Mass.—Crack midnight express in disastrous smash; Lansdale, Pa.—Shetland pony herds await "call of the open road"; Phila., Pa.—Giant reproduction of Liberty Bell will greet Sesqui visitors; Boston, Mass.—de Mar gives doctors chance to learn secret of his never failing "wind"; New York City—Ambassador and Mme. Berenger sail for sunny France; West Point, N. Y.—Uncle Sam's future generals entertain visiting stage-folk; Minneapolis, Minn.—Champion sharpshooters win W. R. Hearst trophy; St. Louis, Mo.—Honor Hornsby as League's greatest batsman; New York City—The original jazz babies; Wash., D. C.—Charlestoning has become one of the Capital's infant industries; off Sicily, Italy—Monster fish battle nets in record-breaking catch.

INTERNATIONAL NEWS, NO. 45: Kiel, Germany—Ships of high seas' fleet off on training cruise; Chicago, Ill.—70,000 kiddies to lift voices at religious congress; San Jose, Cal.—Golden State joins in great flower festival; Boston, Mass.—Diamond stars of yesterday honor memory of "Matty"; Auburndale, Mass.—LaSalle sophomores triumph in speedy war canoe race; Annapolis, Md.—Uncle Sam's middies march in final dress parade; Washington, D. C.—Notables see Ailsa Mellon wed to David K. E. Bruce; Pittsburgh, Pa.—Huge statue "Steel" is presented by steel industry to Sesquicentennial Exposition; N. Y. City—Here are Daddy and the boys; Chicago, Ill.—There is supposed to be a time and place for everything.

Comedy highlights from "Bear Cats," an Educational-Juvenile two-reeler with "Big Boy" in the featured role

INTERNATION

Takes Pride and Pleasure in Presenting the

FIRST ACTUAL PICTURES *of the* HISTORIC FLIGHTS *of*

AMUNDSEN *and* BYRD *to the* North Pole

These epochal films are not merely scenes preparatory to the flights, but vivid, thrilling motion pictures showing:

¶ Byrd's Departure from King's Bay, Spitzbergen, for the Pole and his Triumphant Return to King's Bay.

¶ Amundsen's Departure from King's Bay and his Sensational Arrival at Teller, Alaska.

In addition there are remarkable scenes and incidents of the flights and of the personalities who participated in them—a complete, authentic and thrilling motion picture account of these two great historic achievements.

These unrivalled pictures are included—NOW—in the regular service of International Newsreel. The most costly and amazing piece of enterprise in Newsreel History.

INERNATIONA

2 each week

Released through

AL NEWSREEL

PICTURES—NOT APPLESAUCE

And Here's the Proof!

"FIRST SHOWN ON BROADWAY—AT LOEW'S STATE Theatre. Most remarkable news pictures ever filmed. They demonstrate anew the superlative enterprise of International Newsreel."
David Loew, Loew's Inc., New York City.

"HAS EXCEEDED YOUR promises and our expectations. Really wonderful and has tremendous audience value."
Maj. Edward Bowes,
Capitol Theatre,
New York.

"THE FASTEST SERVICE yet. Beats all competitors by a large margin."
Frank C. Burnhams,
Senator Theatre,
Sacramento, Cal.

"PROUD TO BE FIRST TO show pictures of Amundsen polar flight. Congratulations for unbeatable record in getting this to screen way ahead of all others."
Columbia Theatre,
Portland, Ore.

"CONGRATULATIONS ON your wonderful beat on Amundsen polar flight. A repetition of your great accomplishments at all times."
N. O. Turner,
California Theatre,
Stockton, Cal.

"SCORED COMPLETE SCOOP in Seattle."
R. Bender,
Columbia Theatre,
Seattle, Wash.

"YOU HAVE LEFT YOUR competitors high at the post as far as Seattle is concerned."
L. V. Johnson,
Liberty Theatre,
Seattle, Wash.

"ONE OF THE MOST REmarkable efforts ever put forward in the motion picture business."
Quinn Martin,
New York World.

"THIS WEEK'S FINEST PICture. No feature film can equal its thrills."
Eileen Creelman.

"INTERNATIONAL COMES through again. Congratulate you for great polar subjects. You have accomplished outstanding feat of newsreel history in the face of all obstacles. Again say it pays to judge newsreels solely by results and not by predictions."
Max Balaban.

AT NO EXTRA COST
TO THE EXHIBITOR

L NEWSREEL

UNIVERSAL

104 a year

Weiss Bros. Make Short Films

President Gives Reason for New Policy; Ennis Engaged as General Manager

LOUIS WEISS, the Vice-President of Artclass Pictures Corporation, for many years one of the important distributors of feature films on the Independent market, gives his reason for entrance of Artclass into the field of short subjects. Weiss says, in part:

"A survey of the feature possibilities of the Independent market made by our organization the early part of this year has convinced me that we can serve the Independent exchangeman and exhibitor best by concentrating on short subject series as for many reasons well known to the trade in general, it is becoming increasingly difficult to produce and distribute feature material which can hold its own with the offerings of the national organizations.

"We have, therefore, entered the short subject field on a very large scale and it is our intention to offer our customers short length product of a type which will enable them to secure that most desired of all things—first run bookings.

"With this important thought in mind, we have arranged a program which at the present writing includes nine series of one and two reel pictures, divided into three categories—comedy, novelty and topical."

Weiss has engaged Bert Ennis as general manager of this organization. In addition to his executive duties, Ennis will establish a promotion department in behalf of Artclass short subject material. This department will supply exchanges and exhibitors with a variety of exploitation material and sales helps for each series of comedies, novelties and topical films.

Louis Weiss, Vice-President of Artclass Pictures Corporation

Christies Sign New Players

Comedy Producers Get Featured Artists for Next Season's Program

A NUMBER of new faces will be seen in the Christie Comedies released next season through Educational Film Exchanges, as, in addition to the stars who appeared in last season's product and have renewed their contracts, a number of new players have been signed to feature parts in this company's releases.

Bobby Vernon, Billy Dooley and Jimmie Adams are with the Christie organization on long term contracts and Neal Burns, whose contract expired with the last season's pictures, has again signed with the company for the new year.

Jack Duffy, who has been working in both two-reel and feature pictures during the past two years, has signed to be featured in several comedies for the Christies. Bill Irving, who played a part in the Christie feature comedy, "Up In Mabel's Room," will also appear in the short reels.

Frances Lee, who came to the Christie Company from the vaudeville stage and was Bobby Vernon's leading lady, will be seen in next season's product as will Anne Cornwall, who is featured.

The Christies will add other players to the roster of contracted artists and will also sign others for individual pictures.

The Christie two-reel comedy program for Educational includes eight Bobby Vernon Comedies, six Billy Dooley Comedies, six Jimmie Adams Comedies and ten Christie Comedies.

"Going Crazy" is the title of Lige Conley's latest Educational comedy release.

Julian Will Direct Two Specials for De Mille

Under his new contract with De Mille studio Rupert Julian will direct two specials this year. They are "The Yankee Clipper" and "Silk."

"The Yankee Clipper" is a story by Denison Clift as prepared for the screen by C. Gardner Sullivan. Production will start late in June with most of the scenes to be filmed aboard the clipper ships, "Indiana" and "Bohemia," both of which are owned by Cecil B. De Mille. Julian will be assisted in this production by Leigh Smith.

The second special "Silk" is an adaptation by Jennie MacPherson of the novel by Samuel Merwin.

Columbia Starts Enlarging Studio in Hollywood

Construction has been started on the new carpenter shop at the Columbia Pictures Studio in Hollywood. When completed it will represent an outlay of $50,000. According to Harry Cohn, vice-president, this is the first step in the plans of his company to increase the size and equipment of the recently purchased studio.

Eleven Farces on June List of Educational

THE June release schedule of Educational is made up of no less than eleven two-reel and one-reel comedies. Two Ham Hamilton offerings, "Nothing Matters" and "Here Comes Charlie," head the list. Jimmie Adams appears in a tramp comedy, "Chase Yourself."

"Till We Eat Again" is the title of the Bobby Vernon comedy in which the comedian is supported by Frances Lee, while "Hitchin' Up" is Walter Heirs' latest adventure as a bashful swain. Lige Conley in "Who's My Wife," completes the two-reel releases for the month.

The one-reelers include two Cameo Comedies, "Meet My Dog" and "Hold 'er Sheriff"; two Pat Sullivan animated cartoons, "Felix the Cat Rings the Ringer" and "Felix the Cat in School Daze"; a Lyman H. Howe's Hodge-Podge, "Peeking at the Planets," and the customary two Kinograms news-reel releases each week.

And Now

Snub Pollard!

ARTCLASS has landed the inimitable Pollard.

THE SAME POLLARD who "clicked" for seven years as a Pathe comedy star of gross-swelling abilities.

THE SAME POLLARD whose paint-brush mustache and coy smile have made millions howl wherever movies are shown.

ARTCLASS *will present "Snub" himself in a series of 12 two-reel comedies, constructed and directed by a staff of expert comedy technicians, as a major addition to its imposing array of short subject series for 1926-1927.*

8 SHORT SUBJECT SERIES

presented in 3 Divisions:

NOVELTIES

Guess Who

Six single reel contest series, offering newspaper tie-ups similar to those in Philly, Boston, Milwaukee, Denver, Dallas, Detroit, etc.

Screen Star Sports

12 diverting single reels showing sports and pastimes of stars off-screen.

***NOTE:*—GUESS WHO HAS PLAYED DAY AND DATE IN**

Philadelphia Stanley Circuit—31 theatres.
Milwaukee—31 theatres.
Detroit—Fox's Washington.
Detroit—31 theatres.
Boston—Loew circuit—2 theatres.
Dallas—31 theatres.
For Six Week Runs.

COMEDIES

12 Two-Reel Winnie Winkles

presenting Winnie, the Breadwinner, with Perry Winkle and the Rinkeydinks in picturizations of Branner's syndicated comic strip (in 126 newspapers). Enacted by well-known comedy players. **Produced by West Brothers.**

12 Two-Reel Hairbreadth Harrys

Picturizations of Kahle's syndicated comic strip (in 50 newspapers) in "burlesque-mello" form, enacted by leading screen funsters. **Produced by West Brothers.**

12 Two-Reel Izzie and Lizzies

depicting the humorous romance of "The Boy and Girl Who Live Next Door to You." **Produced by West Brothers.**

12 Two-Reel Snub Pollards

with this great comic at his funniest best.

TOPICAL

Popular Song Parodies

26 single reel famous "pop" songs done in animated cartoon form. The first one Berlin's classic, "Alexander's Ragtime Band."

The Scandal of America

6 single reels presenting entertainingly methods for combating America's greatest menace —The Crime Wave.

NOTE:—All of this short subject line-up will be backed by national advertising and a "direct to exchange and exhibitor" campaign of sales and exploitation helps.

Exhibitors—Exchangemen

Louis Weiss is on a nation-wide sales trip. Don't let him leave your territory without grabbing an Artclass Short Subject franchise. Take a peek at Happy Days and Winnie's Birthday, Fearless Harry and Love your Neighbor, with Izzie and Lizzie.

You Won't Be Sorry

ARTCLASS PICTURES
WEISS
SHORT SUBJECTS
THE DIAMOND SETTING OF EVERY PROGRAM

National Distributors WEISS BROTHERS'

ARTCLASS PICTURES CORPORATION, 1540 Broadway, New York

THE LONG AND SHORT OF IT!

ARTHUR J. LAMB

announces

The Sally Runs Wild Series

featuring

Ann Pennington

and

The Molly May Series

featuring

Violet Mersereau

(2-reel Comedies, Directed by Joseph Levering)

also

The Imperial Productions Co., Inc.

will shortly place in production

The Bill of Sale

A Superb Super Special

With An Unusual Array of Star Players

"THE RAT"

FEATURING

MAE MARSH
IVOR NOVELLO
ISABEL JEANS

FROM THE SUCCESSFUL
BROADWAY PLAY BY
Dave L'Estrange, Constance Collier and Ivor Novello

DIRECTED BY
GRAHAM CUTTS

"*If the majority of pictures made are as well directed and acted, and the plot is as well constructed as is that of* "*The Rat,*" *exhibitors need not worry about shortage of good pictures. It is a picture that no first-run theatre need be ashamed to show.*" — Harrison's Reports.

A GAINSBOROUGH PICTURE

LEE-BRADFORD
CORPORATION
701 Seventh Ave.
New York

BRAY PRODUCT

SEASON 1926-1927

48 TWO-REEL COMEDIES

12 "McDougal Alley" Kid Komedies
A cast of stellar comedians appear in the support of the famous "McDougal Alley Kids."

12 "Fistical Culture" Comedies
Adapted from stories of the prize-ring by William Henry Cook, published in Sport Story and Popular Magazine.

12 "Sunkist" Comedies With the world's greatest monkey comedian, "Mr. X" and the famous Sunkist Beauties.

12 "Hazy Fogg" Comedies Based on the adventures of a correspondence school crank by William Henry Cook. In fiction form these stories will appear shortly in Popular Magazine.

26 BRAY CARTOONS
Startling combinations of real actors and cartoon drawings. Produced under the Bray-Hurd patents.

13 Novelty Screen Magazines

13 Bray Nature Specials

Franchises Now Being Allotted to Reliable Independent Distributors

BRAY PRODUCTIONS, INC.
729 SEVENTH AVE. NEW YORK

Standard Will Start Another Fat Men Comedy Series

With but two pictures to be produced for the series of Fat Men Comedies on the current releasing schedule of F. B. O., Standard Cinema Corporation, makers of the comedies, are already planning the new group of twelve two-reelers.

Joe Rock, producer of the current group, will continue as production head, supervising the filming of the entire series and exercising full charge of the studio work. Comedy directors will be engaged on an individual picture basis and a comedienne will be engaged to appear as leading lady with the three "Fatties."

The eleventh of the present series, "Three of a King," has been completed and the twelfth, as yet untitled, is now nearing the finishing stage.

Fred V. Greene Analyzes Short Subject Ads

Fred V. Greene, Jr., of Red Seal Pictures, in an analysis of short subject ad layouts, claims that most short subject producers do not pay proper attention to ad layouts and calls attention to Red Seals method of advertising its product as being distinctive in style and the best method of securing results.

"A producer spends much money, time and labor to make his product distinctive, but effort should not end there," says Greene, "that same distinctiveness should be carried right on to all advertising and publicity matter and the wise ones are doing so right now—those not so wise will trail along in the future."

Hank Mann Will Play Lead in Standard Comedy

Hank Mann, veteran comedian, has been signed by Standard Cinema Corporation to play the leading role in "Adorable Dora," the eleventh in the series of Blue Ribbon two-reel comedies being distributed by F. B. O. Mann will also participate in devising situations which he will enact in the comedy.

First Three Roxy Canadian Featurettes Announced

Cranfield and Clarke have announced the first three releases of the Roxy Canadian Featurettes, "Sportsman's Dream," "Rushing Waters," and "Shadowland."

The second F. Herrick Herrick release through Cranfield and Clarke will be "Movie Struck," a short comedy drama featuring Dorie Eaton.

New Directors Added to Fox Comedy Staff

GEORGE E. MARSHALL, supervisor of Fox comedy productions, has added four new directors to his staff to aid him in bringing to the screen the program which Fox Films has aligned for next season.

The new directors are Mark Sandrich, Leslie Selander, Albert Austin and Jess Robins. Sandrich and Leslie will devote themselves exclusively to the Animal Comedy series of which there will be eight two-reel releases.

CRANFIELD & CLARKE

INCORPORATED

The Home of Novel Featurettes

The First Two Smashing Successes:—

How To Dance The Ballroom Charleston

With and by Ned Wayburn, Virginia Bacon and the Follies Girls single reels and

Two Reel Dramas DeLuxe

Inspired by World's Famous Paintings

SIN THE DOCTOR
THE MOTHER THE ANGELUS

For Immediate Booking

- A Novel Special—By and with S. L. Rothapfel (Roxy) 12 Single Reels
- 12 Two-Reel Satires—By James Montgomery Flagg
- 12 Herrick Herrick Two Reel Comedy Dramas
- Series of Big Game Pictures (Broadway of Jungleland)
- 12 Boys' Adventures Series—One Reel Specials
- 12 Aces Wild (1 reel) the Acme of Stunt Pictures
- 52 Literary Digest (Fun from the Press) with Cartoons
- C & C International Twelve (Brings the World to Your Door)
- Novel Featurettes—Something Entirely Different in One Reel
- Little Dramaettes in Two Reel (Beautiful)
- Shot and Powder Comedies—Two Reels of Fun and Frolic

and last but not least

- "The Hobo" Enroute in One Side-Splitting Reel

CRANFIELD & CLARKE, Inc.

at

New York, Philadelphia, Boston, New Haven, Chicago, Los Angeles, Denver, Pittsburgh, Montreal, St. Johns, Winnipeg, Toronto and London.

Any Day Is A RED SEAL Day
NO MATTER WHAT THE DAY—A RED·SEAL FEATURETTE WILL STRENGTHEN YOUR PROGRAM
ANY DAY
RED SEAL PICTURES CORP.

THEY KNEW WHAT THEY WANTED *and* THEY ARE NOW CASHING IN ON

A Series of Twelve Two-Reel Specials

Starring **"FEARLESS"** *Starring*

The Great Police Dog Detective

IN

Van Pelt's Productions

UNDER DIRECTION

JOE ROCK

Now Available

"A String of Diamonds"—

"The Love Fighter"—

"The Wolf"—

"Detective K-9"

Distributed by **Chesterfield Motion Pictures Corp.**

1540 BROADWAY NEW YORK CITY

GET A LINE ON THEM THRU BELOW EXCHANGES

JOHN SERVAAS IND'PLS
Mid-West Film Co. IND.

F. YORKE ELLIOTT MINNEAPOLIS
ELLIOTT FILM CO. MINN.

JOS. SILVERMAN KANSAS CITY
Indept. Film Corporation MO.

HENRY SEGAL BOSTON
ASTOR PROD. Inc. MASS.

SI. GREIVERS PROD. CHICAGO, ILL.

HAROLD RODNER, N. Y. CITY

A. C. BROMBERG ATT.—Atlanta, Ga.

BEN AMSTERDAM PHILA.
MASTERPIECE ATT. PA.

THOS. LEONARD, ST. LOUIS, MO.

HARRY CHARNAS STANDARD
FILM CLEV., CINN., PITTS., DET.

Opinions on Current Productions

"He Forgot to Remember"

(Pathe-Roach—Two Reels)

(Reviewed by M. T. Andrews)

CLYDE COOK works like the proverbial mule in this one to put the gags over, but the nature of his fun is not the kind that will set the gallery a-roaring. Cooky is a swanky whitewash artist, with nothing to worry about except his art, when his path is crossed by Little John who is bemoaning the loss of his sweetheart Nell. Cook offers his sympathy at first, but does not feel so happy when the description of the villain who stole the girl fits him to perfection, so by the way of compromise he volunteers to take Little John's place in the army. While in service Cooky consistently violates every military regulation known, and even manages to find the lost Nell and turns her over to Little John, only to learn that she is the wrong girl. The army jokes are quite stale by now but there are few comedy incidents of the horseplay variety which are genuinely funny.

THE CAST

Clyde Cook, Noah Young, Yorke Sherwood and Blanche Mahaffey. Directed by Tom Buckingham.

Summary—Good titles in this wild action comedy, but Cook needs better gags to retain his reputation as a comedian.

"His Private Life"

(Educational—Two Reels)

(Reviewed by Raymond Ganly)

INTERSPERSED with clowning and slapstick and abounding with funny situations Lupino Lane's latest comedy, "His Private Life," will prove of mirth provoking qualities in any house. Lane, beyond any doubt, is an excellent comedian. He is seen, during the turbulent times of America's entrance into the war, as a rich and blase young business man who becomes inflated with patriotism and enters the rookie camp. Here his adventures are many and merry. He really is a horrible young rookie—he simply can't do anything correctly. His efforts to adapt himself to army life prove futile and ridiculous. Because of his carryings-on he is sentenced to K. P. duty and succeeds in messing things up in fine style. He eventually lands in the Guard House and when he gets out the war is over. They throw pies and everything in this picture and do it well, too. Should prove satisfactory to most everyone.

THE CAST

Lupino Lane, Virginia Vance, George Davis, Glen Cavender and Wallace Lupino.

Summary—A fairly good comedy with lots of laughs.

"Eight Cylinder Bull"

(Fox-Imperial—Two Reels)

(Reviewed by M. T. Andrews)

THIS is a corking comedy, overdone in spots with ancient slapstick stunts, but irrepressibly funny throughout. The film plunges in action from the opening shot and keeps the lively pace until the finish, every foot of it bubbling with humor. Jean and Harold's elopement is spoiled by Slicker, who upsets the rowboat in which the lovers are making their escape. But Slicker, a man about town, is an optimist, accordingly he promptly volunteers to see Jean's father and patch the trouble up. He mitigates the irate parent who promises to consent to the marriage on condition that Slicker sell all of his old second-hand cars of which he was unable to dispose. The ingenious way in which Slicker sells the useless cars to customers provides enough comedy incidents to prove good entertainment for most audiences. Just as the bargain is concluded, Slicker makes a hasty exit just in time to escape the angry customers who are returning the worthless cars and want their money back.

THE CAST

Jean Arthur, Harold Austin, Ralph Sipperley, Fred Walton and Scott Seaton. Splendidly directed by Max Gold and Alfred Davis.

Summary—Butler mopping the floor incident, and Slicker selling the cars, will provide enough amusement for the majority of fans.

"Long Fliv The King"

(Pathe-Roach—Two Reels)

(Reviewed by Maurice Andrews)

CHARLIE CHASE maintains the consistency of high-grade entertainment in his latest comedy with the help of excellent cast, deft titles and a feature-like photography. Charlie becomes the king of Graustark when he marries its princess. She had to marry within twenty-four hours or lose her throne, and as Charlie was doomed to hang, she married him. However, the pardon came and Charlie went to Graustark to taste the royal glory with his loyal sponsor, Max Davidson. The two are subjected to a good share of comedy incidents, not the least of which is the scene where Max as the official taster must try the royal food first to see if it's poisoned. This he does after a riotous facial byplay, but when the ham is served he quits the job. In the end Charlie escapes to America with his queen and Max grabs the crown. While the two are congratulating each other on their respective prizes, Charlie throws Max's old derby overboard and puts the crown on his head instead, whereupon Max instinctively leans over to look at the derby and the crown falls off. Charlie has to hold him fast from diving after it. Anyone able to resist this incident and the scene where Charlie in front of the prison gate tries to convince Max that he is king, and Max thinking him a lunatic at large, humors Charlie while looking for a brick with which to soak him, but smashing the flivver glass instead, ought to get the cup as a prize glum.

THE CAST

Charlie Chase, Max Davidson, Martha Sleeper, Fred Malatesa and Oliver Hardy. Directed by Lee McCarey.

Summary—A first-class comedy. Good booking for all houses, large and small.

"Hodge-Podge"

(Educational—One Reel)

THIS number of Hodge-Podge presents the variety of the world's curiosities in an alphabetical order, each letter contributing a bit of novelty towards a very interesting and entertaining whole. The photographic shots are supplemented in some instances with cartoons cleverly animated, such as for example the lion chasing the Zulu up the tree into the latter's hut, but most of the letters are visualized in scenes from every corner of the globe. The issue is well up to the standard of those gone before, and should find a welcome place on any program.—M. T. ANDREWS.

"Papa's Pest"

(Educational-Christie—Two Reels)

(Reviewed by M. T. Andrews)

NEAL BURNS and Vera Steadman lend their talents to this comedy which contains an assortment of plausible situations and a good ration of hokum. The first part will challenge the humor more consistently because of the many droll incidents and smart, witty titles. Neal is a henpecked husband and must stay home to mind the baby while his gang holds a poker party. His only chance to join the gang lies in taking the baby along, but the latter proves a handicap by swallowing all his chips and almost causes Neal to lose the deal. In the meantime wifey returns and finding baby gone notifies the police, while hubby returns also but forgets the baby. The baby is sent home by a messenger boy who leaves it at the day nursery, and when Neal goes there to claim it, he takes a Farina instead and gets in trouble for kidnapping. A wild chasing issues but Neal finally succeeds in eluding his pursuers and finds the baby safe at home.

Summary—Nothing new here to recommend as the gags and incidents are of the threadbare calibre. A very fair number.

"Bear Cats"

(Educational-Juvenile—Two Reels)

(Reviewed by Maurice Andrews)

A CONGLOMERATE of comedy incidents which afford the juvenile gang and their leader Big Boy to romp through with a considerable assortment of laughs. The director devotes too much footage at the beginning to Mickey's family and gains nothing thereby, but once the gang gets together, action accelerates and humorous situations pop up thickly. The juveniles run a "Beezer Club" where the members are admitted only by the length of their nose. Of course Big Boy is rejected, as he conceives to provide himself with an artificial proboscis which makes him look like Cyrano, and gets in. While playing in the club the gang smashes a window for which they must pay two dollars or go to jail. They decide to raise money by selling Big Boy's dog to the hot dog man, but Big Boy conceals his four-footed friend. The comedy ends in a whirlwind of action as the gang is searching for the dog in vain.

THE CAST

Big Boy, Bennie, Ginger, Jackie, Leon and Bobbie. Directed by Charles LaMont.

Summary—Action of the scattered type variety, but has some genuine appeal and will delight the youngsters in particular.

"The Little Parade"

(Pathe-Fable—One Reel)

THE current issue of Fable cartoon guns high for laughter, and will particularly tickle the juvenile palate. It's circus day in Fableville, and the circus parade lines the local streets with cats, dogs, pigs, hippos and other ingeniously animated animals. The "crash the gate" methods used by the penniless mutts, are almost irresistible in their appeal to humor. Once in the circus, Milton Mouse plays the sad clown in love with Lily Litzel, the trapeze girl. Lily comes near being killed when her partner hippo crashes through the net, but Milton's prayers are answered and she revives. The moral, which is as good as the cartoon, reads: "A kiss in the dark is worth two on a billiard table." One of the best Fables to date.—MAURICE ANDREWS.

"Belgium Today"

(Fox-Variety—One Reel

THIS current issue of the Variety possesses educational as well as entertainment value, by offering a very interesting camera record of the Belgium of today. The picturesque, quaint old cities, the modern industries, the rebuilding of the war-ruined Louvain, the making of wooden shoes, polishing diamonds and some intimate views of Brussels, the Belgian capital, are included in this subject. Excellent novelty for any house.—M. T. ANDREWS.

The Unknown Soldier

Impressive and Entertaining

(Reviewed by Laurence Reid)

A FIRST rate job has been done with a war theme—which, while not original by any means in conception and execution, is handled intelligently and with sufficient feeling as to impress and entertain in any community. Renaud Hoffman, the director, may be remembered as the creator of that tender little film of mother love, "Which Shall It Be," which provoked a deep sympathetic response a few seasons ago. He showed he could be trusted with an idea—and he proves it here.

Th spectator must forget the "Big Parades" when he looks it over. It is not built on any lavish scale—but merely tells a simple war story with as much economy as possible. To dress up the idea—that of a young American who goes to war and covers himself with glory while carrying on a romance with the daughter of his boss, Hoffman employs several twists. One of them shows the marriage of the young couple behind the lines by a chaplain, in reality a deserter, who has stolen a convenient uniform.

There are several effective scenes of warfare at the front—and the action is well blended with thrills and pathos. As for the acting it is in good hands, what with Charles Emmett Mack contributing the best work of his career.

The Cast: Charles Emmett Mack, Marguerite de la Motte, George Cooper, Henry B. Walthall, Gertrude Claire. Director, Renaud Hoffman.

THEME. Romantic drama of American youth who goes to France to fight and emerges a hero.

PRODUCTION HIGHLIGHTS. The front-line scenes. Pathos in the plight of the lovers. Scene when hero is crawling across No-Man's Land. The excellent acting. The human appeal.

EXPLOITATION ANGLES. Surely should get them if exploited for its title and the war flavor of story. Enlist American Legion posts and put on special matinees. Play up Mack as ideal for leading role. Feature Hoffman who directed a little masterpiece a few years ago.

DRAWING POWER. The title and the war flavor will attract them. Suitable for all types of houses. Should succeed everywhere.

Produced by Renaud Hoffman. Distributed by Producers Distributing Corp.

Length, Six reels. Released, June, 1926.

Stills of the screen version of the stage farce, "Up in Mabel's Room," a Producers Distributing Corporation release.

Dramatic highlights in "Black Paradise," a Fox Film Corporation production.

Paris

Entertaining if Not Taken Too Seriously

(Reviewed by Laurence Reid)

AN inept story is on view here—a story commonplace of theme and more suggestive of Hollywood than Paris. In other words, it is the type of plot which the tyros of the profession dash off when some producer announces a dearth of suitable material. Edmund Goulding, who wrote and directed the number, has done his best work with the megaphone. He has employed some good touches here and there which compensate for the shortcomings of the plot. And there is a good twist at the finish. The black-haired vixen—played with excellent spirit by Joan Crawford—from Montmartre, remains loyal to her Apache lover in spite of the fact that the American youth has compelled her to respond to his advances.

So Goulding gets around his weak story by touching it up with some capital "business"—much of which is quite refreshing. The idea is a favorite with scenarists—and they've written it so often that the Paris underworld has become a realm of romance. The settings reveal the necessary color and atmosphere—and the acting is competent enough with Charles Ray surprising us in a different characterization for him. He is the American youth and he doesn't get so much out of his role as Douglas Gilmore does out of the Apache.

The Cast: Charles Ray, Joan Crawford, Douglas Gilmore, Michael Vasaroff, Rose Dione, Jean Galeron. Director, Edmund Goulding.

THEME. Romantic drama of American youth who tries to win an Apache's sweetheart only to be repulsed in the end.

PRODUCTION HIGHLIGHTS. The introduction of the American to the Apache cafe. The efforts of hero to win the girl. The romantic tid-bits between youth and girl. The settings. The acting by Joan Crawford and Douglas Gilmore. The climax when Apache wins back girl.

EXPLOITATION ANGLES. Title is magnetic. Stage Apache number against an appropriate background. Play up Charles Ray who is cast in difficult type of role for him.

DRAWING POWER. Should attract the steady film-goers. Suitable for average trade—and shown with good supporting numbers is likely to please them in big houses.

Produced and Distributed by Metro-Goldwyn-Mayer

Length, Six reels. Released, May, 1926.

Black Paradise

Vivid Melodrama Fails to Ring True

(Reviewed by Maurice Andrews)

THEY have packed into this picture every known variety of mass appeal but the tension of interest is not extremely high, except for the opening reel and the last sequence showing the eruption of the volcano. The elements of romance, revenge, comedy and thrills have been injected at random with the total result that the picture makes an obvious bid for box office success, heeding little the intrinsic dramatic construction of the story. The story attains keen interest at the beginning when the supposedly reformed crook is tracked by the police to his sweetheart's home on his wedding day. Then the action shifts to the rum runner and sags thereon until closing scenes on the South Sea island. Madge Bellamy is both appealing and convincing as the youthful and winsome heroine for whose love the crook, the gruffy captain, and the relentless "dick," were fighting. Edmund Lowe gives good account of himself as the detective, while Edward Piel gives impressive characterization of the nefarious sea captain. Remaining cast good.

The Cast: Madge Bellamy, Leslie Fenton, Edmund Lowe, Edward Piel, Harvey Clark, Paul Panzer, Marcella Day, Samuel Blum, Doris Lloyd. Author and Director, R. William Neill.

THEME. Melodrama. A detective pursuing a crook to the open sea is shanghaied by a smuggler and taken to an abandoned South Sea island. There he falls in love with the crook's sweetheart, rescues her from the hands of the brutish captain, and after surviving volcanic eruption in which the others perish, they are picked up by a U. S. steamer.

PRODUCTION HIGHLIGHTS. The vivid South Sea atmosphere, fine work of the principals, surprise turns in the story and the drollery of Harvey Clark. The scenes aboard the outlaw ship, the sequence on the island, the volcanic eruption and the fine photography.

EXPLOITATION ANGLES. Bill as thrilling melo packed with unswerving action, and stress the South Sea romance stuff. The catchy title, the South Sea atmosphere, and the names of the principals.

DRAWING POWER. Too obvious melo appeal prohibits its recommendation for all houses, but should do good business where melodrama and thrills are liked.

Produced and Distributed by Fox.

Length, 4,962 feet. Released, May, 1926.

Scenes from the Metro-Goldwyn-Mayer Production "Paris."

Highlights from "The Unknown Soldier," Renaud Hoffman's picturization of a tale of war, released through Producers Distributing Corporation

Up in Mabel's Room

Farce-Comedy Is Entertaining

(Reviewed by Laurence Reid)

THE bedroom farce with all of its attendant complications is on view here—and it shapes up as a likely number. It runs true to form in that the characters must keep on the jump so that the plot will not get the best of them. Like all farcical contraptions it builds up compromising situations for its central figures—and to keep the pot a-boiling it involves the lesser lights in the triangle. Naturally, one word of explanation would suffice to puncture it. But the characters never get down to any frank discussion. They dodge the issue in building up the complications—the only procedure possible with farce.

"Up In Mabel's Room" is cut from a conventional pattern, but it provokes its share of suspense in the tight situations which confront Mabel and her supposedly divorced hubsand. The piece de resistance is some feminine "doo-dad" which the wife believes is intended for her better half's girl friend. The business of getting hold of the piece of lingerie spells the sum and substance of the picture.

The players act with a good mock-seriousness—especially Harrison Ford, Marie Prevost and Harry Myers.

The Cast: Marie Prevost, Harrison Ford, Phyllis Haver, Harry Myers, Sylvia Breamer, Paul Nicholson, Carl Gerard, Maud Truax, William Orlamond, Arthur Hoyt. Director, E. Mason Hopper.

THEME. Farce-comedy of young couple who think themselves divorced. The heroine believes her husband a flirt and with her jealousy aroused she proceeds to win him back.

PRODUCTION HIGHLIGHTS. The scenes in the bedroom. The mock seriousness of the principals. The climax when players attempt to steal the lingerie. The speed and spice. The settings.

EXPLOITATION ANGLES. Bill as clever adaptation of stage hit. Play up title and tie up with modiste shops on sale of lingerie, etc. Mention the good work of cast and feature their names.

DRAWING POWER. Title and cast should pull them in. Well advertised, it should do business. Suitable for all types of houses.

Produced by Al Christie. Released by Producers Distributing Corp.

Length, six reels. Released June, 1926.

Silence

Well Produced and Gripping Melodrama

(Reviewed by L. C. Moen)

IT is refreshing and inspiring to see, for a change, a picture which reminds us that there can be great acting on the screen. "Silence" gives H. B. Warner a truly "fat" part and he makes the most of it. Given a story which might easily have dropped to the level of absurd melodrama, he makes it no longer melodrama, but deep, human, convincing drama, powerful yet not overdrawn. His characterization of the suave, aloof crook who all but sacrifices his life for his child, stands as an unforgettable contribution to screen drama. And not alone Warner, but the other members of the cast, as well. Vera Reynolds gives a sympathetic and finely shaded portrayal of mother and daughter, and Virginia Pearson is perfection itself as the female ward boss and saloon keeper. Raymond Hatton is as good as always, and Rockcliffe Fellowes and Jack Mulhall round out the cast splendidly. The general screen treatment and direction are refreshingly novel and productive values as a whole are one hundred per cent.

The Cast: Vera Reynolds, H. B. Warner, Raymond Hatton, Rockcliffe Fellowes, Jack Mulhall, Virginia Pearson. Director, Rupert Julian. Author, Max Marcin.

THEME. Heart interest dramà of gentleman crook who is tricked into losing wife and daughter. Wife marries again and crook watches unseen over child. On eve of her marriage, the past rises and threatens to destroy her happiness. She shoots man who defames her mother. Crook takes blame and is willing to hang to spare her from disgrace, but is saved. Her happiness secure, crook returns to old life.

PRODUCTION HIGHLIGHTS. H. B. Warner's remarkable performance, and brilliant work of cast as a whole. General treatment and direction. The building up of situations.

EXPLOITATION ANGLES. Play up cast at your discretion, at least featuring Vera Reynolds, H. B. Warner and Hatton. Plug the story heavily, featuring the surefire melodrama and heart stuff angles. Title suggests teasers and various special stunts.

DRAWING POWER. Quality okeh for any house.

Produced by C. B. De Mille. Distributed by Producers Dist. Corp.
Length, 7,518 feet. Released, April 25, 1926.

Scenes from the Paramount release, "Volcano"

A few interesting moments from "Shipwrecked," a Metropolitan picture released by Producers Distributing Corporation

The Dice Woman

Colorful Though Not Really Effective

(Reviewed by Maurice T. Andrews)

THIS picture although quite a pleasing diversion is not of the kind that will hit the people between the eyes. On the other hand it would be rather problematic to label it as just ordinary. The picture is the combined result of the same trio who lent their talents to make "The Danger Girl," Priscilla Dean, John Bowers and Edward Dillon. The versatile Miss Dean who is known for her vivid portrayals of daring and vivacious heroines, labors unflaggingly only to have her efforts partly offset by a story punctuated with irrelevant situations and at times the director succeeds in achieving keen interest, when the sequence ends abruptly and the scene shifts to another location with entirely different atmosphere.

However the film has its interesting moments which offer a variety of mass appeal.

The Cast: Priscilla Dean, John Bowers, Gustave von Seyffertitz, Lionel Belmore, Phillips Smalley, Malcolm Denny, William Humphrey, George Kuwa. Author, Percy Heath. Director, Edward Dillon.

THEME: Comedy-drama. An American girl, a flippant daughter of a millionaire gets involved in car and jewel robbery. Disowned by her father, she escapes to the Orient, is forced to earn living as dice woman in a Chinese gambling place from where she is abducted by a native potentate for his harem. She is rescued by her father's agent whom she rewards with her love.

PRODUCTION HIGHLIGHTS: Capable direction and the star's sparkling interpretation of the flapper role. The stolen car sequence, the scenes in the Chinese gambling joint and in the harem. The considerable tit-bits of comedy, the impressive Oriental settings and fine photography.

EXPLOITATION ANGLES: Play up to the "modern girl" idea, who thru her wild escapades becomes the inmate of a harem. The excellent title and the game of dice offer unlimited possibility for exploitation. Boost Priscilla Dean, John Bowers and Gustave von Seyffertitz.

DRAWING POWER. Not as good as "The Danger Girl." Star's name will pull them in, if bolstered up with a good short subject will prove satisfactory for average houses everywhere.

Produced and distributed by Producers' Distributing Corporation. Length, 5,614 feet. Released June, 1926.

Shipwrecked

Weak and Unconvincing Story of Regeneration

(Reviewed by L. C. Moen)

STORIES dealing with the regeneration of drifters and unfortunate women require no little originality in treatment and splendid acting to shape them into entertaining screen fare—and the general absence of these makes "Shipwrecked" rather disappointing. The story moves leisurely along stereotyped lines, with no element of freshness or novelty, and the players are apparently swamped by its inconsistencies and weaknesses. Joseph Schildkraut is hopelessly miscast as the Irish cook's assistand on the good ship "Star of Hope," and while he attempts to be rollicking and nautical the result is anything but laudable. Seena Owen is handicapped by an impossible role. The bright spot of the picture is the work of Laska Winter as the "amber devil," a native girl, and Matthew Betz is splendid as the captain, "a white man gone yellow." Clarence Burton, Lionel Belmore and Erwin Connelly are good in their respective roles.

The general production values, settings, photography, and the like, are satisfactory, but the picture fails in entertainment value and suspense because the worn familiarity of the story leaves one in doubt at no time regarding the next action of the principals.

The Cast: Seena Owen, Joseph Schildkraut, Matthew Betz, Clarence Burton, Laska Winter, Lionel Belmore, Irwin Connellly. Director, Joseph Henabery. Author, Langdon McCormick.

THEME. Girl, believing she has murdered man in self defense, becomes stowaway on ship and is befriended by cook's assistant. He fights to protect her and is put in hold. Crew abandons ship in storm and she remains with him. Ship drifts to island. Only her crime stands between them. Ship's captain shows up and forces attentions on her. Hero beats him up.

PRODUCTION HIGHLIGHTS. The storm and general nautical atmosphere at sea. Work of some of the minor members of the cast.

EXPLOITATION ANGLES. Title lends itself to attractive lobby displays or marquee pieces. Feature the cast. Don't promise them too much on this one.

DRAWING POWER. Give this a strong supporting bill.

Produced by Metropolitan. Released by Producers Dist. Corp.
Length, 5,865 feet. Released, May 9, 1926.

Shots from "Silence," the Producers Distributing Corporation release, in which H. B. Warner has the leading role

Scenes from the Producers Distributing Corporation release, "The Dice Woman"

Volcano

Conventional All the Way

(Reviewed by Laurence Reid)

THERE isn't so much to this one despite the fact that it created something of a mild sensation on the stage with its racial problems. Yes, indeed, the familiar racial barrier is the "prop" behind the plot—with the drama building around the daughter of a Frenchman who has led something of a hectic life on the island of Martinique. In other words whispered gossip has it that she has colored blood and so when she comes to the island she is properly ostracized and forced to live over the line in the colored quarter.

The plot is built in an old-fashioned way and most of the emphasis is placed on the romance, manifested by an aristocratic youth for the unhappy girl—and the latter's pathos in being marked as beyond the pale. One can "spot" the ending far in advance, though the picture contains a vivid climax when Mount Pelee gives up its molten lava and destroys St. Pierre.

The thrill is there—represented in loss of life and property as the volcano starts on its mission of death. The villain is exterminated—and the romancers are united for the happy ending, when the racial barrier is eliminated through the vital evidence which registers the girl as genuinely Caucasian.

The Cast: Bebe Daniels, Ricardo Cortez, Wallace Beery, Eulalie Jensen, Arthur Edmund Carew. Director, William K. Howard.

THEME. Drama of racial barrier with girl being ostracized when community believe her colored. She is vindicated.

PRODUCTION HIGHLIGHTS. Moment when girl reaches island. Scene when she is informed of her color. The thrill in the eruption of Mount Pelee. The atmosphere and detail.

EXPLOITATION ANGLES. The title carries advertising angles. Bring emphasis upon the eruption of Mount Pelee. Play up as adaptation of the play, "Martinique." Put on atmospheric prologue.

DRAWING POWER. Title has magnetic qualities and should attract them if properly exploited. Also cast should attract them. Suitable for first runs, if supported by strong bill. Good enough for average houses.

Produced and distributed by Paramount.
Length, six reels. Released June, 1926.

Studio Briefs

Lionel Barrymore has been added to the cast of ''The Temptress,'' the Cosmopolitan production now being filmed at the Metro-Goldwyn-Mayer studios. The cast is headed by Greta Garbo, Antonio Moreno, H. B. Warner, Roy D'Arcy, Armand Kaliz and Kathleen Kay, Virginia Brown Faire, Francis McDonald and Theodore Von Eltz.

Robert T. Haines, who has appeared in many Broadway stage plays, has been added to the cast of ''Lew Tyler's Wives,'' the first Preferred Picture to be produced by J. G. Bachmann for release by Famous Attractions Corporation. The line-up includes Frank Mayo, Ruth Clifford, Hedda Hopper, Helen Lee Worthing, Lew Brice and Theda Jason, a ten-months-old screen star. The production is under the direction of Harley Knoles.

Work has begun on "Men of the Night," the first of twelve Sterling Pictures to be released by Ginsberg-Kann Distributing Corporation. Florence Wagner wrote the story and Al Rogoll has been chosen to direct before starting in on his Ken Maynard series for First National. The casts consists of Gareth Hughes in the juvenile lead, Wanda Hawley playing opposite, Lucy Beaumont, Herbert Rawlinson and Jay Hunt.

Work is going ahead at a great rate on "Gold," the new comedy-drama produced by Bruce Mitchell in association with J. Charles Davis, 2nd. The continuity was written by L. V. Jefferson from an original idea of Davis'. The picture will be directed by Mitchell. The cast includes Carmelita Geraghty, Rex Lease, Al Ferguson, Garry O'Neil, Maude George, Maurice Costello, Alec Francis, Jim Welch, Frank Clarke and little Viola, a baby discovery.

Archie Mayo has started photography on "Christine of the Big Tops," the first of Banner Production's new series of six pictures for release by Ginsberg-Kann for the season of 1926-27. Some of the players appearing in the picture are Pauline Garon, Cullen Landis, Otto Matieson, Robert Graves, Betty Noon, John Elliott and Martha Mattox.

May 17th has been set as the date when Director Irvin Willat will start directing Ray Rockett's first production for First National, Cosmo Hamilton's "Paradise" with Milton Sills and Betty Bronson playing the chief characters. Kate Price and Lloyd Whitlock will also be seen. Clark Robinson has been engaged as art director and Charles Burner will be Willat's assistant. Paul Schofield is writing the continuity.

Production started May 25th on ''Forever After'' at the West Coast studio of First National after several postponements. Lloyd Hughes and Mary Astor are featured.

Several additions have been made to the cast of ''Manon Lescaut,'' the second John Barrymore-Warner Bros. Classic for the season of 1926-27. The newcomers are Dick Sutherland, Tom Williams, Tom Santschi and Stuart Holmes. The leading feminine role is played by Dolores Costello, while the supporting cast is made up of Holmes Herbert, Sam De Grasse, Warner Oland, Marcelle Corday, Charles Clary, Rose Dione, Bertram Grassby, Noble Johnson, Temple Saxe, Eugenie Besserer and Charles. Alan Crosland is directing.

Paul L. Stein, recently signed by Harry Warner in Berlin, has arrived at the Warner Bros. West Coast studio where he will direct the Richard Henry Savage story, ''My Official Wife,'' which will star Irene Rich.

The scenario department of Warner Bros. is busy with a number of scripts for the 1926-27 program. Bess Meredyth is preparing ''The Heart of Maryland'' for Dolores Costello, Darryl Francis Zanuck is at work on ''Across the Pacific,'' a starring vehicle for Monte Blue, while the script for ''Private Izzy Murphy,'' George Jessel's picture, is in the hands of Edward Clark and Graham Baker.

Claire Windsor will have the feminine lead in ''Tin Hats,'' an original story by Edward Sedgewick, who will begin direction at the M.G.M. studio within the next fortnight. Donald Lee did the adapting. No other members of the cast have been announced as yet.

Al Macquarrie and George Anderson have been added to the cast of ''The Temptress,'' Cosmopolitan's production for M.G.M.

Joe Farnum will write the sub-titles for Lon Chaney's M.G.M. film, ''The Road to Mandalay,'' being directed by Tod Browning after a script by Eliet Clausen. George Marion, Jr., is to title Lovey Mary,'' a feature directed by King Baggott after a adaptation by Charles Maigne of the Alice Hegan Rice novel. Bessie Love and William Haines are the featured players.

King Baggott has been engaged to pilot Jackie Coogan in ''Johnny Get Your Hair Cut,'' a racing story written by Gerald Beaumont. This film will show Jackie emerging from babyhood into full-fledged boyhood.

A special motion picture edition of ''The Unknown Soldier'' is being prepared by the music firm of Shapiro, Bernstein & Co. as a tie-up with the Producers Distributing Corporation picture of the same title. The music publishers will also broadcast the song through their various broadcasting units.

Lathar Mendes, the German director whom Robert Kane signed to a contract some months ago in Berlin where he was working for UFA, began work on his first American photoplay this week. The picture is ''The Duke of Ladies'' from the E. Phillips Oppenheim novel, ''The Ex-Duke.'' Ian Keith, Ben Lyon, Sam Hardy and Henry Vibart are prominent among the men players and Lois Moran and Mary Brian have been engaged for the leading feminine roles.

Walter Long has been added to the cast of ''West of Broadway.'' He will play the character of ''Bad Willie.'' Priscilla Dean is starred with Arnold Gray playing opposite. Robert Thornby is directing this Harold Shumate adaptation of Wallace Smith's story, ''New York West.''

Fox Films has signed Ralph Sipperly to a long term contract. He is at present at work in ''Womanpower,'' adapted from Harold McGrath's ''You Never Can Tell,'' playing the part of ''Gimp Conway.'' He recently apepared in the stage play, ''The Fall Guy.''

The Columbia production, ''The False Alarm,'' is now in the making at the West Coast studio of the company. The script was written by Leah Baird and Frank O'Connor is directing. The cast is made up of Mary Carr, Ralph Lewis, Priscilla Bonner, John Harron, George O'Hara, Dorothy Revier, Maurice Costello, Lillian Leighton, Arthur Hoyt and William Franey.

Contracts have been extended with several players under the De Mille and Metropolitan banners. The contract of Edmund Burns has been extended for an indefinite period and he will be featured in many of the new season's pictures. The option held by De Mille on the services of Louis Natheaux has been exercised. Sally Rand will continue to have important roles and Josephine Norman's contract has also been extended for an additional year.

Waldemar Young, who produced the scripts for ''The Unholy Three'' and ''The Blackbird,'' has extended his contract with Metro-Goldwyn-Mayer.

Metropolitan Pictures Corporation has signed Arnold Gray to a long term contract. He recently completed his first role in pictures in ''The Flame of the Yukon,'' playing opposite Seena Owen. He is slated to appear with Priscilla Dean in ''West of Broadway'' which is scheduled to start within a week.

''The Scarlet Letter,'' Lillian Gish's starring vehicle for Metro-Goldwyn-Mayer, will be titled by H. H. Caldwell and Katherine Hilliker. The star personally selected Nathaniel Hawthorne's novel to fulfill a desire to translate an American novel to the screen. Frances Marion is responsible for the adaptation and the picture was directed by Victor Seastrom.

Arrangements have been completed at the Metro-Goldwyn-Mayer Studio to film the annual battle practice of the United States Navy's Pacific Fleet as part of the action of ''Tell It to the Marines.'' The picture is to be made in conjunction with the United States Marine Corps and the naval maneuvers will take place within a few days.

Louise Fazenda and J. Russell Powell have been added to the cast of ''The Red Mill,'' Marion Davies' new Cosmopolitan starring vehicle now being filmed at the Metro-Goldwyn-Mayer Studio. Others in the cast are Karl Dane, Snitz Edwards, Fred Gambold and George Siegmann. William Goodrich is directing.

Regional News from Correspondents

Seattle

WATT L. PARKER, director of advertising and publicity for the Warner Brothers organization in New York City, arrived here last week. He spent a large portion of his time here with Vic Gauntlett, director of advertising for John Hamrick's string of Blue Mouse Theatres in Seattle, Portland and Tacoma.

H. A. Black, former manager of the Vitagraph and Warner Exchanges in this city, returned last week to join Manager Ballyntine's Fox Exchange in the capacity of special sales representative. He will cover the Oregon territory out of this city.

The local Fox Film Exchange, under the management of William Ballyntine, was cited for first honors in this city last month in the national Honor Roll of the Film Boards of Trade in the Fire Prevention Campaign.

Dave Frazer. manager of the Producers' Distributing Corporation Exchange, returned recently from Los Angeles, where he attended the sales convention of his organization. He was accompanied on the return voyage by Harry Percy, of Portland, and Buck Wade, of Butte, in addition to the salesmen and bookers of these three Northwest branch offices.

John Hamrick's Uptown Theatre, a beautiful 800-seat playhouse on Queen Anne Hill, one of Seattle's finest residence districts, was opened to the public this week with elaborate ceremonies. The opening of this house gives him three theatres in Seattle, including Hamrick's Blue Mouse and Hamrick's Egyptian.

Ed Fautz and Bob White, connected with the Multnomah Theatres chain of neighborhood houses in Portland, last week were numbered among the visiors in this city. Another Portland visitor was Marshal Taylor, connected with Universal's Columbia Theatre in that city.

Messrs. Henderson and Burke of the Capital Theatre in Hoquiam, Washington, were visitors on Film Row last week, booking pictures for the coming weeks. Mr. Burke is former owner of the Columbian Theatre in Columbia City, a suburb of Seattle.

Sale of the Queen Anne Theatre, on Queen Anne Hill in this city, was announced last week by W. L. Steele, owner of the house. L. R. Stradley, owner and manager of the Cheerio Theatre, and one of the leaders in the Pacific Theatres Company of this city, was the purchaser. Mr. Steele also announces that he has given up plans for the building of a new house in that district, but is expected to build in another location within the next few months.

Jack Schlaifer, former manager of the local Universal Exchange and now Assistant Western Sales Director for the same organization, spent several days in this terrtory last week, in conference with Manager James Reilly.

Carl Stearn, manager of the Warner Brothers Exchange, last week announced the appointment of R. C. Hill as a member of the local sales staff.

Hal Glanfield, formerly connected with the Associated Exhibitors' Exchange in this city, was recently announced as the new manager of the Portland branch of the same organization. He succeeds Hal Vaughn in the Oregon city, Mr. Vaughn having become associated with Famous Players-Lasky.

Ray A. Ackles, a former typewriter salesman, is another addition to Mr. Stearn's organization. He will cover the sales in Eastern Washington, where he will compete with his brother-in-law, Harold Boehme, who is the First National salesman in that territory.

William Drummond, former manager of the Producers' Distributing Corporation, is now located in Portland, Oregon, where he is connected with Manager L. M. Cobbs' Pathe Exchange.

James Reilly, manager of Universal in this city, last week announced the appointment of A. S. Clattworthy to his local sales staff. Mr. Clattworthy was formerly the manager of the Warner Brothers Exchange in Winnipeg, Canada, and this represents his first efforts in this territory.

Cleveland

DR. B. I. BRODY has announced that he will build a $60,000 motion picture theatre on the corner of Kinsman Road and East 143rd Street, which he recently leased for ninety-nine years. Dr. Brody, who owns a chain of leading first-run neighborhood houses throughout the city, has been the most active builder of theatres in Cleveland during the past few years. Within two years he has erected the Detroit, Broadway, Kinsman and Cedar-Lee Theatres.

Loew's Ohio Theatres, Inc., which has been operating the Liberty Theatre under lease from the Liberty Building Company, last week acquired the entire property in a transaction closed by Joseph Laronge, 600 Union Trust Bldg.

The Liberty Building is two stories high, of steel and concrete at the northeast corner of Superior Avenue and East 103rd Street. In addition to the 1,500 seat theatre, it contains six store units and twelve suites of offices. It stands on land 130 by 156 feet which is leased from the Union Trust Company for ninety-nine years.

Loew's Ohio Theatres, Inc. bought the building and is taking a new long term land leasehold. It is said the deal was made on a basis of approximately $500,000.

This is the second large property acquired here recently by the Loew Ohio corporation. Several weeks ago it purchased the Cameo Theatre building on lower Euclid Avenue, having previously held the theatre under a twenty-year lease.

Leo Devany, Universal assistant sales director, who is making extended visits in all the key cities of the territory, is in the midst of a two weeks' visit in Cleveland.

Robert Cotton, central division manager for Producers Dist. Corp., is making his first rounds of the territory since he was inoculated with the convention germ of enthusiasm. His stopping off places included Cincinnati and Indianapolis.

Davie Davidson, city salesman for Fox, was in New York last week conferring with the home office officials on contract policies.

The Cleveland Fox exchange expects to be in its own new office building no later than July first. The new building will be the latest thing in fireproof constructon. All the partitions, the poster racks, and all the furniture will be metal. Manager Ward Scott is planning a party for the opening celebration.

D. Cowhig has been appointed booker of the Cleveland Pathe exchange. He was formerly associated with the Pathe exchange in Minneapolis, and succeeds Gertrude Willard, who has booked for herself a life job of matrimony.

R. S. Shrader, assistant central sales manager for Pathe, paid Cleveland a visit last week.

Canada

GETTING away to a splendid start for its sixth year of activities, the Montreal Theatre Managers Association re-elected a number of its veteran officers at the annual meeting of the association on May 28.

George Nicholas, the president for the past two years, was re-elected executive head of the association for a third term.

B. M. Garfield, secretary of the body since its start, was the unanimous choice again for the post of secretary-treasurer and was given credit for last year's successful work toward theatre betterment. George Rotsky was elected vice-president of the association for a third term.

Mr. Nicholas is general manager of the United Amusements Corporation, operating ten theatres in Montreal. B. M. Garfield is the manager of the Rialto Theatre and George Rotsky has been manager of the Palace Theatre for over five years.

Directors were elected as follows: Abbie Wright, manager of the Princess; Howard Conover, manager of the Imperial, and Harry Dahm, manager of the Capitol.

Two of the outdoor amusement parks of Hull, Quebec, are making a big specialty of free moving pictures as an attraction. The Royal Park, Hull, announced no less than twelve reels of pictures for the week of May 24. Luna Park made a similar announcement, pointing out that all its pictures were comedies. M. S. Phillips is the manager of Luna Park, where the screen has been set up in a grove of trees. J. Bassio is the manager of Royal Park.

J. M. Franklin, manager of B. F. Keith's Theatre, Ottawa, broke into the news on May 29 when announcement was made at Halifax, N. S., that he had presented two fine tympani drums to the Philharmonic Society of Halifax. Mr. Franklin was proprietor of the Strand and Community Theatres, Halifax, for years and he still takes an active interest in musical development in Nova Scotia. He has been prominent in Ottawa theaatre circles for two years past.

The Casino Theatre, Ottawa, is once more in good standing with organized labor in the Canadian Capital. The expired agreement between the owner, Fred Leduc, and union representatives was renewed May 28, three unions being involved, the musicians, moving picture operators and stage hands.

Mr. Leduc signed for the Casino while the union representatives who signed were L. Goold, Romeo Marcil and William York.

Albany

SAM BURNS, manager of the Bond Exchange in this city, called on all other exchanges last week as chairman of the fire committee of the exchanges. Work on the new exchange building is progressing satisfactorily.

Meyer Paul, owner of the Woodlawn Theatre in Schenectady, is operating but three days a week at the present time.

Tom Thornton, owner of the Orpheum in Saugerties, was on Film Row during the week, dating pictures.

L. L. Connors, of Cambridge, a former exhibitor, is now selling film for the F. B. O. Exchange here, and Thomas Hughes has been transferred to the Buffalo office. Harry Weinberg, manager of the exchange, spent nearly all last week on a trip through northern New York.

William Curry, of the Victory Theatre in Cambridge, has recovered from a recent illness, and is once more back on the job. He has, however, reduced his running nights to three instead of six per week. Mrs. A. E. Milligan, of Schuylerville, has also cut down to three nights a week.

Sidney Sampson, general manager for Bond, was in town last week from Buffalo, and spent a portion of the day in a discussion of matters with Samuel Burns, the local representative.

The Fairyland Theatre in Warrensburg devoted its entire proceeds one night this week for the benefit of the American Legion of that village, who will turn over the money to the memorial at Tupper Lake, for Christy Mathewson, one time king of the diamond.

Frank Wurme, of the Star in Salem, has decided to run double features throughout the summer, as a means of attracting greater patronage. E. J. Rothstein, of Utica, will open a theatre at Inlet on July 1. Louis Buettner, of Cohoes, and William Smalley, of Cooperstown, were included among exhibitors on Film Row during the week.

Film Row was shocked last week in receiving word that Mrs. Robert Bertschey had been killed in an automobile accident on Long Island. Mr. Bertschey is very well known in this city, and also among exhibitors in northern New York, by reason of the fact that he had served as manager of a number of exchanges, prior to the time he left for New Haven. Of late he has been managing a theatre at Riverhead.

The Star in Schenectady will probably not be enlarged this summer, according to a statement made this week by the owners, John Meyers & Son.

J. Myer Schine, of Gloversville, was one of the incorporators last week, of a company known as "Mirror Enterprises" in Lake Placid, which will operate a theatre in that village.

At the State Theatre in Schenectady, James Roach is using cut flowers to adorn the large mahogany table in the lobby.

The theatre in Lake George, owned and operated by Mrs. M. A. Carpenter, has opened for the season. During the past months, the house has been considerably improved by installing a sloping floor, new seats, as well as new ventilators.

Frank Breymaier, manager of the Barcli Theatre in Schenectady, hasn't taken a vacation in twenty-four years, and doesn't intend to indulge in one this summer. And that's that.

Claude Wade, of North Creek, and daughter, were on Film Row during the week, dating up pictures.

Mrs. Dennis Regan, of the Star in Greenwich, has recovered from a recent illness due, it is thought, to her teeth. Mrs. Regan plans to run only two nights a week throughout July and August.

William Benton, of Saratoga Springs, owner of a number of houses, was in Plattsburg for three days during the week, going over matters in connection with his theatre there. Mr. Benton, who owns the Pastime in Granville, has decided to use vaudeville on Saturday nights during the summer.

M. Conory, with houses in Clarksville, Ghent, Westerlo and East Schodack, paid a visit to Film Row during the week, booking pictures that will be used during the weeks to come.

Myer Schine, of Gloversville, was in Malone, Ogdensburg and other northern New York cities and villages during the past week.

Harry Bond and Ted Brackett, of the Bond Stock Company in Schenectady, were killed last week in an automobile accident on the Albany-Schenectady highway, when their car was struck by an interurban trolley. The men were known to practically all exhibitors in Schenectady. Frank Learnan, manager of the Strand in Schenectady, was a passenger on the car which struck and killed the men.

"Al" Herman, manager of First National Exchange here, recently received a five pound package of dates, C. O. D. from an exhibitor in northern New York, to whom he had sent a wire, asking for "dates, dates, dates," in connection with a drive for additional business.

The smock craze has invaded the theatres of Schenectady, even to the extent of claiming some of the managers. Miss Betty Feuer, who handles the Crescent Theatre there, appeared in a smock a few days ago.

The Strand Theatre in Schenectady now has a parking space for cars in the rear of the house, that will accommodate about 200 automobiles.

Butte

WEDDING bells have been ringing for some of our theatre people and this month we have to chronicle the wedding of M. J. Sheehan, one of the popular owners of the Peoples Theatre, in Butte, and Miss Ethel Harris, former cashier at the Peoples Theatre.

Another wedding of interest to Montana film folks is that of Frank Boedecker, president of the Montana Exhibitor Organization. At Deer Lodge, Montana, Miss Ernestine Heilman, of Bozeman, and Mr. Boedecker took their nuptial vows at the Church of the Immaculate Conception, with Rev. Father T. F. Landy reading the marriage service. E. P. White, of the Strand Theatre at Livingston, was best man and Miss Helen Wilson, of Bozeman, attended the bride. Following the ceremony an elaborate wedding breakfast was served to the relatives and close friends of Mr. and Mrs. Frank Boedecker.

"Boe," as he is known to his numerous friends, is well known in the state and especially in Deer Lodge, his former home. He was connected with the old Orpheum Theatre, which was one of the first theatres to show the photoplays. After selling his interests in the Deer Lodge house he bought the Ellen Theatre at Bozeman, Montana, where he and his bride will live on their return from a honeymoon motor trip to Hollywood, Cal. Mr. and Mrs. Boedecker will remain in southern California until after the Motion Picture Theatre Owners have their convention at Los Angeles.

W. J. Sullivan, manager of the Silver Bow Amusement Company, has just returned from Rochester, Minn., where he took his father, who is suffering from a serious throat condition, to Mayo's sanitarium.

Johnnie Gavan, manager of the Liberty Theatre in Butte, who has been associated with the Liberty in Helena for the past several months, has turned over his interests in Helena to Dr. Bethel and in the future will devote all of his time to the Butte playhouse. Dr. Bethel has one of his old theatre employees, Mr. Keenan, managing his house.

E. Powell White, of the Strand Theatre in Livingston, is sojourning in sunny California just now to attend the Motion Picture Theatre Owners convention at Los Angeles.

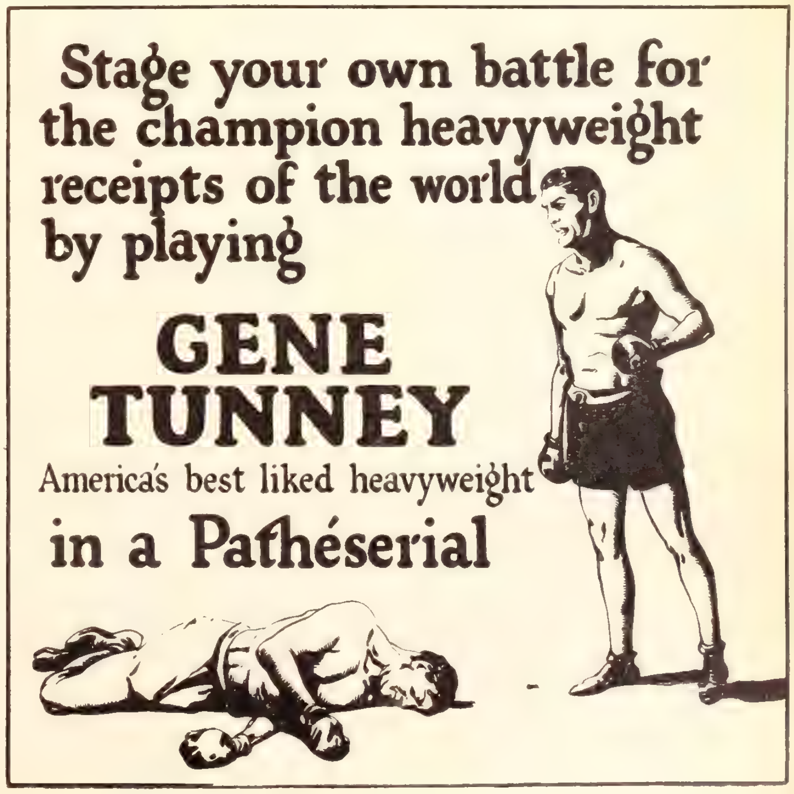
Frank Boedecker, owner of the Ellen Theatre at Bozeman, president of the State organization of Motion Picture Theatre Owners, is in Los Angeles to attend the convention being held there the first week in June.

The Strand Theatre at Laurel, due to the death of Miss Blanche Betchel's father, has changed hands. The new owner, Murray S. Dolliver, is not a newcomer in this territory, having formerly operated the Hollywood Theatre at Stanford.

Clarence Severson, former exhibitor at Wolf Point, is now associated with the Universal Exchange here, as a salesman.

W. J. Heineman, manager of the Universal Exchange, departed from Butte this week for a swing around the key centers.

The entire Pathe local exchange here is a veritable hive of industry these days since the return of Manager W. M. Hughart from the Pathe Convention at New York City.


Stage your own battle for the champion heavyweight receipts of the world by playing
GENE TUNNEY
America's best liked heavyweight
in a Pathéserial

Kansas City

AMONG the out-of-town exhibitors in the Kansas City territory this week were: S. E. Andrews, Gem, Olathe, Kas.; L. A. Wagner, Princess, Eureka, Kas.; J. J. Newcomb, Newk's Theatre, Burlington, Kas.; J. C. Staple, Victor, Rockport, Mo.; J. M. Hitchcock, Gem, Baldwin, Kas.; Arthur T. Perkins, Schnell Theatre, Harrisonville, Mo.; John Schieferecks, Dresden, Kas.; C. C. Robertson, Fayetteville, Ark.; Glenn W. Dickinson, Dickinson Enterprises, Lawrence, Kas.; G. L. Rygg, Opera House, Troy, Kas.; S. A. Davidson, Princess, Neodasha, Kas.; Ed. Peskay, Tootle Theatre, St. Joseph, Mo.

The Vaughan - Lynn - Vaughan Circuit's new theatre at Thirty-ninth and Bell Streets, Kansas City, will be ready for opening by August 1, it was said this week. The theatre, which is to be a 1,200-seat house, is being specially constructed so as to allow for compartments at the side for the installation of an Arctic-Nu-Air system.

"Not such a good life, not so good," panted Adolph Eisner, former president of the M. P. T. O., Kansas City, as he mopped the May perspiration from his brow.

He had returned home for his "one day off," after having been in Omaha, working on a special service plan of his which recently won approval in New York. Business was good, he said, but the weather and a sea of strange faces were nothing to laugh about.

Preparations virtually are completed for the special car which will take exhibitors of the Kansas City territory to the M. P. T. O. A. convention in Los Angeles. From present indications about twenty theatres from the Kansas City district will attend the Los Angeles confab.

C. C. Robertson, Fayetteville, Ark., exhibitor, who is an inventor "on the side," decided to break away from his theatre long enough for a trip to Kansas City this week. He proceeded to sell one of his automatic curtain controls to the Colinoal Theatre, Pittsburg, Kas.

It was hot aplenty, but business showed no ill effects from a blazing sun along Kansas City's movie row this week.

W. A. Burke, First National office manager at the Kansas City branch, has been assigned to the Northwest Missouri section as salesman, while Tom Byerle, branch manager, who has been ill, returned to work Monday.

D. L. Suller, traveling auditor for Warner Bros., was a busy worker in Kansas City.

Max Milder, Fox home office representative, was a Kansas City visitor.

Bill Warner, of the First National branch, is planning a playdate drive, beginning June 1.

Jack Flannery, of the Metro-Goldwyn sales staff, has been promoted to key town salesman.

C. A. Jones, Educational branch manager, took a prosperous swing around the Missouri territory.

W. R. Walsh, First National auditor, is working on the books of the Kansas City branch.

The Economy Film Service, of which Bernard Cook is manager, has moved to larger quarters at 118 East Eighteenth Street.

J. F. Burke, Educational traveling auditor, is in Kansas City this week.

Miss Louise Foreman, formerly of Metro-Goldwyn, now has new duties in life, she having married Robert Williams, Jr., of Kansas

Philadelphia

GEORGE P. AARONS, recording secretary of the M. P. T. O. of Eastern Pennsylvania, Southern New Jersey and Delaware, as a result of a last minute meeting of the Board of Managers, has been sent as a delegate to the convention at Los Angeles with all expenses paid by the local organization. Mr. Aarons has been recording secretary of the M. P. T. O. for the past three years.

Green & Altman, owners and operators of a chain of theatres in Philadelphia, have started the construction of a 2,500-seat house in Wynnefield, Pa., a suburb of Philadelphia. The new building will cost approximately $400,000 and will house in addition to the theatre several stores. Green & Altman have just completed plans for an 1,800-seat house to be built at Thirty-first and Diamond Streets.

Ralph Wilkins, the well-known Jersey exhibitor, has opened the new Broadway at Pitman, N. J., which is looked upon as one of the finest in the smaller Jersey towns. It has a seating capacity of 1,500 and represents a total investment of approximately $350,000.

Approximaely $600 worth of motion picture film was stolen from the shelves of the De Luxe Exchange, owned and operated by Oscar Neufeld and Sam Stiefel. On two successive Sundays thieves, under the pretense of being after baseballs, climbed on the roof and jimmied open the second-story windows. The loss of the films interferred considerably with shipments to theatres in various parts of the country.

The majority of Philadelphia exhibitors, who have closed their houses during past summers, will this year change their policy and will keep them open as long as patronage warrants. Owing to the Sesqui-Centennial all Philadelphia motion picture theatres are looking forward to an especially active summer and houses in South Philadelphia, near the Sesqui grounds in particular, expect heavy patronage. The Stanley Company, which has been in the habit of closing some of its Market Street houses, now plans to keep them open as long as it can do so profitably.

It is reported that Herbert Effenger, who operates the Leader, Sixty-ninth Street, Strand, Embassy at Jenkintown, and the Glenside Theatres, will take an interest in the Lawndale Theatre, which was recently purchased by Harry Freed from the Lawndale Amusement Co. Mr. Effenger also holds a lease on the theatre which is being constructed at Bryn Mawr and which will be ready for formal opening early in the fall.

Southwest

W. E. BARRINGER, who formerly had the Liberty Theatre at Weatherford, opened up a new theatre at Geary, Oklahoma, May 27. The Geary theatre, also named The Liberty, opened to a phenomenal business. Mr. Barringer has closed his theatre at Weatherford and is using its equipment for his new house.

The Midwest Film Exchange has purchased the product of the Oklahoma Independent Film Service Company that went out of business here last fall.

Sol Davidson, who has the Majestic Theatre at Cherokee, is now representing Warner Brothers in the western part of Oklahoma. This combination exhibitor and salesman is said to be making good on both jobs.

Producers Distributing Corp. moved into its new home down in the Film Building and were open for business June 1. P. D. C. makes the fifth and last company to get into these new film quarters.

Enterprise Film Corporation has moved into P. D. C.'s empty offices. This is the seventh move among the film exchanges this spring.

Tom Boland, manager of the Empress Theatre at Oklahoma City, is recuperating at a local hospital from an operation. This is the second operation Mr. Boland has undergone this spring.

Frank Hearn, district representatives for Associated Exhibitors, spent a busy week-end with Jack Brainard, local manager.

Jack Johnson, who was recently severely injured in an automobile accident, is reported to be on the road to recovery.

St. Louis

R. W. HICKMAN has awarded the contract for his new theatre in Greenville, Ill., to George Trost, Greenville. The house will be two-story, 84 by 124 feet, and be located at College Avenue and Third Street.

Charles Weeks is having plans prepared for a new theatre at Dexter, Mo. The house will cover a site 50 by 140 feet and cost upwards of $25,000.

Bids will be taken at once by the Sun Amusement and Realty Company, St. Joseph, Mo., for a new theatre to be erected at Illinois and Gordon Streets, South St. Joseph. Plans have been prepared by Edwin G. Kratz, Kansas City, Kas., architect, and call for a one-story house, 65 by 120 feet. It will cost about $45,000.

The theatre at Portageville, Mo., is under new management.

Jimmy Bradford has returned to the film business and is now traveling Arkansas and southeast Missouri for Producers Distributing Corporation.

Visitors of the week included Mrs. I. W. Rodgers, Cairo, Ill.; Tom Reed, Duquoin, Ill.; Jim Reilly, Alton, Ill.; John Pratt, Fulton, Mo.; Earl Craddock, Macon, Mo

Johnny Walsh, F. B. O., salesman, is sporting a Nash coupe.

Minneapolis

VIVIAN MOSES, director of publicity and advertising for the Fox Film Corporation, recently made the rounds of the newspaper offices of Minneapolis and St. Paul with Sydney Abel, manager of the Minneapolis Exchange.

Reed Darling, proprietor of the Lyceum Theatre at Kenmare, N. D., dropped into Minneapolis for a chat last week.

Other exhibitors who breezed into Minneapolis last week were W. Ruud, of the Gem Theatre, Granite Falls, Minn., and John Fuller, of the Rex Theatre, Valley City, N. D.

Charlie Hynes, of the staff of Greater Amusements, made a flying trip to Chicago last week.

Phil Hodes, special representative of the home office in New York, has been in Minneapolis the past few days installing a new system of operation at the local F. B. O. Exchange.

Wisconsin film men are planning a golf tournament this summer. Ray Nolan, of Pathe, and C. W. Trampe, of Midwest, are the chief conspirators.

The Ashland Theatre at Ashland, Wis., has been destroyed by fire. It was one of the oldest theatres in the state.

The Silliman Theatres will build a $250,000 house in Milwaukee at Thirty-seventh and Center Streets. Contracts have already been let.

Alleman & Rea have taken over the Rialto Theatre at Cedar Rapids, Ia. It was formerly operated by the A. H. Blank enterprises at Des Moines, Ia.

A. J. Cooper, of the Cooper Amusement Company of La Crosse, Wis., was a visitor in Minneapolis the other day. His company operates the Casino at La Crosse, Wis.; the Bell at Sparta, Wis.; the Unique at Tomah, Wis., and the Marinuka at Gallesville; Wis.

John Pillar, who operates the Pillar and Rex Theatres of Valley City, N. D., toured Minneapolis' Film Row the other day.

Lloyd Willis, home office representative for Warner Brothers, was stricken ill at Omaha the other day and had to return to New York immediately for medical treatment. He was accompanied on the return trip by A. H. Fischer, district manager.

The Walker Amusement Co. now controls all the movie houses of Aberdeen, S. D., having purchased the New Garrick, Princess and New State from E. G. Anderson. The Walker interests also control the Orpheum, Rialto and Lyric, and a seventh theatre, the Capitol, is in the course of construction.

F. H. Knispel, district representative for Producers Distributing Corporation, has returned to Minneapolis from Los Angeles.

Morris Abrams, Metro-Goldwyn-Mayer exploiteer, has returned to the Minneapolis office after a trip to Fargo, N. D.

Mrs. James Barlow, proprietor of the Star Theatre at Bovey, Minn., dropped into Minneapolis last week.

Carleton Miles, dramatic and motion picture editor of the *Minneapolis Journal,* has gone to Denver for three months to serve in an executive capacity for a stock company. He will resume his work in Minneapolis in the fall.

John Nordman has bought the Majestic Theatre, Ellsworth, Wis., which was formerly operated by John Meester. Nordman will close the theatre temporarily until June 17, for alterations.

Jack O'Toole, manager of the Producers Distributing Corporation Exchange at Minneapolis, made a tour of the key cities last week.

L. R. Campion, proprietor of the Campion Theatre at Chatfield, Minn., was a recent Minneapolis visitor, as was A. J. Cooper, of La Crosse, Wis.

The management of the Colonial Theatre at Winona, Minn., has closed it for remodelling. When it is opened again, the State will be closed for a similar reason.

Four hundred theatregoers hustled to the street recently when the projection room of the New State Theatre in St. Paul caught fire. The flames were quickly extinguished and damages amounted to only $50.

The Opera House at Kewaunee, Wis., is installing new seats.

William Weisman, new owner of the Crystal Theatre in Minneapolis, is making many improvements in the theatre. These include a new canopy, front and sign. Anton Jensen will continue as manager.

The Opera House at Rhodes, Ia., has been leased by Leo E. Perry and Leo Baie.

The Odeon Theatre at Belview, Minn., has been assumed by L. F. Hoppenrath. R. H. Lehman was formerly proprietor.

G. S. Harding has sold his interest in the Grand and Elko Theatres at Bemidji, Minn., to Mr. and Mrs. Fred Brinkham.

New York and New Jersey

HENRY SIEGEL, formerly connected with the Apollo Exchange, New York City, is certainly stepping out in the way of acquiring local theatre properties.

Only a few weeks ago Mr. Siegel's "string" consisted of the Janice and Ritz Theatres, Flushing; today, according to report, Siegel's holdings have grown into a circuit of fourteen houses, and a fifteenth which will be taken over on expiration of its present lease.

Names of theatres given out as listed under the Siegel banner are as follows: Janice and Ritz Theatres, Flushing, L. I.; Franklin Theatre, Astoria, L. I.; Palace Theatre, Ridgefield Park, N. J.; ——— Theatre, Parkside, L. I. (a new 2,000 seat house under construction and scheduled to open about August 1); Ritz Theatre, 54th and 8th Avenue, Brooklyn; Berkshire Theatre, Bay Ridge, Brooklyn; The Ogden Theatre, Ogden Avenue, N. Y. City; The Chaloner, 54th St. and 9th Avenue, N. Y. City; The Royal Theatre, Ninth Ave., N. Y. City; The Amphion, 10th Avenue and 48th St., N. Y. City; The 34th Street Theatre, 34th St. near 3d Avenue, N. Y. City; The Regent, 27th and 3d Avenue, N. Y. City; and the Superior Theatre, 30th St. and 3d Avenue, N. Y. City. It is also understood that the Chelsea Theatre, 26th and 8th Avenue, N. Y. City, at the present time playing burlesque and under lease, will also be added to this circuit.

Lawrence Bologino, owner and operator of the Consolidated Amusement Company, a theatre circuit of considerable size operating on the West Side of New York City, has recently taken over the Ritz Theatre, 180th Street and Boston Road, New York City. The Tri-Boro Amusement Company, of which Harmon Yaffa is the head, formerly owned the Ritz. This will bring the Consolidated holdings up to 18 theatres.

It is reported that the Washington Theatre, 147th and Amsterdam Avenue, N. Y. City, said to have been taken over by Harry Harris in a recent deal involving several houses in the Heights section, is still under control of the Tri-Boro Amusement Company.

A new theatre company known as the Ozone Amusement Corp. has recently placed an order with Howell's Cine Equipment Co. for the equipment of three houses in different sections of Brooklyn. One is a 2,000 seat house under construction at Ditmas and Newkirk Avenues, another, a 1,500 seat theatre at Liberty Avenue and 135th Street, and the third a house with a seating capacity of 1,800 on Fulton Street, near Richmond Street. All are expected to be completed by early fall.

The Terrace Theatre, Yonkers, which was to have held its opening night last week, has postponed same until the 15th of June.

Two more openings for July are those of the Sanford Theatre at Irvington, N. J., and Bratter & Pollack's East Orange Theatre. Both are reported to be 2,000 seat houses. The Irvington house will open early in the month and the East Orange house during the latter part.

According to reports received concerning the progress of the Plaza Theatre, Englewood, N. J., that house will be ready for its opening during the last week in June.

It is reported that the Garden Theatre, Princeton, N. J., will soon close for the summer months in order to undergo its usual housecleaning.

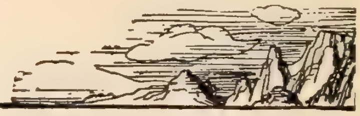
Good looks enough for any movie star - a real hero, and not a make-believe -- Game? Look at his record!

So popular everyone is rooting for him as the next heavyweight champion of the world ----

GENE TUNNEY

in a Pathéserial

Salt Lake City



L. L. SAVAGE, Pathe booker inspector, is spending a few days at the local exchange.

J. A. Epperson, local manager for Pathe, is now covering the Yellowstone branch of Idaho.

Frank S. Hopkins, West Coast Division Manager for Associated Exhibitors, is expected to arrive in this city May 27.

Frank Shepherd, new manager of the local Associated Exchange, is still in the Idaho territory.

The Theatre Managers Association held a special meeting this week to take up a number of important questions. Harry Sigmond, general manager of the Tax Free Music Bureau from New York City, spoke at this meeting.

The Theatre Managers Organization contributed to the local Community Chest fund, according to Carl A. Porter, president of this organization.

The Metro-Goldwyn-Mayer Exchange of this city will move this week into their new quarters in the new Film Building.

E. M. Saunders, western sales manager for Metro-Goldwyn-Mayer, came to this city from the convention in San Francisco.

Paul Burger, manager of the Sales Development Department, will arrive here May 27 from Seattle.

C. F. Parr, sales representative for M-G-M, has gone into Idaho. R. S. Egner is making southern Utah, and David McElhenney is in the Montana territory with the new season's product.

J. H. Miller, who has recently taken over the Real Art Theatre of American Fork, Utah, is furnishing this house with new spring-seat upholstered opera chairs, the latest type reflector arc lamps and new equipment throughout, according to Manager Smith, of the Utah Theatre Supply Company.

John J. Gillette, of the Strand Theatre, Tooele, Utah, has recently opened his second theatre there, and has been in this city attending to his bookings this week, and is leaving for the Motion Picture Owners Convention in Los Angeles.

The new theatre on Second South and Eighth West Streets, built by Clifton Pierce and Lee Stallings, will open about the 10th of June.

The American Theatre, managed by C. F. Montgomery, presented an added attraction this week in the form of a picture furnished by the United States Government through Fort Douglas.

W. F. Gordon, branch manager of the local Associated First National Exchange, is making a short trip into the territory.

Claude Hawkes is covering Idaho, while Vete Stewart has gone into the Montana section.

Famous Players-Lasky Corporation held one of its periodical sales meetings here last week. Those in attendance being Louis Marcus, district manager; Paul Allison and Arthur Cole, special representatives from the home office; L. J. McGinley, branch manager here; Charles G. Enperson, E. M. Joy, F. S. Gulbransen, of the Utah-Idaho territories; Jos. A. English and F. J. Murphy, of the Montana sub-branch territory.

Frank Hallow, of the local Famous Players-Lasky Exchange, is recuperating after a slight illness.

The Inter-Mountain Film Board of Trade plans on holding a picnic some time during the summer. The personnel of each exchange will be invited to attend.

H. Bradley Fish, manager of the local Fox Exchange, is making a short trip into Idaho. R. D. Boomer is covering the Montana territory on his initial trip out of this office and J. L. Tidwell is now in southern Utah.

L. J. Schlaifer, western division manager for Universal, who spent a few days in the local office this week, has left for Denver and is expected to return again very soon.

Mathew Aparton, local manager for Universal, is spending several weeks in the Idaho territory. Jimmie Beale is also in Idaho, while Tony Hartford is making his territory in southern Utah.

A. A. Schmidt, general western representative for F. B. O., left for Denver after having a rousing sales conference in the Salt Lake office.

Branch Manager L. A. Davis, of the local F. B. O. office, just returned from a trip into Montana and Idaho.

W. T. Withers, of F. B. O., left for an extended trip into Montana, while Joe K. Soloman left for his trip into Nevada.

S. H. Rich, owner of the Rich Theatre of Montpelier, Idaho, is visiting Film Row this week.

W. H. Rankin, Warner Brothers local manager, came in from the Montana territory and has left again for a short trip into Idaho. G. C. Jones is still making southern Utah. M. F. Keller is spending several weeks in Montana.

Manager James R. Keitz is in the coal camps of southern Utah with his Columbia Exchange's product.

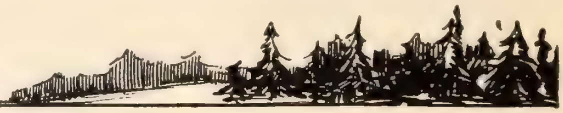
J. T. Sheffield, of the Denver and Salt Lake Columbia Exchanges, will arrive in this city May 27.

S. B. Steck, owner of the Lyceum Theatre at Ogden, Utah, is in this city lining up new business for his house.

Frank White, former owner of the Real Art Theatre, American Fork, Utah, has left for the Motion Picture Owners Convention in Los Angeles and expects to make a three months' tour of the coast and the northwest with Mrs. White.

The Educational Exchange, under the management of Clyde H. Messinger, is moving this week into the new exchange building.

South East



TOM LITTLE, manager of Producers & Distributors, Atlanta, Ga., is in Charlotte visiting his mother. Tom is here to take a rest and recuperate from a serious operation he underwent sometime ago.

A. B. Huff, of the High Point Amusement Company, which controls the American, Broadway, Capitol and Orpheum Theatres, at High Point, N. C., has taken over the Broadhurst from Cecil and Crater. We understand George B. Crater will be retained as manager of the Broadhurst.

The New Theatre, at Morganton, N. C., has closed down for remodelling. W. I. Davis, owner, is installing new equipment and renovating the house in its entirety.

The Iris Theatre, of Salisbury, N. C., formerly owned by J. M. Davis, has been purchased by Mr. and Mrs. Phelps Sassen, who formerly owned the Amuzu Theatre, Belton, S. C. We understand that Mr. Sassen will run this house as a second-run house exclusively.

Asst. Gen. Sales Manager Ralph Morrow, of Producers Distributing Corporation, held a special sales meeting in Charlotte Sunday afternoon. After the meeting he left for Atlanta.

Charles Picquet, of Pinehurst, N. C., who is president of the M. P. T. O. of North Carolina, was in Charlotte the past week arranging the final details for the exhibitors' convention to be held at Wrightsville Beach June 13. 14 and 15. Mr. Picquet said there would be several speakers of note and that the indications are that this will be the largest gathering of exhibitors ever held in North Carolina.

On Saturday, May the 29th, the Charlotte Better Film Committee met at the Chamber of Commerce to discuss the continuing of the Saturday Children's Matinee at the Imperial Theatre. Mrs. Gordon Finger was program chairman. Mrs. Finger made a very excellent talk on the importance of motion pictures as a social, as well as intellectual and scientific agency. Mrs. Finger also spoke of the effective program which the committee might put on in an effort to realize the purpose for which it was organized, and she called on various members to discuss different phases of the program. Mrs. J. A. Parham, Chairman of the Committee, conducted two business sessions, during which reports were read from a number of committees.

U. K. Rice, of the Colonial Theatre, Winston-Salem, N. C., spent several hours in Charlotte on Wednesday. Mr. Rice is very much interested in getting new product for his theatre for the coming year.

It is reported that E. J. House, of the Oasis Theatre, Marion, N. C., has bought out the interest of his partner, Dr. L. M. Justice, and will remodel and re-equip the theatre throughout. We also understand he has purchased Powers Projectors with Mazda, and that Harry Schofield, of the Schofield Music Company, has sold him an organ. Mr. House runs one of the largest merchandise establishments in Marion.

D. W. Townsend, owner of the Princess Theatre, Fayetteville, N. C., is re-equipping the old Opera House and will open it as a colored theatre about June 1st.

Joe Worsley formerly salesman for First National, and until recently manager of their theatres in Florida, is now salesman out of the Fox office.

It is reported that Sam Hinson, formerly booker with Metro-Goldwyn, will succeed R. A. Davis as manager of the Liberty Distributing Corporation. Mr. Davis will devote his entire time to selling theatre equipment.

It is also reported that the Eltabran Film Company, of Charlotte, was elected a member of the Film Board on May 29th. This makes the Film Board of Charlotte 100 per cent, every exchange being represented on the board.

D. D. Troutman, who recently took over the Carolina Theatre, at Red Springs, N. C., was in Charlotte the past week arranging bookings for his new house.

The Lyric Theatre, of Bladenboro, N. C., has opened for business on Friday, May 28th. This theatre is owned by Dr. H. J. Hutchinson.

E. R. Burns, manager of the Princess Theatre, Fayetteville, N. C., spent Saturday and Monday in Charlotte the past week arranging play dates.

The Universal Club, which consists of every employee of the Universal Film Exchange, of Charlotte, N. C., gave a weiner roast on Friday evening, May 21st. Several outsiders were invited. After an hour or so spent in playing games etc., a large bonfire was built and everyone enjoyed roasting weiners, toasting marshmallows and all that goes with a weiner roast. Everyone present enjoyed the evening immensely.

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New England

STATE Forest Commissioner Neil L. Violette of Augusta, Me., will use the 260 motion picture houses of Maine for a showing of a film used as a warning against forest fires. The film will be shown between June 15 and Sept. 15.

Robert A. Hurley, superintendent of the Connecticut State Police, has approved the permit issued by the New Haven building department for a $150,000 theatre to be erected on Whalley Avenue, New Haven, by the Associated Theatres, Inc., over which there has been much discussion. Actual construction work is expected to start within two weeks. Morris Nunes is treasurer of the company.

The tragic death of Mrs. R. A. Bertschy, wife of Robert Bertschy, in an auto accident at Riverhead, N. Y., where their auto overturned, resulted in many messages of sympathy being sent from New England, where Robert Bertschy was for some years a salesman with the Pathe forces. Several close friends from the exchanges in Boston attended the funeral services at Paterson, N. J.

The new theatre of the Ramsdell Brothers and Green-Eilenberg interests in Malden will be completed about Sept. 1st, and will be known as the Grenada Theatre. It will be finished in Spanish style and will be the largest playhouse in the city.

The New Greenwith Theatre at East Greenwich, R. I., was formally opened Wednesday evening at seven o'clock with an outpouring of town officials and the public which packed the house. Martin Kaufer, general manager, and B. G. Salvini, manager, were warmly congratulated upon the beauty and completeness of this newest of Rhode Island motion pictures theatres. The orchestra was in charge of Walter Schulze. Vaudeville completed the program.

The new theatre, fireproof in construction, with newest lighting effects and organ, seats about 1,000.

A new theatre is to be built on Broad Street, Bridgewater, Mass., for A. A. Glick, 53 Broad Street, from plans by George Nelson Jacobs of Boston. It will be of brick and stone. Construction work is expected to start within the next two weeks.

Bids have been refigured for the new theatre to be built in Attleboro, Mass., by the Eagles' Building Association.

Nate Yeamans, president of the New England exhibitors, accompanied by Mrs. Yeamans, is attending the national convention in Los Angeles. He stopped over in New York for a few days en route to the Coast. Mr. Yeamans operates the Bijou, Rialto, Strand, Park, Palace and Capitol Theatres in Fall River, Mass.

H. M. "Chubby" Davis, who has covered the New Hampshire and Vermont territory for Warner Brothers, has resigned to join the Rothe interests.

The Taunton Biltmore Corp., of Taunton, Mass., has been incorporated with capital of $500,000 with William H. Sherry, Nathan Goodman and Edward M. Corbett as the officers. As previously announced, they plan to build a large motion picture theatre and hotel on the site of the old Taunton Inn, destroyed by fire last winter.

As a result of an assault on Manager Jack Shields, also a ticket taker and a special officer of the Sterling Theatre in Derby, Conn., three Derby youths were each sentenced to five days in jail. They are alleged to have made a disturbance in the theatre and when ejected, are alleged to have assaulted the manager and two employees.

Frank Leyden of the Olympia Theatre, South Boston, with Mrs. Leyden, are expected back from the South next week. Mr. Leyden operates the Imperial and Hamilton Theatres also.

Thomas Spry, manager of First National's Boston exchange, has sufficiently recovered from his recent operation for appendicitis at the Riverbank Hospital, Cambridge, Mass., to be removed to his home. It is expected he will be back at his desk in another week.

Pathe Exchange is gaily decorated this week for its Play Date Roundup campaign.

It is understood that Alfred Gottesman, who operates the Capitol Theatre in Middletown, Conn., has taken over the Grand and Middletown Theatres, each with about 1,000 seats.

M. N. Wolf, branch manager for Metro-Goldwyn-Mayer, has been in New York for a few days on business with the New York office.

Work is progressing rapidly on the new University Theatre in Harvard Square, Cambridge, adjoining the Harvard University Buildings. Stanley Sumner, managing director of the house, expects to announce the opening date within a short time.

Denver

E. M. SAUNDERS, western sales manager for Metro-Goldwyn-Mayer, was another honored Denver visitor last week. Mr. Saunders arrived in Denver from Salt Lake City, where he stopped over on his return from the recent San Francisco sales convention. He spent two days visiting R. J. Garland, manager of the Denver branch.

Jim Lynch, of Laramie, Wyo., owner and manager of all the theatres of that city, was a Denver visitor last week.

Chas. Klein, of the Black Hills Amusement Company, is also visiting exchanges, buying a lot of product for his circuit.

Mrs. Frank Kelley, of Salida, Colo., was also seen around exchanges arranging dates for the coming months.

Construction on the new Aladdin Theatre is making rapid progress. The steel framework is all in place and the building is rapidly taking form. The building is being watched with unusual interest, for its plans call for something rather unique in the theatre line as far as Denver is concerned. Its owner and builder, H. E. Huffman, is putting up an amusement house patterned after the Taj Mahal Temple of India. He promises not only a first-class amusement house in the way of entertainment, but also a structure which can be pointed to with pride by the citizens of Denver. Mr Huffman states that the theatre will be completed by September 1, 1926.

H. G. Goodridge, manager of the Ogden Theatre, is putting in a balcony extension which will accommodate one hundred and twenty more patrons, indicating that business is pretty good in the Colfax & Ogden district of Denver.

L. J. Schlaifer, assistant to L. B. Metzger, general sales manager of Universal, was a visitor in Denver for several days last week. While here he conferred with G. E. Rosenwald, manager of the local Universal Exchange, and Ray P. Allison, manager of the America Theatre, Universal's first-run house in Denver.

Chicago

DAVID E. RICE, manager of the Jackson Park Theatre, Sixty-seventh and Stony Island, is receiving congratulations on the award of the grand prize in the beauty and personality contest held at Los Angeles, Cal., to his seventeen-year-old daughter, Marion Rice. Miss Rice won her five-year screen contract with Universal, through the Randolph Theatre prize contest last month, in which three hundred and twenty-five Chicago girls participated. She has also been a winner in many other beauty contests.

Morris Safair, district manager for United Artists, is making his headquarters in Chicago for the next week or ten days.

Ruben's Rialto Theatre at Joliet, Ill., the Great States Theatres, Inc., new house, was opened with ceremony on the evening of May 24, many Chicago film men and exhibitors enjoying the show and the entertainment which followed at the Elks' Club. Ruben's Rialto is one of the handsomest and best equipped theatres in the state and offers a splendid amusement palace to the theatregoers of Joliet and surrounding territory.

Manager Wallace, of United Artists, has added Herb Heyman to his sales staff. Mr. Heyman has recently been special representative for Metro-Goldwyn, with headquarters in New York City, but is well known in this territory, where he has many friends.

Mr. and Mrs. M. A. Choynski, the former being owner of the Newberry, Vision and Biltmore Theatres, and who recently celebrated his twentieth anniversary as a motion picture theatre operator, are planning to leave for Europe, immediately following their return from the M. P. T. O. of A. convention in California.

Manager W. W. Brumberg, of Universal's Chicago Exchange, has been confined to his home for the last ten days with a serious illness, and his many friends are hoping for his early improvement.

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Buffalo

BUSINESS mingled with pleasure at the Get-Together Dinner held by the Service Department of Shea's Buffalo Theatre, Saturday evening, May 29, at 11:30 p. m. The dinner was held in the offices of the house. At the speaker's table were Vincent R. McFaul, managing director; William Brett, house manager; Johnny Carr, manager Shea's Hippodrome; Robert T. Murphy, manager Shea's North Park; Theodore Hersey, Shea's Buffalo; Rindcen Walker, treasurer Shea's Buffalo. All the members of the Service Department were in attendance and brief talks were given by the various managers. Refreshments were served. The get-together dinners are held every month or so and are proving of real profit. Michael Shea, president of the Shea Operating Company, was the guest of honor.

Matt Valleley, prominent Lackawanna, N. Y., exhibitor, died suddenly at his Buffalo home last week. His death was a great shock to many exhibitor friends in western New York.

Harry Bailey, manager of the Fox Exchange, was painfully injured in an auto accident near Syracuse the other day. He has gone to Saranac Lake to recover from his injuries.

Gerald K. Rudolph, publicity manager of the Fix Film Corporation, was in Buffalo last week-end, en route from the west coast to New York. While in town he visited his old friends along Film Row, where he formerly managed the Fox Exchange.

Harold B. Franklin, vice-president of Publix Theatres Corporation, was a visitor in Buffalo last week. While in town he conferred with Michael Shea, president of the Shea Operating Company, and Vincent R. McFaul, managing director of Shea's Buffalo.

Ernie Williams, ads sales manger at the Paramount Exchange, is back on the job, following a serious illness. A little thinner, but just as snappy as ever. Glad to see you back, Ernie.

Plans have been completed for the erection of a new theatre on Main Street, between Shea's Buffalo and the new house being erected by Coplon Brothers, by Michael Shea and Publix Theatres. The theatre will be Spanish in design.

Mrs. Pliny B. McNaughton, widow of the late Pliny B. McNaughton, president of the old Shea Amusement Company of Buffalo, was held up and fired upon by several highwaymen, Tuesday morning, May 25, while on her way by automobile to her summer home in Big Tree. Mrs. McNaughton's chauffeur, upon leaving the driveway, outspeeded the bandit's car and escaped. Five shots were fired after the McNaughton car by the trio standing in the road, but none hit Mrs. McNaughton or her machine.

Detroit

WILLIAM FOX, of the Fox Film Corp. and the Fox circuit of theatres, was in Detroit last week. While here he looked over the new theatre site which he owns on Woodward Avenue and announced that work would start within a very short time.

W. J. Clark has succeeded Frank Drew as manager of the Detroit Fox Exchange. Clark was formerly special representative in this territory for Fox.

Jake Mortenson, inspector booker for Pathe, is spending three weeks at the Detroit office of Pathe.

Bill Sturgis, who for the past several months has been covering Michigan territory for Associated Exhibitors, has been transferred and promoted to manage the Omaha office of Associated.

George Porter, well-known citizen of Romulus, Mich., will open the first theatre in this town some time this year.

Construction has already started on the Grand Riviera Annex which the Munz Theatrical Enterprises of Detroit are building.

H. M. Face & Sons, of Maple Rapids, Mich., have taken over the Elmac Theatre in Nashville, Mich., which they will close immediately for repairs.

Les. Sturm, Metro branch manager in Detroit, made a flying trip to New York last week.

A number of local exhibitors walked over the burning sands last week completing their Shrine Degree.

Sam Caplan, of the Metropolitan Motion Picture Co., is away for several weeks taking a much needed rest.

Jake Sullivan, general manager of the Fred De Lodder circuit, was among those motoring to Indianapolis over Decoration Day for the speedway races.

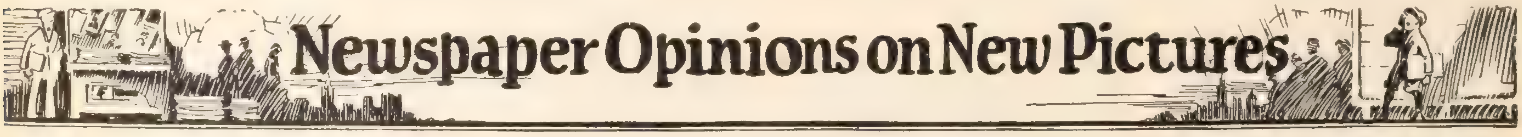
Doc Gallup, premier showman in Marquette, Mich., is back home after having motored through many of the western states.

A. M. Van Dyke, former assistant manager of the Detroit Fox office, has gone to Minneapolis, where he will be on the sales staff of the Fox Exchange.

Abe Chapman, formerly booker for P. D. C. in Indianapolis, has been transferred to the Detroit office of this company.

Frank Joslin, who operates the Empress Theatre in Belding, Mich., has plans under way for immediate construction of a new theatre in this town. The theatre will seat 600, the program will be a combination of pictures and vaudeville, and it is expected to open about the first of September this year.

The Palace Theatre in Grand Ledge, Mich., which is at present under the management of H. Drew, is for sale.



Newspaper Opinions on New Pictures

"Silken Shackles" — Warner Bros., Warner's, New York City

Telegram: "'Silken Shackles' is one of the liveliest and most lightly yielding of the pictures that Broadway's northern boundary has put forth in many a moon. Walter Morosco, the director, has set this simple dish before the public with a nice sense of that which constitutes good screen humor. He has made his characters normal human beings, and poked just enough gentle fun at them to keep his comedy neatly within the realms of credibility."

American: "It was a joy to see her flirt. Years and years of neglected wife roles must have spurred her on. She flirts just twice as hard and four times as delightfully as I believed possible. Her performance is a belated revenge upon the dozens of screen husbands who used to forget her until the last reel. Could they see her now, I dare them to forget her for one sprightly scene. She has a capable support and an amusing story. 'Silken Shackles' is one of those little comedies which Warners are turning out so gaily nowadays. And I liked Walter Morosco's direction, too."

Times: "Romance, ancestry, charm and music have their respective places in a diverting comedy entitled 'Silken Shackles,' the current presentation at Warners. Here is another instance of a photoplay being far better than the title would lead one to expect. It was directed by Walter Morosco, who has performed the task with originality and keen imagination, thus bringing to the screen a blithe effect. Mr. Morosco can be said to have obtained a pleasing naturalness in the performances of the players. They seem to think about what they are doing; they submerge their own personalities, and there are pleasing human touches."

Daily News: "But I think the customers will like the film. They will not be moved to tears and there are several spots that will bring appreciative smiles and one or two laughs. Irene Rich does not strain too hard at the shackles, which, one takes it, are matrimonial bonds in which Huntly Gordon also is tangled. But she gives a performance as pleasing as the one she gave in 'Lady Windermere's Fan.'"

Telegraph: "The picture is well played. Victor Varconi, as the musician, was good at all times. Huntly Gordon completed a trio of good performers in the leading roles. Evelyn Selbie's characterization of the small part of the musician's peasant mother, stood out."

Morning World: "'Silken Shackles,' just a little home play, is on view this week at Warner's, picturing the gifted and beautiful Irene Rich in a role which has served us long, well and profitably. Numerous views of principal characters facing the camera while on the go are nicely done, and there is about the story a smoothness and an economy of action rather out of the ordinary."

The Sun: "There are little touches of sympathy for all three principals, and there is rather a pleasant sophistication—that is, sophistication, as we know it in the films—stretched like a pretty veil over the cinema's plot. The air of sophistication is helped along considerably by the no longer weepy Miss Rich, who seems to revel in breaking away from the handkerchiefs and griefs of her deserted wife roles. Irene Rich, one of the most likable and enduring stars on the screen, does well by her role."

Post: "The screen entertainment at Warners' Theatre this week is pleasant for the most part. Mr. Morosco has tried, apparently, to do things a little differently, and he has succeeded in making a most entertaining bit of fluff in 'Silken Shackles.'"

"The Black Pirate"—United Artists, Grauman's Egyptian, Los Angeles

Record: "Douglas Fairbanks has surpassed anything he has ever done with his 'The Black Pirate.'"

Times: "You will like the animation, the swiftness of his plot, the greedy flashing abandon of his pirate throng."

Examiner: "There doesn't exist a boy who won't adore Doug."

Daily News: "Some of these days they'll be kicking the Arabian Nights entertainment volumes out of the public libraries and substituting photographs of Douglas Fairbanks with clipping books of his adventures in the Land of Fantasy."

Express: "Incomparably the best of the sea films ever brought to the screen."

THEATRE MANAGEMENT

EQUIPMENT CONSTRUCTION OPERATION

Catering to All the People Some of the Time

A Community Theatre Increases Profits By Getting Out Latent "Buyers"

An Interview With

IRWIN WHEELER, PRESIDENT OF THE PLAYHOUSE OPERATING COMPANY, INC.

By Thomas C. Kennedy

THE originator of the line "there are pictures for people and similarly there are people for pictures" did not coin the phrase as a play on words, but as an accurate statement of a very real condition.

Just how fully the fact is appreciated, it is difficult to say at a time when there is discouragingly frequent mention of cases where artistic success and box office failure have marched hand in hand.

The outstanding impression of this interviewer's talk with Irwin Wheeler, President of the Playhouse Operating Company, which operates theatres in New Canaan, Conn., Rye and Mamaroneck, N. Y., and Riverhead, L. I., is that here is one of the successful and progressive figures in the picture theatre field who is keenly alive to the necessity of extending the scope of appreciation for the photoplay by developing the latent "buyers" of cinema entertainment.

In illustration of the point we are discussing, permit us to reduce the matter to a very concrete basis by telling you that the box office record at the Playhouse in New Canaan was made with "Nanook of the North," that "Beggar on Horseback" scored as a box office hit with returns approaching the high-water mark for the house and that recently "Lady Windermere's Fan" played there to capacity audiences.

That last paragraph may help you to "get" what we mean when we say there are "people for pictures." It also makes plain the fact that profit can be made by developing the latent picturegoers who form an important part of the potential market for photoplay entertainment in every town. The "active buyers" of pictures are catered to with great energy and no little genius. They are the "fans," the "regulars" at the theatre, and their continued patronage is the result of a steady, and in too many cases, an exclusive policy of booking pictures for the audiences—the ready-made audiences.

But new blood is just as vitally needed in the ranks of the ticket buyers as it is in the personalities appearing in the plays on the screen. Developing this "new blood," getting out the latent audiences, is not a mere hobby or a "laboratory experiment" in theatre operation so far as Irwin Wheeler is concerned. He operates a theatre in a small town. It was built at the request of people of the town who were tired and weary of the "shooting gallery" which they had suffered until patience gave way to resentment toward the inaneity and stupidity of the movie fare served them week in and week out.

WHEELER'S method of getting the right audience for the right picture is very simple. Boiled down to its basic elements, it is simply this: "Tell the truth about your entertainment, the whole truth and nothing but the truth."

Telling the whole truth in the matter of advertising, however, does not mean simply telling the truth as one man sees it, but the truth as it is. It necessitates an ability to judge accurately the elements which go to make up the entertainment you have booked, of analyzing your market and intelligently bringing the message about the picture before the people most likely to be interested in it, and in making the appeal in such a fashion as to get response from those particular people.

Rigid adherence to the policy of playing fair with the public has built up an abiding confidence in the New Canaan Playhouse and its directors. How important this factor is to the success of a community theatre is illustrated by the ease with which the Playhouse directors succeeded in having New Canaan citizens ratify their appeal to permit Sunday night picture presentations. This agitation on the part of the theatre was not accompanied by any elaborate propaganda or advertising, merely a leaflet was printed, a leaflet explaining the issue—telling the people how the regulation against Sunday pictures operated only against those who are unable to drive to nearby towns to attend cinema shows on Sundays. Not even screen readers were used, yet the vote of the people was heavily in favor of allowing Sunday showings at the Playhouse. This accomplishment is the more remarkable when it is understood that the former picture theatre in New Canaan tried mightily on several occasions to have the Sunday ban lifted and failed dismally in each instance.

With such real accomplishments as this to the credit of this theatre man, it cannot be said that his business principles are idealistic, unique and successful only under the peculiar conditions under which they operate.

THE town of New Canaan is strictly residential and numbers among its population many prominent artists and wealthy men of high social degree. It is not a "Main Street town" in any sense that that term could be used to indicate a place where puritanism and narrow-minded views flourish. Yet one of the first tests which Wheeler applies to the selection of pictures for the Playhouse is that there must be an unqualified affirmative answer to the question "is this play absolutely free from suggestiveness and exploitation of sex problems?"

"Our patrons," he says, "find the sex play repugnant and offensive more because of the blatant stupidity with which such obvious plots and situations are treated on the screen than from shock to over-sensitive ideas and narrow viewpoints.

"They do not want 'highbrow' pictures any more than any other class of theatregoers, unless of course there is real merit to such a play. Merit is all they want—merit in acting, in story construction and treatment, in direction, in pictorial development.

"We hear a great deal about highbrow pictures being commercial failures. But in my opinion, pictures do not fail because they are 'highbrow' so much as from some other weak element in their makeup. The truth of the matter is that several pictures which have been loosely called 'highbrow,' in reality are decadent, and that is a thing which the theatregoers in this country will not countenance. There is little choice between the offensive overtones of the obvious sex melodrama and the noxious undertones of that class of pictures which by some screen commentators are erroneously pronounced 'delightfully sophisticated,' 'Grown up screen entertainment,' etc. and so forth.

"Not so long ago we received a picture, a rather popular success in certain types of picture houses, which we had booked without seeing it on the screen. When

How a Community House Caters to All the People Some of the Time

(*Continued from preceding page*)

we did preview it, after it had been announced for a date at the Playhouse, we found it quite too ‘sexy’ for our general patronage. It had action and some effective photographic values, but the theme was of a very low moral tone. We had advertised the picture and were forced to play it, but we took great care to advertise that the directors of the theatre, while forced by circumstances to play it, were not satisfied that it came up to the standards of the theatre, and we stressed the fact that it was a picture for adults and not suitable entertainment for children.

‘‘Our people have learned that they can trust us and there is no criticism when we make such an announcement. It is well known that the announcement can be taken at its face value and is not covering a sly appeal for patronage on the basis of offering something ‘spicy.’ They accept with equal confidence the statements we make when we tell them that a certain picture is suitable for children. I do not personally endorse more than five or six pictures in a year, yet when I do, there is a heavy response, and in that way I am able to get large and appreciative audiences for some of the exceptional pictures which sometimes fail miserably elsewhere.

‘‘I AM now trying to arrange for a showing of ‘Moana’ at the New Canaan Playhouse. Robert J. Flaherty, producer of the picture, is a resident of the town, which gives me an especial advantage in this particular case. However ‘Moana’ will not be advertised as a ‘love romance,’ as to the detriment of this fine work it has been in several cases. It will be offered as an especially meritorious pictorial record of the country, the people and their customs, of Samoa—interesting, entertaining and informative as such, and a great work of its kind.

‘‘We intend to advance the showing of ‘Moana’ with a presentation in which Mrs. Flaherty, wife of the producer, will relate some of her experiences in Samoa during the making of the film. This lecture will be held on a Saturday morning a week prior to the opening of the picture at the Playhouse. The showing of ‘Moana’ will be supplemented by the appearance of the three Flaherty children, girls ranging in years from four to eight, in native Samoan dances. The girls were with their father and mother during the making of the picture. They learned the native dances and even acquired a knowledge of the strange tongue of the people. These features will heighten the interest in ‘Moana’ as an entertainment, as well as stressing the significance of this screen work from a cultural standpoint.

‘‘In advertising his programs at the Playhouse, Wheeler uses direct-by-mail methods to a large extent. Heralds, prepared with exceptional care to bring out the merits of a forthcoming attraction and which classify the production, are sent out. Newspaper displays also are used and these show the same care as to preparation and points of appeal to the specific class of patrons most likely to be interested in the pictures.

‘‘Thursday and Friday nights are usually given over to action plays and a serial episode included for the particular entertainment of the youngsters.

‘‘A point we were curious to be informed about was this: ‘Did the Playhouse in New Canaan lose all the steady patronage built up by the ‘‘shooting gallery’’ which it displaced? What about the old fans?’ we asked. ‘Did they die off, or are they going elsewhere for their entertainment, or has the picture theatre lost them altogether?’ ’’

‘‘We are getting them,’’ said Wheeler. ‘‘If tonight we have a picture they don’t like, tomorrow night we have, and they come out in force. I think I am accurate when I say that they attend the picture theatre as frequently today as they ever did. Indeed, there are good grounds for believing that they attend more frequently.’’

Practically the identical policies of operation obtain at the other houses of the Playhouse Operating Company, save for minor differences due to peculiar local conditions. The New Canaan Playhouse has been cited here because it offers a typical example of the methods of a theatre man who, in several instances, has made money out of pictures which in many quarters are pronounced ‘‘artistic successes but box office flops.’’

All of these theatres are community playhouses in the true sense of the word. Each theatre is operated by a corporation which owns the building and land and receives all profits derived from its individual operation. Each of these four playhouse corporations has from 100 to 150 stockholders in the town in which it is located. And each corporation is guided by a board of directors selected from prominent business men of the community. This unit in each community of some 150 representative persons is of prime importance in any exploitation of a worth-while picture.

The MANAGER’S OFFICE

BERT DE VORE, formerly traveling representative for the Gus Sun-Ackerman-Harris vaudeville circuit, has taken over the lease and management of the Rainbow Theatre in Great Falls, Mont.

J. P. JUNGERS, for the past five years assistant manager of the Oak Park Theatre in Oak Park, Ill., has been promoted to the position of manager to succeed Harry Harmon, who has been transferred to the Lubliner & Trinz Michigan Theatre.

EDWARD WALSH, manager of the Albany Theatre in Schenectady, was this week transferred to the Strand of the same city until such time as the Albany theatre has been renovated and improved.

J. D. O’DONNELL is to be the new manager at the Wakefield and Princess Theatres in Wakefield, Mass., owned by C. W. Hodgdon. He succeeds I. M. Berg.

JACK ROTHSCHILD has been appointed manager of the Princess Theatre at Dubuque, Ia. Rothschild formerly was a film salesman in the Minneapolis territory.

Savannah Theatre Now Is First-Run Picture House

The Savannah Theatre in Savannah, Georgia, managed by Fred G. Weiss, is another legitimate house to be turned into a motion picture theatre.

Adaptation of the Savannah to motion picture purposes has been thoroughly accomplished, a finished orchestra has been engaged, and only first-run pictures are being shown.

The pictures that have so far been played are ‘‘Lady Windermere’s Fan,’’ ‘‘The Freshman,’’ ‘‘The Sea Beast,’’ and ‘‘For Heaven’s Sake,’’ and the size and character of the audiences indicate that the Savannah will take its place as one of the most popular picture theatres in the city.

New Program Draws Capacity at Palace, Cleveland

Keith’s Palace Theatre in Cleveland last week played to big business with the first program of the new policy instituted for the summer months. The Palace offered six acts of vaudeville, a news reel and ‘‘The Volga Boatman’’ as the initial bill. Admissions for matinees are 35 cents and 50 and 75 cents for evenings. Asked whether it is the intention to maintain a combination picture and vaudeville policy at the Palace all year round, Manager John Royal said that in all probability it was a summer policy only.

Three Changes Weekly for Summer at Randolph

A change in policy has been inaugurated at the Randolph Theatre in Chicago. The admission price has been cut to twenty-five cents and the program will be changed three times weekly, instead of every seven days as heretofore. Both first-run pictures and reissues will be shown, the features for the inaugural week of the new policy including ‘‘The Mark of Zorro,’’ ‘‘Dream Street,’’ and ‘‘A Woman of Paris.’’

Court Street Will Re-open with Keith Vaudeville

Michael Shea, President of the Shea Operating Company, was in Buffalo last week and denied rumors that he will turn the Shea Court Street house over to the Shuberts in the fall. He said that the theatre will open again in August with the regular Keith big time vaudeville. Plans now are being drawn for the new Shea Theatre on Main Street, work on which will start in the fall.

Schatt Managing Director of Gowanda Hollywood

John W. Schatt, well known in picture theatre circles, is the managing director of the Hollywood Theatre, recently opened in Gowanda, N. Y. Schatt was the owner of the Gowanda Opera House, which was destroyed by fire in 1924, and for several years has been a prominent figure among the exhibitors of New York State.

Changes Policy for Summer

Bert Botzum, one of Akron’s leading exhibitors, has installed summer policies at both of his houses. The Orpheum will play split-week engagements for three months, and there will be a daily change of program at the Dreamland.

Blank Houses Get Publix Acts in Fall

Unit Shows for New Farnham, Omaha, and Others in Circuit

DES MOINES theatres and others scheduled to be added to the Publix Theatres presentations circuit as a result of the purchase by Publix some months ago of a half interest in the A. H. Blank chain of houses, will come under the new regime in the fall, according to present plans as discussed by Sam Katz during his recent visit in Des Moines.

"Beginning with the opening of the new Farnham Theatre, now under construction in Omaha," Mr. Katz is quoted as stating, "acts under the direction of Publix Theatres will be billed over a definite circuit in all the larger houses under our direction. The Farnham will open about Thanksgiving. From that time on, these de luxe acts will be available to Des Moines and the larger towns on the circuit."

It is said that A. H. Blank and Mr. Katz discussed the expansion of the Publix Theatres chain of houses in Iowa and Nebraska during the conferences which took place while the president of the Publix organization was in Des Moines.

Victor Herbert Music Is Featured at Stanley

Victor Herbert's music was featured at the Stanley in Philadelphia last week as a supplement to the leading photoplay offering, "Mlle. Modiste." The orchestra in addition to playing music from "Modiste," offered as the overture a medley of the most popular of the Herbert compositions. Marie Dermont, lyric soprano, sang the famous "Kiss Me Again."

The stage program offered Vera Fokina in two ballet numbers, "Phoenix," to music by Rimski-Korsakoff, and "The Mountain Queens," with music by Ipolitoff-Ivanoff. Fourteen dancers appeared in these ballets with Madame Fokina.

"Dance Reflections" Stage Feature at Mosque

The Mosque Theatre, Newark, N. J., offered "Dance Reflections," an Albertina Rach ballet as the stage feature on last week's program there. "That's My Baby" was the leading attraction for the week. An added feature which scored successfully was the playing of a Marion Talley record on the Victor Orthophonic Electrola.

The Branford had Al Moore and his U. S. Jazz Band as the stage offering on a program headed by the Raymond Griffith comedy, "Wet Paint."

Ruth Glanville at F. & R. State

Ruth Glanville made her appearance as "America's Premier Saxophonist" at the State Theatre, Minneapolis, last week as the leading stage offering on a bill headed by "Tramp, Tramp, Tramp," the Harry Langdon comedy.

A colorful marquee banner was a feature of the billing done by the Metropolitan Theatre, Atlanta, during the engagement of "Kiki" (First National), as shown in the photo above

Varied Program Presented at Eastman Theatre

"The Grand Duchess and the Waiter," last week's feature at the Eastman Theatre in Rochester, was supplemented with a varied bill of stage and musical offerings. The program opened with the "Romeo and Juliet" overture of Tschaikowsky. A series of Morris dances arranged by Melville Smith was presented next by a group of dancers including Donald Riger, Frank Clement, Alexander Gilfillan, Herbert Inch, Robert Kienast and Norman Peterson.

Another elaborate feature was the Songologue, "A May Night Romance," which introduced a number of popular melodies arranged as a sort of lover's repartee. The songs included "No Foolin'," "Creep Into My Arms," "D'ye Love Me?" "A Cup of Coffee" and "At Peace with the World." This was followed by a presentation of Schumann's "The Two Grenadiers," with John Moncrieff and Mark Daniels as the singers and Allan Burt as the reader.

Lingerie Fashion Pageant Presented at Liberty

A Lingerie Fashion Pageant displayed on 16 living models was the stage attraction last week at the Liberty Theatre in Kansas City. The presentation featured Florence Kinney, "America's Parisian Cyclone." The Liberty made further inducements for patronage at the matinees by serving ice cream and cake free to ladies every afternoon. The leading photoplay offering was "My Old Dutch."

Notable Music and Dance Features at Capitol

A notable program of musical features has been assembled by Major Edward Bowes to supplement "Paris," the screen offering at the Capitol Theatre, New York City, this week.

The Capitol Grand Orchestra is to be heard in "Caucasian Sketches," by Ippolitow Iwanov. The group consists of three numbers, "In the Mountains," "In the Village," and "Procession of the Sardar."

The ballet number is "Chopiniana," with choreography by Chester Hale, to several compositions by Chopin. The spirit of the composer's music has likewise been carried out in the costuming and lighting effects. Albertina Vitak is the solo dancer, assisted by the members of the entire Capitol Ballet Corps.

"College Capers" Staged at Saxe's Wisconsin

"Brown of Harvard" was supplemented with a collegiate presentation at Saxe's Wisconsin last week. The act was titled "College Capers" and presented a cast of 10 in a rollicking revue livened with collegiate pep as exemplified in snappy songs and dances.

The Varsity Spirit carried on in the overture, "College Live," arranged by Rudolph G. Kopp, director of the orchestra, while Arthur Richter and Edmund Fitch at the twin organs featured "College Knowledge." Dorothy Johnson, 5-year-old saxophone soloist, was starred in a special stage presentation.

Lopez Begins Picture House Tour This Week

Vincent Lopez and his orchestra opened his tour of several months as a star attraction at picture theatres this week at Shea's Hippodrome in Buffalo. Lopez will play four weeks at the Hippodrome and then go to Detroit to appear at Loew's State there. The tour as presently mapped out will take him to the Pacific Coast.

Turelly in America Presentation

Art Turelly, harmonica virtuoso, was featured in the presentation staged last week at the America Theatre, Denver. He appeared as an added stage attraction with the America's featured musical organization, Henry Trustman and his orchestra.

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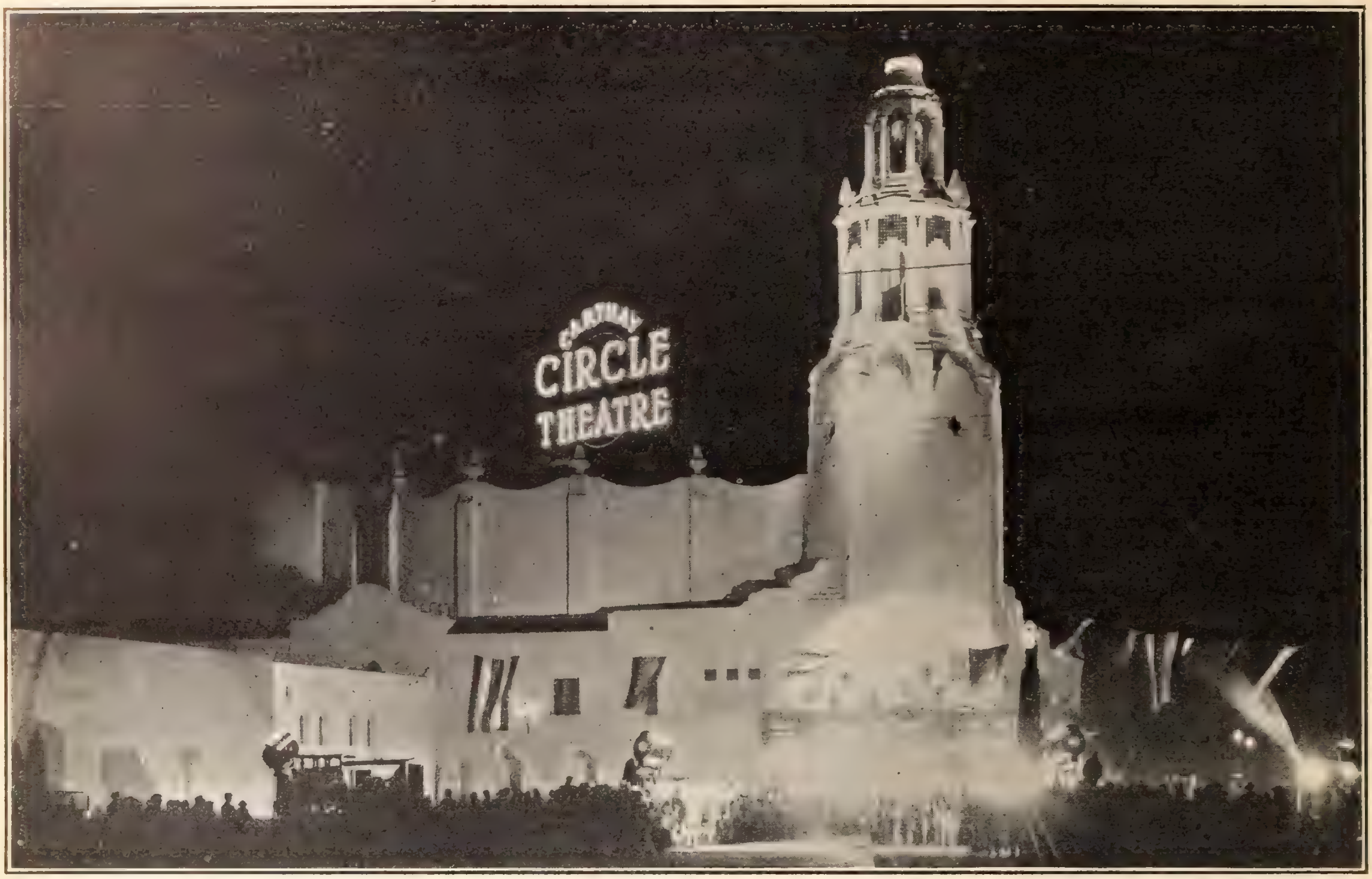

The Carthay Circle's premiere recently attracted attention of theatre-goers in a district between Los Angeles and Beverly Hills, Cal. In a fashionable neighborhood, Fred Miller's new house opened with Producers Dist. Corp.'s "The Volga Boatman" to a $5. top. Note the unusual type of architecture. (Spanish treatment prevails throughout) A notable gathering of film folks and an elaborate prologue added to the opening night's attractions.

Carthay Opens at Hollywood

Fred Miller Invades Coast's First Run Field with Unique Theatre

ONE of the most brilliant affairs in West Coast theatre circles took place May 18, when Fred Miller invaded the first-run field of Hollywood with the premiere of his Carthay Circle Theatre.

Adhering to his usual policy of doing things on a big scale, Mr. Miller, with the assistance of Jack Laughlin, arranged a special and elaborate prologue, ‘‘Volga,’’ to precede the showing of Cecil De Mille's ‘‘Volga Boatman’’; and although the policy of the new house will be two-a-day with $1.50 top, the Carthay was packed on its opening night with the elite of the district at a $5.00 top.

The Carthay Circle is probably one of the most handsomely appointed theatres on the Pacific Coast; and a brief description of a few of the fixtures are mentioned as an example of the care taken to insure the comfort of its fashionable patronage.

‘‘Each seat,’’ said Mr. Miller, ‘‘cost $20, and they are of surprising richness and comfort, with a covering of soft velour.

‘‘In the Carthay Circle, our architect, with the assistance of my manager, Spencer Levy, has been in charge from pit to dome. They are experts and there is nothing that does not belong, either from a period or artistic standpoint.

‘‘One of the davenports in the lounge-room was made especially after a quaint design of one our architect saw in a chateau in France. It cost $1,000. Two others will reach $750.

‘‘Three long windows on the mezzanine floor are hung with gold brocade, for which we paid $28 a yard.’’

Frank Tenney Johnson, whose wondrous pictures of animals of the West have made him famous, was brought here especially to paint the huge panel canvases representing California scenes of '49.

A mammoth Wurlitzer organ has been installed and one of the best known organists in the country has been chosen to operate the instrument.

A corps of experts handle the more than 3,000 color combinations that are another feature of this theatre.

Under lease to Fred Miller for a number of years, the Carthay Circle is the outcome of a dream of one, J. Harvey McCarthy, who built the house with the idea of paying a lasting tribute to the pioneers of California.

Mr. Miller, head of Far West Theatres Corp., needs no introduction in exhibition circles of the motion picture business, being one of the best known exhibitors on the Coast.

A brilliant gathering of the social and screen world attended the premiere. Among those present were: Mr. and Mrs. Cecil De Mille, Jack Pickford, Robert Vignola, Jeanie McPherson, Robert Edeson, Julia Faye, Anna Q. Nillson, May McAvoy, Mr. and Mrs. Sam Goldwyn, Richard Barthelmess, Lew Cody and Theodore Kosloff. Mr. Cody acted as master of ceremonies.

The Carthay Circle has a seating capacity of 1,800 and Mr. Miller is to be congratulated on having what is said to be one of the most unique theatres in the entire country.

Southern Amusement Leases Danville, Va., House

A. C. Conway, one of the property owners within the fire gutted section of Main Street, Danville, Va., has announced that he will rebuild the burned Bijou Theatre. It will be twice the size of the former and will have a seating capacity for 900 persons. An architect is now drawing sketches and the contract will be let at the first opportunity. J. C. Hester has announced that the Southern Amusement Company will take a ten-year lease on the playhouse.

Plan Theatre at Champaign, Ill.

Talk is current in Champaign, Ill., of the erection of a new theatre for moving pictures, to be built near the campus of the University of Illinois. Local theatres draw upon the students continually, and it is believed that a metropolitan playhouse near the student centers would be a profitable venture. Prominent business men, it is said, have been considering the project for some time.

The little more

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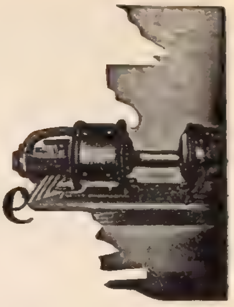

Inquiries and Comments

"It May Be So,—"

JOHN E. WOODLAND, who, according to his letterhead, is a licensed electrician in Richmond Hill, Long Island, comes forward flat-footedly and takes exception to some statements we made in the March 20th issue wherein a recent invention in the form of a camera attachment for taking stereoscopic pictures plus a few other startling things was discussed, commentary fashion.

It seems to us that we doubted the possibility of any sample camera attachment to give stereoscopic pictures in a theatre without the use of auxiliary devices in the theatre itself.

Friend Woodland who, by the way, is evidently engaged as a projectionist just now, says, however, that we are mistaken. Furthermore, he claims he can prove it if we will take the trouble to step over to the Willard Theatre, Jamaica Avenue and 96th Street, Woodhaven, L. I., any evening except Thursday—that evening being reserved solely for the purpose of selling his pleasing personality to some fair young maid.

This is merely a surmise on our part since we have nothing except purely circumstantial evidence to support it.

Something New?

However that may be—or may not be—the subject up for discussion is stereoscopic pictures in motion picture theatres via the camera attachment route.

Friend Woodland argues in this fashion:

Dear Sir:—I read the article in the March 20th issue on stereoscopic pictures and I would like to say that I am very interested in this subject. Do you believe that it can be done? You may say *no,* but I say *yes* (Friend Woodland was very emphatic in his affirmation—Ed.) because for the past 15 years I have dug into it and can show wonderful results. Am still plugging away at it.

I also claim an attachment for cameras, at least, any kind of a camera, can even produce stereoscopic effects right in the booth where I am now working. Furthermore, this attachment works to a "T".

Anxious to Meet

I would like to meet you, or if you are at any time near the Willard Theatre, one of our Loew's houses, at Jamaica Avenue and 96th Street, Woodhaven, Long Island, come up to see me. Any night except Thursday, as I am off that day. (Aha! the girl! —Ed.)

If you can come over, you will see something you never saw before, and will tell you just a little about my stereoscopic stuff. I don't merely *think* I have it, but I really *have* it, and that's saying a whole lot.

Here is another one of mine: Would film burn on 120 amperes? That is, stop the film when it is in the projector and let the light rays from the condenser of a 120 ampere arc outfit strike it full. Would it burn?

Come over and see me. Let me know what night you are coming and I'll try to be ready to show you the works. In the meantime, I'll see my patent attorney in order to find out whether I am safe enough in demonstrating it. If not, we'll have a good talk anyhow and it will be worthwhile. I thank you.

An Apology

First off, Friend Woodland, let me offer an humble apology for not responding more quickly to your kind invitation to look over your outfit and avail myself of the opportunity for a friendly pow-wow concerning projection in general. The fact of the matter is that it was just physically impossible for me to see you. I believe you will agree with me when you receive the letter I am sending you now. Friend Woodland's letter is dated April 21st, but we have been unable to do anything about it until now. However, that matter will be soon adjusted.

An Old Subject

This matter of stereoscopic motion pictures is indeed an old one. So you think you have something really worth while? Well, if that is the case and you are certain that you are not misleading yourself, our advice is to hug it pretty tightly because a true stereoscopic effect, *easily* obtainable, or, what is more important, one which does not involve any effort on the part of the patrons, is indeed a valuable find.

A number of stereoscopic schemes have been brought to light but so far all have failed in a commercial sense because every one involved work on the part of the theatre's patrons and that was too tiresome and awkward a method.

Any scheme, to be practical, must avoid this and must do its work primarily by means of equipment in the projection room.

As for a camera attachment which will give true stereoscopic pictures without being further supplemented by auxiliary equipment, that is a will-o'-the-wisp which has been chased about fruitlessly for many years. So far without success.

Partly Possible

A certain measure of depth can be imparted to the flat picture on a screen providing certain fundamental laws of photography be observed but the effect so obtained is purely an illusion and is not nearly so pronounced as is desirable.

For that matter, though, stereoscopic pictures are themselves an illusion since no depth actually exists in the case of the screen picture. However, in true form, the illusion is so perfect as to cause one to think it possible to reach out and touch each individual object pictured on the screen.

Light Without Heat

As for letting the concentrated beam from a 120 ampere arc lamp strike squarely on a piece of stationary film without setting it afire, Friend Woodland, that too is an old problem, which, so far at least, has never been satisfactorily solved.

If you are doing it, it is a pretty safe bet that some kind of heat absorbing element is being used. The idea of light without undue heat has, in the case of motion pictures, been attacked in a number of ways.

Heat Absorbs

The water cell, so far, has been the most commonly used method but is generally considered unsatisfactory because of its cumbersomeness. Then, too, it is not so very effective since it absorbs a great deal of light. Along with these efforts attempts have also been made to find a form of heat-absorbing glass, a notable case being the invention of a special gold plated glass by a Johns Hopkins University professor. For some reason this never found a wide affiliation due, no doubt, to the fact that the gold-plating was not durable.

Now recently, the Spencer Lens Company of Buffalo, N. Y., brought out a neutral colored heat absorbing glass for which it was claimed that approximately 75 per cent of the heat with only 25 per cent light was absorbed.

These represent only the more notable examples. We do not know whether the Spencer Lens Company's product has been perfected and if so, what commercial success it has enjoyed. A year or two ago it attracted considerable interest. We have lost track of it since then.

Get Busy

With this brief resume at hand, Friend Woodland, you should be able to judge better of the merits of your own schemes and our best advice to you is, that is if you really think you have something worthwhile along either of these lines, not to let the grass grow under your feet, but get busy and attempt to ascertain the value of the devices you have.

It is barely possible that the writer will be able to call on you in person to look over your devices, but if not and you desire further advice we will do what we can to assist you.

A little more information, however, would be appreciated since crystal gazing involves too much of a strain.

If you have not yet applied for a patent it is a simple enough matter to protect yourself. Your patent attorney will give you the necessary instructions for so doing.

Camera Tricks Cut Production Cost

Ingenious Methods Used by Photographer to Gain Novel Effects Described by Cinema Expert

By Carl Louis Gregory, F. R. P. S., Dean, New York Institute of Photography

(Paper presented before the Society of Motion Picture Engineers.)

(Concluded in this issue)

LET me outline roughly into a sort of general classification the various methods by which the trick photographer builds up his effects:

First we have the basic standard of straight cinematography, which consists of a series of frames or pictures taken at the approximate speed of sixteen exposures per second.

Second, high-speed or slow-motion photography, in which the taking rate is considerably increased. For the laws governing the taking of miniatures by high-speed photography to simulate action in the tempo of natural sized objects I refer you to the very excellent paper by J. A. Ball, entitled "Theory of Mechanical Miniatures in Cinematography," presented before the Society at Roscoe, New York, May, 1924, and published in the Transactions of the Society.

Decrease of Speed

Third, time condensation or decreasing the taking speed to such an extent that movements which take place slowly and over so long a period of time as to be imperceptible to the human eye are made to appear to occur in a few seconds. This method is commonly used for showing the growth of plants, the germination of seeds, the erection or demolition of structures, etc. Slow cranking at slightly diminished speed is used to increase the speed of actors' movements for comedy effects and to speed up action in fights, races, and dramatic climaxes.

Fourth, trick crank or one-picture turn. This is closely related to time condensation. The trick crank shaft is the one usually used for making time condensation exposures. The name "trick crank" comes down from the early days of cinematography because the single exposure shaft was often employed in making many of the trick effects mentioned in the first paragraphs of this paper.

Animated Cartoons

Animated cartoons and diagrams are made by means of the trick crank and are, of course, trick photography. Nevertheless, in ciné nomenclature animated diagrams and cartoons are a classification separate from that of trick photography and, while most of the devices used by the animated cartoonist are also used in trick photography, the subject is too large to be treated in this paper. To those interested in the subject I refer them to the very able volume by E. G. Lutz, entitled "Animated Cartoons," published by Scribners.

The difference in time condensation and trick-crank work is in the interval of the timing. In time condensation the interval is predetermined by the length of time in which it is expedient to show the resulting film. In trick-crank work the successive phases of movement are artificially produced between exposure intervals so that inanimate objects may appear to be endowed with auto-motive powers. The time of exposure interval is therefore dependent on the time necessary to arrange the subjects into the successive phases of the simulated action.

The prehistoric monsters in the "Lost World" were simply jointed models. Every move of every joint and limb had to be thought out beforehand and a calculation of the amount of movement which would occur in each succeeding phase of one-sixteenth of a second if the model were an actual animal with the bulk and ponderosity of several elephants.

Fifth, reverse camera, or the showing of the series pictures of a motion analysis in reverse order. The effects produced by this method are too well known to describe them.

Sixth, simple devices or attachments used mainly to alter the size and shape of the screen opening. These consist of masks or mattes of opaque or translucent material which either vignette the edges of the picture or produce silhouetted openings to enhance the illusion of scenes which are supposed to be observed through an archway, a keyhole, a telescope, binoculars or other familiar orifice. Previous papers presented before the Society describe these devices in detail.

Seventh, stop camera and substitute which is one of the oldest and most familiar of trick devices. It was and is used mainly for magic appearances and disappearances. It consists in stopping the action and camera simultaneously and placing or removing the objects which are to appear or disappear. This was effectively used by Douglas Fairbanks in the production of the magic army in the "Thief of Bagdad."

The Fade and Dissolve

Eighth, the fade and dissolve. This is similar to stop camera, but is a gradual instead of an abrupt change. It is produced by diminishing the exposure to zero and then running the film back to the commencement of the reduced exposure and fading in or increasing the second exposure at the same rate as the previous one was reduced, thus giving full exposure to objects which remained in the scene during the fade in and out, but gradually introducing or extinguishing the image undergoing the magical change.

(*Continued on page 2801*)

Two views of the recently opened Roger Sherman Theatre, New Haven, Conn. On the left is the foyer, showing passageway to the orchestra and staircase to loge and balcony. Note the Oriental decorative scheme and the beamed ceilings which prevail throughout the house. The mezzanine floor on the right has an arched ceiling in azure blue with silver stars in warm cement buff

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Announce $250,000 Project At Union, N. J.

Community growth in New Jersey is again reflected in the recent announcement by the Falls Realty Company of Newark, in their proposal to erect a $250,000 theatre and store building at Stuyvesant and Morris Avenues, Union, N. J.

The theatre will occupy a plot with frontages of 511 feet on Stuyvesant Avenue and 210 feet on Morris Avenue. Plans were drawn in the office of William E. Lehman, architect, who has entire supervision of the project.

The facade will be a combination of face brick and terra cotta. There will be seven stores and twelve suites of offices. The theater lobby will be located on Stuyvesant Avenue, within 100 feet of the corner. This lobby will be spacious and will lead to an auditorium seating 1,250. The theatre will be equipped with a stage and dressing rooms so that any kind of production can be given.

Interior decoration will be in Adam style, and an oval dome, 50 feet long and 30 feet wide, will form the ceiling. An up-to-date ventilating system will provide a complete change of air throughout the house every five minutes.

Rialto, Chattanooga, To Be Entirely Remodeled

Approximately $75,000 will be spent to remodel the Rialto Theatre, Chattanooga, Tenn., according to H. C. Perutz, manager. Mr. Perutz stated recently that the entire theatre will be rebuilt, including a new seating arrangement, which will make seats more comfortable. With the new seating, orders have been placed for new carpets, rugs and tapestries, new electrical equipment, new screen and new projection booth. The balcony will be rebuilt altogether with better seat arrangement.

Another improvement promised by Perutz is an entirely new ladies' rest room. New doors will be swung at every entrance.

It is the plan, after the completion of the new stage, to put on prologue musical numbers from time to time. This will be an innovation to Rialto patrons, who have seen nothing but pictures in the theatre since the days when it was the old Majestic with vaudeville offerings.

Freihofer Buys Site at Haddonfield, N. J.

William Freihofer, President of Freihofer Baking Company, has purchased a site on Kings Highway, Haddonfield, N. J., for the erection of a motion picture theatre which will have a seating capacity of 1,600.

The ground secured has an irregular width of 34 feet frontage, 80 feet width at the rear, with a total depth of 240 feet. The plot adjoins the Community House.

William Freihofer, in addition to his gigantic baking interest, has been a builder of motion picture theatres for some time past and now operates eleven other theatres, his largest one being the Frankford Theatre in Philadelphia. His Haddonfield venture marks his first appearance as a movie magnate in Jersey.

The opening of the Ritz Theatre, Houston, Tex., marks a new era for that city. It will cater to family trade at popular prices. Fittings and accoutrements are of the finest

Permit Issued at San Jose, Cal.

A permit was issued recently by the Building Inspector for the new $250,000 West Coast Theatres, Incorporated, building on South First Street, San Jose, Cal., and the driving of piles will soon begin according to those in charge of the construction work.

The excavation work has been completed and the pile driving machinery has been set up, ready to begin.

The building, which will be one of the finest of the West Coast chain, will be three stories in height. Construction work will be rushed as rapidly as possible, it was announced.

West Coast Inc. to Build Another

West Coast Theatres, Inc., announce that construction will be under way soon on a brick theatre and store building at 2300 Central Avenue, Los Angeles, Cal. Plans for the structure include an auditorium to seat 1,700 persons, a lobby and two shops. The lot is 100 by 15 feet. Cost of the building is estimated at $60,000.

Rebuild Theatre at Parsons, Kans.

Announcement was made yesterday that William Courtright, owner of the Palace Theatre at Parsons, Pa., expects to rebuild the Motion Picture Theatre at a cost of $45,000. The theatre was built eighteen years ago by Thomas Lewis, who operated it as a playhouse for twelve years. About six years ago it was taken over by Mr. Courtright.

Lease Theatre in Bronx, N. Y. City

The Bronx National Realty Corporation, composed of A. Selkin, J. Tully and D. Mintz, have leased the theatre in the course of construction on the block front on Allerton Avenue, between Holland and Cruger Avenues, New York City. The plot measures 200x108 feet.

Plans call for a 1,500 seat theatre with a structural condition arranged for 3,000 seats.

Trick Photography's Clever Methods

(Continued from page 2799)

Multiple Exposure

Ninth, double or multiple exposure. By this device dual roles can be played by a single actor. It consists of masking off a portion of the picture frame and making one exposure, then winding the film back to the beginning and masking the first exposure while the second one is made on the remaining unexposed portion of the frame. The frame may be divided in this manner as many times as is necessary to product the effects desired. I have made multiple exposures where the film was run through the camera twenty-six times. Dual roles, visions and ghostly apparitions are produced by this method. Masks are not usually used for ghost effects. The first exposure without the ghost is made in the normal manner and the ghost, dressed in light-colored clothing, is exposed over the first record by posing the ghost actor against a black drop or shadow box. The details of the first exposure register through the shadows of the ghost outline and give it the shadowy or spiritual quality which ghosts are supposed to possess. The chief difficulties in double exposure work are in the synchronization of action and the matching or blending of the edges of the masked sections so that the line of demarkation is indistinguishable.

Glass Work

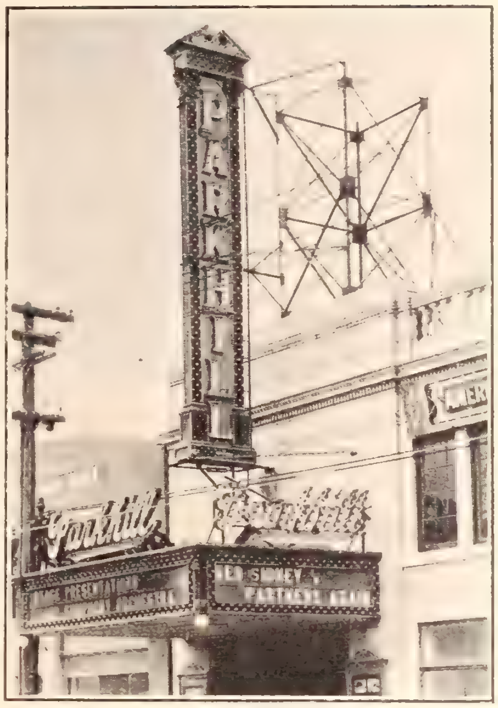
Tenth, glass work, which is a variety of simultaneous double exposure. The term "glass work" originated because the first examples of this work were accomplished by painting portions of scenes on large sheets of plate glass. A piece of plate glass a little larger than the field of view of the lens at 10 or 12 feet from the camera is placed in a rigid frame parallel to the front of the camera. The field of action as viewed by the camera lens is left clear and no painting is done on this portion of the glass. Any section of the remaining portion of the picture composition, however, can be masked out and replaced by a painting, in accordance with the laws of perspective, of any kind of background or foreground that the production may require. With the use of this device it is necessary to build only such portions of a set as is required to form a background for the action while the remaining portion is supplied by the painting on the glass.

"Cheaters"

These pieces of glass work are called "cheaters" in the movie studios. Hardly any better term could be devised for these pieces of glass on which the "enormous" sets are painted, for they are cheaters in every sense of the word and their cheating is tremendously effective.

When gazing at a vast and beautiful castle with serrated battlements or a lofty cathedral interior as shown on the screen, don't imagine that it has been built from top to bottom of wood and plaster. The actual set is often only ten or twelve feet high and everything above that is painted on glass or beaver board.

The ordinary two-inch ciné objective lens at distances beyond ten feet is almost universal in focus; this brings the entire picture in focus and does not blur the painting even though it is close to the lens and the set is far away.



The attractive sign that shows the way to the newest playhouse in Yonkers, N. Y., was installed by Murphy & Brode. Chrystmos & Eldridge operate the Parkhill

A painted cheater can be used from only one viewpoint, and by one camera. By use of miniature models built to scale almost any number of different set-ups may be made, but extreme care must be used in lining up the model with the actual set which it completes. In the "Hunchback of Notre Dame" the picture shows a full-size reproduction of the Cathedral of Notre Dame in Paris, and yet the actual construction of the set was only to the top of the entrance doors, the upper portion being supplied with glass work and miniature models.

Simultaneous Exposure

Eleventh, simultaneous double exposure by means of mirrors and prisms. This is a reversal of the means by which two identical images are made with one lens in the color cameras. By this reversal two images may be superimposed and photographed on the same frame simultaneously, and as the two images may be independently focused, much smaller models and paintings may be utilized than in the glass work process. It is even possible to use a motion picture, previously taken, for the background of the new composite, so that actors in the studio may be shown amid the waving palms of a background photographed in the Sahara desert. This method has lately been heralded as a wonderful German invention under the name of the Schuefftan process but is antedated by several American users, among whom are David Horsely, J. Searle Dawley and myself.

Twelfth, double printing, which consists of making a composite negative by duping from two or more specially prepared positives and masking devices or in making a special positive from two or more negatives and then duping the result. This corresponds in principle to multiple exposure in the camera. It is usually used to superimpose dark images on high lighted areas, a thing which is difficult to do in the camera.

Traveling Matte

Thirteenth, the traveling matte. By this process figures in action may be superimposed against any background without being necessary to build any sets at all. It requires very accurate mechanism to work it and is patented. It is sometimes called the Williams process from the name of the patentee, Frank Williams. It consists in photographing the action against a white background. By over exposure and intensification a silhouette of the action forms a mask or traveling matte which is interposed between the printing light and the background negative while a print is made from it. This positive film is then run through the printing machine a second time in register with the action negative, thus printing in the details of the acting figures. From this double print a dupe negative is made for further printing. The silhouette print masks the places occupied by the action figures and the original action negative has a dense black ground which masks the background negative image when making the master positive.

Separate Controls

Fourteenth, projection printing with separate positive and negative control. In this process the printing is not done by contact as in the ordinary printing machine but by projecting the image from the negative onto the positive. The movement of the negative and positive films is controlled by separate mechanisms so that by manipulation of the controls any combination of the negative action series can be recorded in consecutive order on the positive film. The action on the original negative can thus be stopped, accelerated, retarded or reversed on the positive and by multiple masking and printing several successive phases of action of the same moving figure may be shown on the screen simultaneously. Max Fleischer and Alvin Knechtal are exponents of this process.

Fifteenth, mechanical devices operated independently and not connected mechanically with the operation of photography or printing have not been considered as coming within the province of this paper. They are too numerous to even attempt their listing. It should be said in this connection, however, that the trick photographer leaves no stone unturned in seeking to produce the desired effect and any device which lends itself to his use is considered his legitimate ally.

Plan New Theatre at Orange, N. J.

The Baldwin Construction Company has purchased the southwest corner of Central Avenue and Centre Street, Orange, N. J., where the erection of a modern motion picture theatre is contemplated. The plan provides for a theatre and store building of the highest type of construction. The plot fronts 250 feet on Central Avenue and 167 feet on Centre Street.

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents.

Wanted

MANAGER desires position. Excellent booker. Also good pianist and organist. Box 720, Motion Picture News, New York City.

OPERATOR and electrician with nine years' experience, wants position. Married. Walter F. Ingalls, 313 So. "B" Street, Oskaloosa, Iowa.

WANTED.—Used posters, photos, slides, banners and accessories of all kinds. Must be in good condition. Will allow liberal credit. Theatre Poster Supply Company and Sign Exchange, 327 E. Sixth Street, Cincinnati, Ohio.

CONCERT PIANIST desires engagement to play alone in picture theatre within commuting distance from New York City. Box 680, Motion Picture News, New York City.

FIRST CLASS Chicago organist desires western position account of health, beginning September or October. Good organ and good money imperative. Prefer solo job but will consider any good opening. What have you to offer? Correspondence invited. Reply R. S., Motion Picture News, 845 S. Wabash Ave., Chicago.

MALE PIANIST, first class baritone soloist; one year present theatre as picture player. Union. Walter Schwartz, Liberty Theatre, Muncie, Indiana.

AT LIBERTY: theatre manager, nine years experience, have just sold theatre; reference, box office statements and bank deposits; can operate any make of projector, also experienced electrician. Will go anywhere. Box 690, Motion Picture News, New York City.

CAMERAMAN. — Open soon for local news reel, special stunts, screen prologues, exploitation, amateur photoplays, contests, etc.; want permanent place; salary basis; reliable theatre only; own camera. Address Rowe, 6855 Vinewood, Detroit, Mich.

NEGATIVES WANTED

of pictures not less than 3 reels or more than 6 reels in length. Send press sheet or herald, address W. F., Motion Picture News, 845 S. Wabash Avenue Chicago, Ill.

For Sale

FOR SALE.—Used theatre chairs of all descriptions. Immediate shipments. Largest stock of chairs in west. The Theatre Seating Co., 845 So. State St., Chicago, Ill.

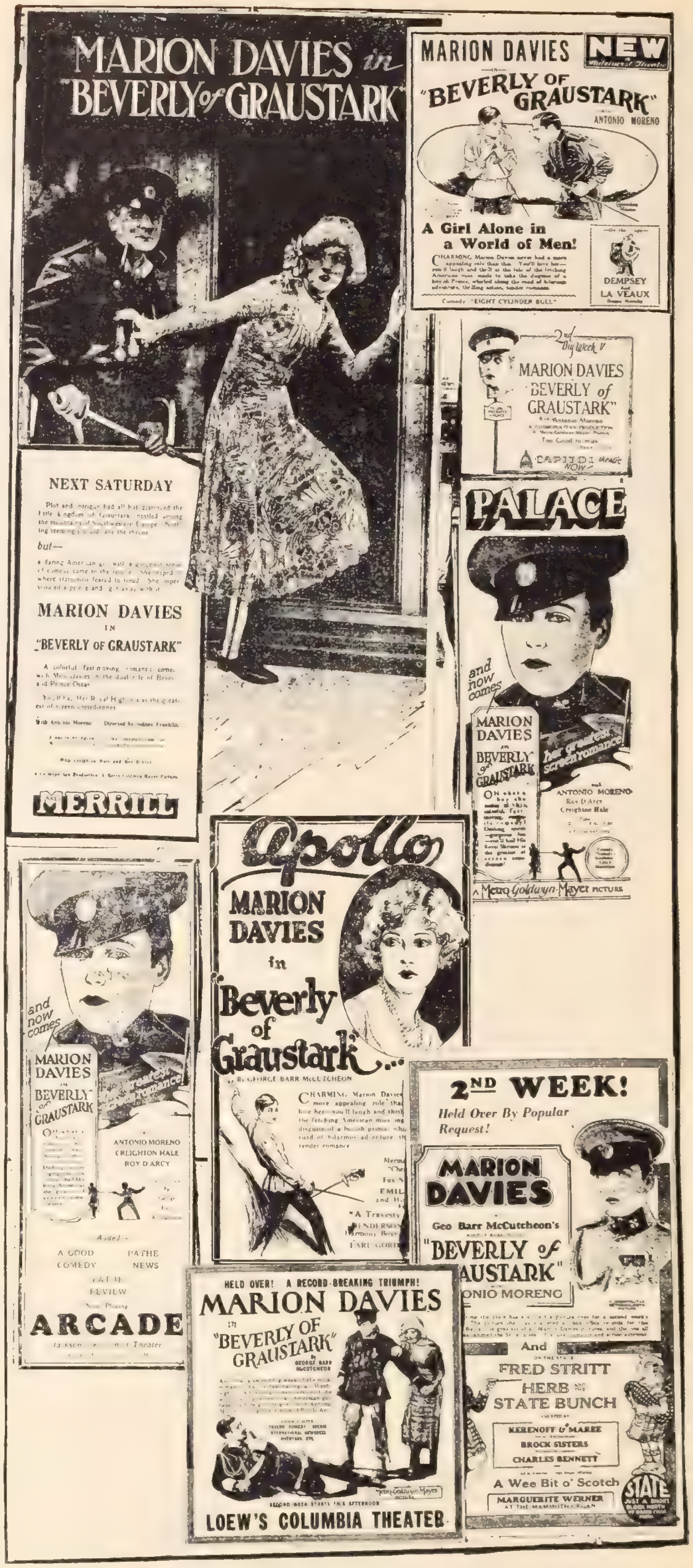
FOR SALE: Three cameras, Moy, Prestwich and Schneider, Jr. Professional, each with six retorts, Precision tripods, carrying cases, lenses and view finders. Moy has four lenses. Also Icca projector to mount on tripod, film measurer, rewinders and patcher. Everything in excellent shape. Best offer takes the lot. Make appointment to see the outfit. 1058 Delaware Avenue, Bethlehem, Pa.

CLOTH BANNERS. — $1.40, 3 x 10 feet, 3 colors, any copy up to 15 words; one day service; sent anywhere; also Bargain Paper Banners. Associated Advertisers, 111 W. 18th Street, Kansas City, Mo.

THEATRE — 575 seats. Population 5,000. 7-room flat and store in building. Cash required $35,000. T. Wardle, Amityville, L. I.

COMPLETE MOVIE THEATRE OUTFIT.—Used only one month. Consisting projection outfit of better type. Spot lights, signs, rugs, etc. Bargain. Tweel, 4624 - 6th Ave., Brooklyn.

THEATRE FOR SALE.—New combination theatre and commercial building consisting of 800 seat theatre, five stores and sixteen apartments in manufacturing city of 15,000, sixteen miles South of Chicago loop, in Calumet District. Address A. B., Motion Picture News, 845 S. Wabash Ave., Chicago.


MARION DAVIES in "BEVERLY of GRAUSTARK"
MARION DAVIES NEW
"BEVERLY OF GRAUSTARK"
ANTONIO MORENO
A Girl Alone in a World of Men!
DEMPSEY LA VEAUX
MARION DAVIES "BEVERLY of GRAUSTARK"
CAPITOL
PALACE
NEXT SATURDAY
MARION DAVIES IN "BEVERLY OF GRAUSTARK"
MERRILL
and now comes
MARION DAVIES in BEVERLY of GRAUSTARK
ANTONIO MORENO
Metro Goldwyn Mayer PICTURE
Apollo
MARION DAVIES in Beverly of Graustark
ANTONIO MORENO CREIGHTON HALE ROY D'ARCY
A GOOD COMEDY
PATHE NEWS
ARCADE
2ND WEEK!
Held Over By Popular Request!
MARION DAVIES
Geo Barr McCutcheon's
"BEVERLY of GRAUSTARK"
ANTONIO MORENO
HELD OVER! A RECORD-BREAKING TRIUMPH!
MARION DAVIES in "BEVERLY OF GRAUSTARK"
LOEW'S COLUMBIA THEATER
And
FRED STRITT
HERB STATE BUNCH
KERENOFF & MAREE
BROCK SISTERS
CHARLES BENNETT
A Wee Bit o' Scotch
MARGUERITE WERNER
STATE

The layout above shows display ads for "Beverly of Graustark" (Metro-Goldwyn-Mayer) selected from newspaper campaigns by leading first-run theatres. Extensive use of half-tone cuts is a notable feature of the advertising done for this production. The displays shown were used by the following theatres: Arcade, Jacksonville; Capitol, New York City; Palace, Fort Worth; Loew's Columbia, Washington, D. C.; State, St. Louis; New, Baltimore; Apollo, Indianapolis; Saxe's Merrill, Milwaukee

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy release, as well as information on pictures that are coming, will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arizona Streak, The	Tom Tyler	F. B. O	4540 feet	April 3
Bar C Mystery, The	Phillips-MacDonald	Pathe	5 reels	
Barrier, The	Special Cast	M-G-M	6480 feet	April 3
Bat, The	Special Cast	United Artists	8219 feet	Mar. 27
Beverly of Graustark	Marion Davies	M-G-M	6977 feet	May 8
Beyond All Odds	Eileen Sedgwick	Chesterfield (S. R.)	5 reels	
Blue Blazes	Pete Morrison	Universal	4659 feet	Jan. 23
Broadway Billy	Billy Sullivan	Rayart (S. R.)	5000 feet	
Chip of the Flying U	Hoot Gibson	Universal	6596 feet	Mar. 6
Combat	House Peters	Universal	6714 feet	Feb. 20
Coming and Going	Buffalo Bill, Jr	Artclass (S.R.)	5000 feet	
Dancing Mothers	Special Cast	Paramount	7169 feet	Feb. 27
Dangerous Virtue	Jane Novak	Lee-Bradford (S.R.)	6000 feet	
Danger Quest, The	Reed Howes	Rayart (S. R.)	5000 feet	May 8
Forbidden Waters	Priscilla Dean	Prod. Dist. Corp	5335 feet	April 17
Gilded Highway, The	Devore-Harron	Warner Bros	6900 feet	April 17
Happiness	Special Cast	F. B. O		
Hearts and Spangles	Wanda Hawley	Lumas Film	5980 feet	May 8
Hell's Four Hundred	Margaret Livingston	Fox		
Her Second Chance	Nilsson-Gordon	First National	6420 feet	May 8
Highbinders, The	Tilden-Daw	Assoc. Exhib	5486 feet	May 1
High Steppers	Hughes-Astor	First National	6136 feet	
Let's Get Married	Richard Dix	Paramount	6800 feet	Mar. 13
Little Irish Girl, The	Dolores Costello	Warner Bros	6800 feet	April 10
Marriage	Special Cast	Fox		
Midnight Thieves	H. Rawlinson	A. G. Steen	5 reels	
Miss Brewster's Millions	Bebe Daniels	Paramount	6457 feet	Mar. 20
Monte Carlo	Special Cast	M-G-M	6512 feet	April 10
New Klondike, The	Thomas Meighan	Paramount	7445 feet	Mar. 27
Night Patrol, The	Richard Talmadge	F. B. O	6 reels	Mar. 20
Non-Stop Flight, The	Special Cast	F. B. O.	6 reels	April 17
Nutcracker, The	E. E. Horton	Assoc. Exhib.	5786 feet	April 17
Other Women's Husbands	Blue-Prevost	Warner Bros	6700 feet	April 3
Out of the Storm	Logan-Burns	Tiffany (S.R)	7000 feet	May 1
Red Dice	Rod La Rocque	Prod. Dist. Corp	6 reels	April 3
Roaring Forties, The	Special Cast	Jans (S.R.)		
Sap, The	Kenneth Harlan	Warner Bros	5500 feet	
Sea Horses	Special Cast	Paramount	6671 feet	Feb. 27
Secret Orders	Evelyn Brent	F. B. O	5506 feet	Mar. 27
Siberia	Special Cast	Fox	6950 feet	April 24
Six Shooting Romance	Jack Hoxie	Universal	4869 feet	Jan. 30
Social Celebrity, A	Adolphe Menjou	Paramount	6025 feet	May 8
Taxi Mystery, The	Roberts-Agnew	Gingsberg (S.R.)	5052 feet	
Test of Donald Norton	George Walsh	Chadwick		
Unknown Dangers	Frank Merrill	Hercules (S.R.)	4700 feet	
Untamed Lady, The	Gloria Swanson	Paramount	6132 feet	Mar. 27
Vanishing Hoofs	Wally Wales	Artclass Pictures	5000 feet	
Whispering Smith	H.B.Warner-L.Rich	Prod. Dist. Corp	6155 feet	April 10
Yellow Fingers	Olive Borden	Fox	5594 feet	April 10

APRIL

Feature	Star	Distributed by	Length	Reviewed
Among Those Present	Harold Lloyd (Reissue)	Assoc. Exhib.	2877 feet	
Bells, The	Lionel Barrymore	Chadwick		
Big Show, The	Lowell-Russell	Assoc. Exhib	5385 feet	May 15
Blind Goddess, The	Special Cast	Paramount	7249 feet	April 3
Border Sheriff, The	Jack Hoxie	Universal	4440 feet	Mar. 13
Brown of Harvard	Pickford-Brian-Haines	M-G-M	7941 feet	May 8
Crown of Lies, The	Pola Negri	Paramount	5020 feet	Mar. 27
Desert Gold	Special Cast	Paramount	6900 feet	Mar. 20
Dance High	Buffalo Bill, Jr	Artclass (S.R.)	5 reels	
Early to Wed	M. Moore-K. Perry	Fox	5912 feet	May 15
Earth Woman, The	Alden-Bonner	Assoc. Exhib		
Exquisite Sinner, The	Nagel-Adoree	M-G-M	5844 feet	May 1
Fighting Boob, The	Bob Custer	F. B. O	5000 feet	May 1
Fighting Buckaroo, The	Buck Jones	Fox	5096 feet	May 15
Fighting Shadows	Leo Maloney	Clarion Photoplays	4900 feet	
Fighting Thorobreds	Billy Sullivan	Rayart (S.R.)	5000 feet	
For Heaven's Sake	Harold Lloyd	Paramount	5356 feet	April 24
Hidden Way, The	Mary Carr	Assoc. Exhib	5919 feet	
Kiki	Norma Talmadge	First National	8299 feet	April 17
Lucky Lady, The	Special Cast	Paramount	5942 feet	
Mike	Sally O'Neill	M-G-M	6755	Jan. 23
Mlle. Modiste	Corrine Griffith	First National	6230 feet	May 15
Money Talks	Windsor-Moore	M-G-M	6 reels	May 22
Old Loves and New	L. Stone-B. Bedford	First National	7423 feet	April 24
Only Way, The	Special Cast	United Artists	6850 feet	May 1
Paris At Midnight	Special Cast	Prod. Dist. Corp.	6995 feet	May 8
Runaway, The	Special Cast	Paramount	6271 feet	May 8
Rustlers Ranch	Art Acord	Universal	5230 feet	April 24
Rustling for Cupid	George O'Brien	Fox	4835 feet	
Sandy	Madge Bellamy	Fox	7850 feet	April 24
Savage, The	Lyon-MacAvoy	First National		
Seventh Bandit, The	Harry Carey	Pathe	6 reels	Mar. 27
Silence	Warner-Reynolds	Prod. Dist. Corp	7518 feet	
Silken Shackles	Irene Rich	Warner Bros	6061 feet	May 10
Silver Fingers	George Larkin	Elvin Film	5000 feet	May 1
Sir Lumberjack	Lefty Flynn	F. B. O	5129 feet	April 8
Somebody's Mother	Mary Carr	Rayart (S.R.)	6000 feet	
Starlight's Revenge	Jack Perrin	Rayart (S.R.)	5000 feet	
That's My Baby	Douglas MacLean	Paramount	6805 feet	April 24
Tony Runs Wild	Tom Mix	Fox	5477 feet	
Tramp, Tramp, Tramp	Harry Langdon	First National	5831 feet	April 10
Twin Triggers	Buddy Roosevelt	Artclass (S.R.)	4800 feet	
Volga Boatman, The	Special Cast	Prod. Dist. Corp	10050 feet	May 1
Watch Your Wife	Virginia Valli	Universal	6980 feet	Feb. 27
Western Trails	Bill Patton	Chesterfield (S.R.)	5 reels	
Why Girls Go Back Home	Miller-Brook	Warner Bros.	6 reels	May 1
Wild To Go	Tom Tyler	F. B. O.	4570 feet	May 8

MAY

Feature	Star	Distributed by	Length	Reviewed
Black Paradise	M. Bellamy–E. Lowe	Fox		
Boob, The	George K. Arthur	M-G-M	5020 feet	
Broadway Gallant, The	Richard Talmadge	F. B. O.	5510 feet	June 5
Carnival Girl, The	Mack-Forrest	Assoc. Exhib.	5025 feet	
Chasing Trouble	Pete Morrison	Universal	5 reels	
Footloose Widow, The	Irene Rich	Warner Bros		
Galloping Cowboy, The	Bill Cody	Assoc. Exhib	5000 feet	
Glennister of the Mounted	Lefty Flynn	F. B. O		
Hands Across the Border	Fred Thompson	F. B. O	5267 feet	June 5
Hell Bent fer Heaven	Dorothy Devore	Warner Bros	6578 feet	May 15
Impostor, The	Evelyn Brent	F. B. O	5457 feet	May 15
Isle of Retribution, The	Lilian Rich	F. B. O	6388 feet	May 22
It's the Old Army Game	W. C. Fields	Paramount		
Jade Cup, The	Evelyn Brent	F. B. O		
Looking for Trouble	Jack Hoxie	Universal	4362 feet	
Love Thief, The	Norman Kerry	Universal		
Lovey Mary	B. Love-W. Haines	M-G-M		
Man Four Square, A	Buck Jones	Fox	4744 feet	May 22
Man From Oklahoma	Jack Perrin	Rayart (S.R.)	5000 feet	
Masquerade Bandit, The	Tom Tyler	F. B. O		
Morganson's Finish	Special Cast	Tiffany (S.R.)	7500 feet	
My Old Dutch	O'Malley-MacAvoy	Universal	7750 feet	May 8
Palm Beach Girl, The	Bebe Daniels	Paramount	6918 feet	
Paris	C. Ray-J. Crawford	M-G-M		
Perils of the Coast Guard	Special Cast	Rayart (S.R.)		
Phantom Bullet, The	Hoot Gibson	Universal		
Poor Girl's Romance	Short-Hale	F. B. O.		
Prince of Pilsen, The	Special Cast	Prod. Dist. Corp	6600 feet	April 24
Racing Romance	Reed Howes	Rayart (S.R.)	5000 feet	
Rawhide	Buffalo Bill, Jr.	Assoc. Exhib.	4460 feet	May 29
Rolling Home	Reginald Denny	Universal	6993 feet	May 29
Say It Again	Richard Dix	Paramount		
Secret Spring, The	Special Cast	Paramount	5710 feet	
Shadows of Chinatown	Kenneth MacDonald	Bud Barsky (S.R.)	5000 feet	
Shamrock Handicap, The	Special Cast	Fox		
Shipwrecked	S.Owen-J.Schildkraut	Prod. Dist. Corp	5865 feet	
Sign of the Claw	Peter the Great (dog)	Lumas Film	5925 feet	
Skinner's Dress Suit	Denny-La Plante	Universal		
Still Alarm, The	Special Cast	Universal	7406 feet	Jan. 16
The Set Up	Art Acord	Universal	4600 feet	Mar. 27
Three Weeks in Paris	Moore-Devore	Warner Bros	6050 feet.	May 8
Unfair Sex, The	Hope Hampton	Assoc. Exhib	5016 feet	
Unknown Soldier, The	Mack-De La Motte	Prod. Dist. Corp	7979 feet	
Valley of Bravery, The	Bob Custer	F. B. O		
Wet Paint	Raymond Griffith	Paramount	5109 feet	May 29
Whispering Canyon	J. Novak-R. Ellis	Ginsberg-Kann (S.R.)	5652 feet	May
Wilderness Woman, The	Pringle-Sherman-Conklin	First National	7533 feet	May 22
Windjammer, The	Billy Sullivan	Rayart (S.R.)	5000 feet	
Winning the Futurity	Landis-C. Horton	Chadwick	5400 feet	
Wise Guy, The	James Kirkwood	First National	7775 feet	June 5

JUNE

Feature	Star	Distributed by	Length	Reviewed
Born to the West	J. Holt-M. Morris	Paramount		
Better Man, The	Richard Talmadge	F. B. O		
Brown Derby, The	Johnny Hines	First National	7 reels	June 5
Call of the Klondike, The	Special Cast	Rayart (S.R.)		
Certain Young Man, A	Ramon Novarro	M-G-M		
Dangerous Dub, The	Buddy Roosevelt	Assoc. Exhib.	5000 feet	
Dead Line, The	Bob Custer	F. B. O		
Dice Woman, The	Priscilla Dean	Prod. Dist. Corp	5614 feet	
Ella Cinders	Colleen Moore	First National		
Escape, The	Pete Morrison	Universal	4283 feet	
Eve's Leaves	Leatrice Joy	Prod. Dist Corp	6750 feet	May 15
Flashing Heels	Bill Cody	Assoc. Exhib		
Frontier Trail, The	Harry Carey	Pathe	6 reels	
Gentle Cyclone, The	Buck Jones	Fox		
Good and Naughty	Pola Negri	Paramount		
Grass		Paramount		Mar. 7,'25
Hard Boiled	Tom Mix	Fox		
Hero of the Big Snows, A	Rin-tin-tin (dog)	Warner Bros		
Lodge in the Wilderness	A. Stewart-E. Breese	Tiffany (S.R.)	7000 feet	
Love Thief, The	Norman Kerry	Universal		
Millionaire Policeman, The	Herbert Rawilson	Gingsberg-Kann		
Miss Nobody	Anna Q. Nilsson	First National		
More Pay-Less Work	Mary Brian			
One Punch O'Day	Billy Sullivan	Rayart (S.R.)	5000 feet	
Passionate Quest, The	Marie Prevost	Warner Bros		
Rainmaker, The	Collier-Hale	Paramount	6055 feet	May 29
Ranson's Folly	Richard Barthelmess	First National	7322 feet	May 29
Road to Mandalay, The	Lon Chaney	M-G-M		
Scrappin' Kid, The	Art Acord	Universal	4664 feet	Dec. 5, '25
Self Starter, The	Reed Howes	Rayart (S.R.)	5000 feet	
Silver Treasure, The	Special Cast	Fox		
Social Highwayman, The	Harron-Miller	Warner Bros	6 reels	May 29
Sporting Lover, The	Conway Tearle	First National		
Sweet Daddies	Special Cast	First National	6562 feet	
Trip to Chinatown, A	Special Cast	Fox		
Twisted Triggers	Wally Wales	Assoc. Exhib	5000 feet	
Two-Gun Man, The	Fred Thomson	F. B. O		
Up In Mabel's Room	M. Prevost-H. Ford	Prod.Dist. Corp.		
Volcano	Bebe Daniels	Paramount		
Yellow Contraband	Leo Maloney	Clarion Photoplays	4900 feet	

JULY

Feature	Star	Distributed by	Length	Reviewed
Aloma of the South Seas	Gilda Gray	Paramount		
Bachelor Brides	Rod La Roque	Prod. Dist. Corp	6612 feet	
Dangerous Dude, The	Reed Howes	Rayart (S.R.)	5000 feet	
Lawless Valley	Bill Cody	Assoc. Exhib	5000 feet	
Manhood	Special Cast	Fox		
Savage, The	B. Lyon-M. McAvoy	First National		
Sea Wolf, The	Ralph Ince	Prod. Dist. Corp	7500 feet	Dec. 19
Sinister Detail, The	KennethMacDonald	Bud Barsky (S.R.)	5000 feet	

AUGUST

Feature	Star	Distributed by	Length	Reviewed
Bigger Than Barnum's	G. O'Hara-V. Dana	F. B. O.		
Delicatessen	Colleen Moore	First National		
Golden Web, The	H. Gordon-L. Rich	Lumas (S.R.)		
Into Her Kingdom	Corrine Griffith	First National		
Last Frontier, The	Boyd-De La Motte	Prod. Dist. Corp		
Mile a Minute Man	Wm. Fairbanks	Lumas (S. R.)		
Pals First	Hughes-Del Rio	First National		

Comedy Releases

Title	Star	Distributed by	Length	Reviewed
A-1 Society		Fox	2 reels	
Alpine Flapper, The	"Aesop Fables"	Pathe	1 reel	June 5
All's Well That Ends Well	A. Vaughan-L. Kent	F. B. O		
Al's Troubles	Al Alt	Universal	2 reels	Mar. 13
Are Crooks Dishonest? (Re-issue)	Harold Lloyd	Pathe		
At Home	"Our Gang"	Pathe	2 reels	
Babes in the Jungle	"O. Henry	Fox		
Baby Clothes	"Our Gang"	Pathe	2 reels	April 24
Ball and Chain	Arthur Lake	Universal		
Bear Cats	"Big Boy"	Educational	2 reels	
Beauty Parlor, A	"Fat Men"	F. B. O	2 reels	
Bedtime Story, A	Arthur Lake	Universal	1 reel	
Big Charade, The	A. Vaughn-L. Kent	F. B. O	2 reels	June 5
Big-Hearted Fish, A	Aesop Fables	Pathe	1 reel	April 10
Big Idea, The	Snub Pollard	Pathe (Reissue)	1 reel	
Big Retreat, The	"Aesop Fables"	Pathe	1 reel	June 5
Bill Grim's Progress (Series)	M. Morris-J. Luden	F. B. O		
Black and Blue Eyes		F. B. O		
Broken China	Bobby Vernon	Educational	2 reels	May 8
Bumper Crop, The	"Aesop Fables"	Pathe	1 reel	May 29
Buster Be Good	Trimble-Turner	Universal	2 reels	
Buster's Heart Beat	Trimble and Dog	Universal	2 reels	
Buster's Hunting Party	Trimble and Dog	Universal	2 reels	
Buster's Mix-Up	Trimble-Turner	Universal	2 reels	April 24
Buster's Sky Rocket	Trimble and Dog	Universal	2 reels	April 24
Camel's Hump		F. B. O	1 reel	
Carry of the Chorus (Series)		Red Seal	2 reels	
Cat's Whiskers, The		F. B. O		
Caught in the Act	Laymon-Dorety	Tennek Film	2 reels	
Chase Yourself	Jimmie Adams	Educational	2 reels	
Circus Day	Billy Bevan	Pathe	2 reels	Mar. 13
College Yell, The	Neely Edwards	Universal	1 reel	
Collegians, The (Series)	George Lewis	Universal	2 reels	
Complete Life, The	"O. Henry"	Fox		
Comrades-in-Work	Mabel Normand	Pathe		
Count Your Change (Re-issue)	Harold Lloyd	Pathe		
Couple of Skates, A	Neely Edwards	Universal	1 reel	
Creeps	Archer-Dunham	Educational	2 reels	
Crowned Prince, The	Neely Edwards	Universal	1 reel	May 22
Dancing Daddy	Jack Duffy	Educational	2 reels	April 10
Dinky Doodle's Bedtime Story	"Cartoon"	F. B. O	1 reel	June 5
Dinky Doodle in Egypt	"Cartoon"	F. B. O	1 reel	May 22
Dinky Doodle in the Wild West—	"Cartoon"	F. B. O		
Dizzy Daddies	Jimmie Finlayson	Pathe	2 reels	Mar. 20
Don Key-Son of a Burro	Holmes-Davidson	Pathe	2 reels	May 29
Do Your Duty	Snub Pollard	Pathe	1 reel	
Dog Shy	Charles Chase	Pathe	2 reels	
Dumb Friend, A	Arthur Lake	Universal	1 reel	Feb. 13
Dumb Luck	"The Gumps"	Universal	2 reels	
Egged On		F. B. O.	2 reels	
Eight Cylinder Bull		Fox	2 reels	
Family Picnic, The	"Helen and Warren"	Fox	2 reels	
Farm Hands	"Aesop Fables"	Pathe	1 reel	May 22
Felix the Cat Braves the Briny	"Cartoon"	Educational	1 reel	June 5
Felix the Cat in a Tale of Two Kittens	"Cartoon"	Educational	1 reel	
Felix the Cat in School Days	"Cartoon"	Educational	1 reel	
Felix the Cat Laughs It Off	"Cartoon"	Educational	1 reel	Mar. 27
Felix the Cat Misses His Cue	"Cartoon"	Educational	1 reel	May 15
Felix the Cat Rings the Ringer	"Cartoon"	Educational	1 reel	
Felix the Cat Scoots Thru Scotland	"Cartoon"	Educational	1 reel	
Felix the Cat Uses His Head	"Cartoon"	Educational	1 reel	May 8
Felix the Cat Weathers the Weather	"Cartoon"	Educational	1 reel	
Fight Night	Billy Bevan	Pathe	2 reels	May 15
Fire Fighter, The	"Aesop Fables"	Pathe	1 reel	
Flivver Vacation, A	Eddie Gordon	Universal	2 reels	April 3
Flying Wheels	Wanda Wiley	Universal	2 reels	Mar. 6
Fly Time	"Aesop Fables"	Pathe	2 reels	
Fool's Luck	Lupino Lane	Educational	2 reels	April 3
Fraternity Mixup, A	Alice Ardell	F. B. O	2 reels	
Fresh Faces	Walter Hiers	Educational	2 reels	
From the Cabby's Seat	"O. Henry"	Fox	2 reels	
Ghost of Folly	Alice Day	Pathe	2 reels	May 15
Gimme Strength	Jimmie Adams	Educational	2 reels	
Going Crazy	Lige Conley	Educational	2 reels	May 29
Golf Bug, The	Paul Parrott	Pathe (Reissue)	1 reel	
Haunted Heiress, A	Edna Marian	Universal	2 reels	May 22
Hearts for Rent	Arthur Lake	Universal	1 reel	
Heavy Parade, The	"Fat Men"	F. B. O.		
He Forget to Remember	Clyde Cook	Pathe	2 reels	
Help Wanted	Charles Puffy	Universal	1 reel	May 1
Hard to Hold	Laymon-Dorety	Tennek Film	2 reels	
Haunted Heiress, A	Edna Marian	Universal	2 reels	
Hayfoot. Strawfoot	Bevan-Clyde	Pathe	2 reels	April 24
Hearts and Showers	"Aesop Fables"	Pathe	1 reel	
Hired and Fired	Paul Parrott	Pathe	1 reel	
His Private Life	Lupino Lane	Educational	2 reels	
His Taking Ways	Al St. John	Bischoff (S.R.)	2 reels	
Hitching Up	Walter Hiers	Educational	2 reels	
Hold 'er Sheriff	Cliff Bowes	Educational	1 reel	
Home Cured	Johnny Arthur	Educational	2 reels	Mar. 27
Honeymoon Feet	"Fat Men"	F. B. O	2 reels	
Honeymooning With Ma	Charles King	Universal	2 reels	June 5
Hooked at the Altar	Ralph Graves	Pathe	2 reels	
Hug Bug, The	Glenn Tryon	Pathe	2 reels	Mar. 13
Hurricane, The	Alice Ardell	F. B. O	2 reels	
It's a Pipe		Fox		
It's the Gate	"Cartoon"	Red Seal	1 reel	May 1
Kicked Out (Re-issue)	Harold Lloyd	Pathe		
Ko-Ko at the Circus	"Cartoon"	Red Seal	1 reel	Mar. 27
Lafayette Where Are We?	Shields-Arthur	Fox		
Lickpenny Lover, A	"O. Henry"	Fox	2 reels	
Light Houskeeping	Lige Conley	Educational	2 reels	Mar. 20
Lightning Slider, The	A. Vaughn-L. Kent	F. B. O	2 reels	May 22
Little Parade, The	"Aesop Fables"	Pathe	1 reel	
Liquid Dynamite	"Aesop Fables"	Pathe	1 reel	May 22
Love's Hurdle	Charles King	Universal	2 reels	May 15
Love Sundae, A	Alice Day	Pathe	2 reels	
Long Fliv the King	Charles Chase	Pathe	2 reels	
Madame Mystery	Bara-Finlayson	Pathe	2 reels	
Mad Racer, The	"Van Bibber"	Fox	2 reels	May 8
Matrimony Blues	Lige Conley	Fox	2 reels	
Meet My Dog	Bowes-Vance	Educational	1 reel	
Meet My Girl	Ralph Graves	Pathe	2 reels	Mar. 13
Merry Blacksmith, The	"Aesop Fables"	Pathe	1 reel	
Min's Away	"The Gumps"	Universal	2 reels	
Monkey Business	"Our Gang"	Pathe	2 reels	Mar. 27
Mortgaged Again	Arthur Lake	Universal	1 reel	
Movie Madness	Edna Marian	Universal	2 reels	June 5
Moving Day	"Helen and Warren"	Fox	2 reels	Mar. 6
Mr. Cinderella	Johnny Arthur	Educational	2 reels	May 29
Mum's the Word	Charles Chase	Pathe	2 reels	May 15
Muscle Bound Music	Kingston-Morris	Pathe	2 reels	June 5
Nervous Moments	Ralph Graves	Pathe	2 reels	
Never Too Old		Pathe		
Newlyweds and Their Baby, The	(Series)	Universal		
Nobody's Business	Lloyd Hamilton	Educational	2 reels	April 24
Nothing Matters	Ham Hamilton	Educational	2 reels	
Number One Society, A	"East Side, West Side"	Fox		
Old War Horse, The		Pathe	1 reel	April 10
On Thin Ice	"Mutt & Jeff"	Short Film Syn	1 reel	Mar. 6
Optimist, The	Charles Puffy	Universal	1 reel	May 22
Ostrich Plumes, The	"Cartoon"	F. B. O	1 reel	May 22
Over There	Al Joy		2 reels	
Painless Pain	Wanda Wiley	Universal	2 reels	May 8
Papa's Pest	Burns-Steadman	Educational	2 reels	
Pawnshop Politics		Fox	2 reels	
Pelican's Bill	"Cartoon"	F. B. O	1 reel	June 5
Phoney Express, The	Charles Puffy	Universal	1 reel	Mar. 13
Playing the Swell	Wanda Wiley	Universal	2 reels	May 22
Polar Baron, The	Cameron Shields	Fox	2 reels	May 1
Puppy Lovetime	Alice Day	Pathe	2 reels	June 5
Quick Service	Cliff Bowes	Educational	1 reel	Mar. 20
Radio Mad	Lymon-Dorety	Tennek Film	2 reels	
Raggedy Rose	Mabel Normand	Pathe		
Rah, Rah, Heidelberg	"Van Bibber"	Fox	2 reels	
Rain and Shines	Al St. John	Bischoff	2 reels	
Reporter, The	"Van Bibbers"	Fox	2 reels	
Ring Up the Curtain (Re-issue)	Harold Lloyd	Pathe		
Rough and Ready Romeo	"Aesop Fables"	Pathe	1 reel	May 1
Say It With Babies	Glenn Tryon	Pathe	2 reels	May 29
Say It With Love	Edna Marian	Universal	2 reels	
Scared Stiff	Holmes-Cook	Pathe	2 reels	May 1
Scratching Through	Cliff Bowes	Educational	1 reel	May 24
Separated Sweethearts	Arthur Lake	Universal	1 reel	May 15
She's a Prince		F. B. O		
She's My Cousin	Charles King	Universal	2 reels	May 15
Shootin' Fool, The	"Aesop Fables"	Pathe	1 reel	May 15
Shore Shy	Dooley-Joyce	Educational	2 reels	
Skating Instructors	"Mutt and Jeff"	Short Film Syn	1 reel	
Sky Bound	Al St. John	Educational	2 reels	
Smouldering Tires	A. Vaughn-L. Kent	F. B. O	2 reels	May 15
Social Triangle, A	"O. Henry"	Fox	2 reels	May 22
Sock Me To Sleep	A. Vaughn-L. Kent	F. B. O.		
Somebody's Wrong	Bowes-Newman	Educational	1 reel	
So This Is Paris	Neely Edwards	Universal	1 reel	
Spanish Love	"Aesop Fables"	Pathe	1 reel	Mar. 13
Spanking Breezes	Alice Day	Pathe	2 reels	Mar. 20
Step Lively (Re-issue)	Harold Lloyd	Pathe		
Swat the Crook (Re-issue)	Harold Lloyd	Pathe		
Swell Affair, A	Arthur Lake	Universal	1 reel	
Swimming Instructor, The	"Van Bibber"	Fox		
Take the Air	Paul Parrott	Pathe (Reissue)	1 reel	
Taking the Heir	Charles Puffy	Universal	1 reel	April 3
That's My Baby	Charles Puffy	Universal		
Three of a Kind		F. B. O		
Till We Eat Again	Bobby Vernon	Educational	2 reels	
Tin Ghost, The	Lige Conley	Educational	2 reels	May 8
Tonight's the Night	Bowes-Bradley	Educational	1 reel	May 1
Too Many Babies	Darling-King	Universal	2 reels	May 8
Too Many Relations	"Helen and Warren"	Fox	2 reels	May 15
Tune Up	Charles Puffy	Universal	1 reel	Mar. 6
Twin Sisters	Wanda Wiley	Universal	2 reels	
Two Lips in Holland		Fox	2 reels	
Ukelele Sheiks	Glenn Tryon	Pathe	2 reels	April 10
Uncle Tom's Uncle	"Our Gang"	Pathe	2 reels	May 29
Uncovered Wagon, The		Pathe	1 reel	May 15
Up and Wooing	A. Vaughn-L. Kent			
Up in the Air	"Aesop Fables"	Pathe	1 reel	
Vamping Babies		F. B. O		
Wandering Willies		Pathe	2 reels	April 3
What A Life	Frank Davis	Educational	1 reel	
What Happened to Jane (Series)		Universal		
What'll You Have?	Charles King	Universal	2 reels	May 22
When Hell Froze Over	"Mutt and Jeff"	Short Film Syn	1 reel	Feb. 20
Where's My Baby	Neely Edwards	Universal	1 reel	May 1
Whiskering Chorus	A. Vaughn-L. Kent	F. B. O		
Whoa Emma	Jimmie Adams	Educational	2 reels	April 3
Who's Boss?	Davis-Bowes	Educational	1 reel	June 5
Who's My Wife?	Lige Conley	Educational	2 reels	
Wife Tamers	Cook-L. Barrymore	Pathe	2 reels	April 3
Wireless Lizzie	Walter Hiers	Educational	2 reels	Mar. 13
Wisecrackers (Series)	Short-Withers	F. B. O		
Wise Quacker, The	Eddie Gordon	Tennek Film	2 reels	
Wise Or Otherwise	Charles Puffy	Universal	1 reel	June 5
Yankee Doodle Duke, A	Ralph Graves	Pathe	2 reels	
Yearning for Love	Wanda Wiley	Universal	2 reels	April 3
Yes, Yes, Babette	Bobby Vernon	Educational	2 reels	

Short Subjects

Title	Distributed by	Length	Reviewed
Alexander's Ragtime Band	Artclass		
American Today (Variety)	Fox	1 reel	
Animated Hair Cartoons (Series)	Red Seal	1 reel	
Angelus, The	Cranfield & Clarke	2 reels	April 24
Aphrodite (Novelty)	Service Film	1 reel	
At the Water Hole	Cranfield & Clarke	1 reel	
Bar-C Mystery (Serial)	Pathe	10 episodes	
Beasts of the Veldt	Chesterfield	2 reels	
Beautiful Britain	Cranfield & Clarke	1 reel	
Bed Time Stories	Sierra Pictures	2 reels	
Beechnuts	Cranfield & Clarke	2 reels	
Belgium Today (Variety)	Fox	1 reel	
Bits of Jap Life	Cranfield & Clarke	1 reel	
Blue Bay, The	Educational		
Broadway of Jungle Land	Cranfield & Clarke	1 reel	
Burkhardt's Plastic Films, No. 1	Tiffany	2 reels	May 15
Burkhardt's Plastic Films, No. 2	Tiffany	2 reels	May 15
Canary Islands (Variety)	Fox	1 reel	May 15
Casey of the Coast Guard (Serial)	Pathe	10 episodes	Feb. 20
Charleston Films	Cranfield & Clarke	4 half reels	May 1
Congress of Celebrities (Hodge Podge)	Educational	1 reel	May 1
Curosities—The Movie Side Show (Series)	Educational		
Dancing Around the World (Variety)	Fox	1 reel	
Day Dreams	Cranfield & Clarke	2 reels	
Death Ray, The (Novelty)	Cranfield & Clarke	1 reel	
Desperate Dan (Mustang)	Universal	2 reels	May 1
Dixie Doodle (Sportlight)	Pathe	1 reel	Mar. 27
Doctor, The (Famous Paintings)	Cranfield & Clarke	2 reels	
Drops From Heaven (Variety)	Fox	1 reel	
Egypt	F. B. O.		
Emergency Man, The . . Edmund Cobb	Universal	2 reels	May 15
Every Picture Tells a Story	Cranfield & Clarke	1 reel	
Fade Away Foster (Mustang)	Universal	2 reels	May 1
Film Facts (Series)	Red Seal	1 reel	
Fire Barrier (Mustang)	Universal	2 reels	
Flashes of the Past	Pathe	2 reels	
Four Square Steve (Mustang)	Universal	2 reels	June 5
Frame Up, The (Mustang)	Universal	2 reels	May 22
From A to Z Thru Filmdom (Hodge Podge)	Educational	1 reel	
Fugutive Futerise (Novelty)	Cranfield & Clarke	1 reel	
Gems of the Screen (Series)	Red Seal	1 reel	
Giggles (Novelty Series)	Tennek Film	1 reel	
Glory or Dollars (Sportlight)	Pathe	1 reel	
God's Country	Cranfield & Clarke	2 reels	
Green Archer, The (Serial)	Pathe		
Grinning Fists (Mustang)	Universal	2 reels	
Gunless Bad Man, The (Mustang)	Universal	2 reels	
Happy Hunting Grounds (Sportlight)	Pathe	1 reel	
Has Anybody Here Seen Kelly	Red Seal	1 reel	Mar. 6
Heavens Above (Novelty)	Service Film	1 reel	
Her First Night in a Beauty Parlor	Cranfield & Clarke	2 reels	
Hero Land (Color Novelty)	Service Film	1 reel	
Heroes of the Sea	Cranfield & Clarke	1 reel	
His Pal . . . Fearless (Dog)	Chesterfield	2 reels	
Homeless Husbands' Land (Novelty)	Short Film	1 reel	
Honeymoon Cruises	Tennek Film	1 reel	
Ice Cold Cocos	Pathe	2 reels	
If a Picture Tells a Story	Cranfield & Clarke	1 reel	
India Tea	Pathe	1 reel	May 22
In Sunny Spain (Variety)	Fox	1 reel	
Inside Dope, The (Sportlight)	Pathe	1 reel	May 1
International Detective Stories	Tennek Film	2 reels	
Keeping 'Em Guessing (Series)	Red Seal	1 reel	
King of the Beasts (Cartoon)	F. B. O.		
Ko Ko Song Car-Tunes (Series)	Red Seal	1 reel	
Jungle Heroine, A	Chesterfield	2 reels	
Jungle Tragedy, A	Chesterfield	2 reels	
Land Boom, The ("Aesop Fables")	Pathe	1 reel	
Land of Rivers (Scenic)	Service Film	1 reel	
Last Man, The	Chesterfield	2 reels	
Leaps and Bounds (Sportlight)	Pathe	1 reel	Mar. 13
Lest We Forget	Educational	1 reel	May 1
Let's Go Fishing	Cranfield & Clarke	1 reel	
Let's Paint	Cranfield & Clarke	1 reel	
Lightning Hutch (Serial)	Arrow Film		
Light on Lookout Mountain, The	Cranfield & Clarke	2 reels	
Lion Charge, The	Cranfield & Clarke	1 reel	May 22
Lion's Mate, The	Chesterfield	2 reels	
Lizzie's Last Lap (Novelty)	Cranfield & Clarke	1 reel	
Love Fighter . . Fearless (Dog)	Chesterfield	2 reels	
Lumber Jacks, The (Variety)	Fox	1 reel	
Marvels of Motion (Series)	Red Seal	1 reel	
Menace of the Alps, The	Universal	1 reel	Mar. 27
Mother O'Mine	Cranfield & Clarke	1 reel	
Mother, The (Famous Paintings)	Cranfield & Clarke	2 reels	May 22
Mountain Molly O (Mustang)	Universal	2 reels	
Mountain of the Law, The (Variety)	Fox	1 reel	
Movie Struck	Cranfield & Clarke	2 reels	
My Old Kentucky Home (Song Car-tune)	Red Seal	1 reel	April 10
Neptune's Domain (Hodge Podge)	Educational	1 reel	June 5
Nervous Moments (Sportlight)	Pathe	1 reel	May 1
Off Shore Trails (Variety)	Fox	1 reel	
One Wild Time (Mustang)	Universal	2 reels	
Outlaw Love (Mustang)	Universal	2 reels	
Out of the Inkwell (Series)	Red Seal	1 reel	
Pathe Review, No. 19	Pathe	1 reel	May 15
Pathe Review, No. 20	Pathe	1 reel	May 22
Pathe Review, No. 21	Pathe	1 reel	May 22
Pathe Review, No. 22	Pathe	1 reel	May 29
Pathe Review, No. 23	Pathe	1 reel	June 5
Peeking at the Planets (Hodge Podge)	Educational	1 reel	
Planting Season, The (Sportlight)	Pathe	1 reel	June 5
Poland—A Nation Reborn (Variety)	Fox	1 reel	
Popular Song Parodies (Series)	Artclass		
Putting on Dog (Variety)	Fox	1 reel	
Quick on the Draw (Mustang)	Universal	2 reels	
Radio Detective, The (Serial)	Universal	10 episodes	
Reelviews (Series)	Red Seal	1 reel	
Rescue, The (Mustang)	Universal	2 reels	
Rhinoceros Hunt, The	Cranfield & Clarke	1 reel	
Ridin' For Love (Mustang)	Universal	2 reels	
Revolutions per Minute (Sportlight)	Pathe	1 reel	June 5
Rustler's Secret, The (Mustang)	Universal	2 reels	
Scotty of the Scouts (Serial)	Rayart (S. R.)		
Searchlight (Series)	Red Seal	1 reel	
Sin	Cranfield & Clarke	2 reels	
Sketch Book	Pathe		
Sky Skidder, The (Serial)	Bischoff	10 episodes	
Snowed In	Pathe		
Songs of Central Europe (Melody Lines)	Pathe	1 reel	
Songs of England (Melody Series)	Pathe	1 reel	Feb. 6
Songs of Scotland (Melody Series)	Pathe	1 reel	Feb. 6
Songs of the Northern States	Pathe	1 reel	
Songs of Yesterday	Cranfield & Clarke	1 reel	
Soul of the Cypress	Red Seal	1 reel	Feb. 27
String of Diamonds . . . Fearless (Dog)	Chesterfield	2 reels	
St. Pauls	Cranfield & Clarke	1 reel	
Swat the Crook (Harold Lloyd)	Pathe (Reissue)	1 reel	
Sweden Today (Variety)	Fox	1 reel	May 15
Tin Bronc, The (Mustang)	Universal	2 reels	June 5
Trapped (Mustang)	Universal	2 reels	
Trails of the Gods	Cranfield & Clarke	1 reel	
Trail of the North Wind	Cranfield & Clarke	2 reels	
Tramp, Tramp the Boys Are Marching	Red Seal	1 reel	May 1
Tulip Land	Cranfield & Clarke	1 reel	
Valiant Skipper, The	Cranfield & Clarke	2 reels	
Vanishing Millions (Serial)	Sierra Pictures		
Vision, The	Educational	2 reels	May 22
Whirlwinds (Series)	F. B. O.		
Wild America (Variety)	Fox	1 reel	May 22
Wire Tigers, The	Chesterfield	2 reels	
Where the Silver River Gleams	Cranfield & Clarke	1 reel	
White Waters	Cranfield & Clarke	2 reels	
Winking Idol, The (Serial)	Universal	10 episodes	Mar. 20
Wolf, The Fearless (Dog)	Chesterfield	2 reels	
Wolf's Brush	Cranfield & Clarke	2 reels	
Wonder Book Series	Short Film	1 reel	
Wonderful Water	Service Film Corp	1 reel	May 1
Wooden Shoes	Cranfield & Clarke	1 reel	Dec. 12

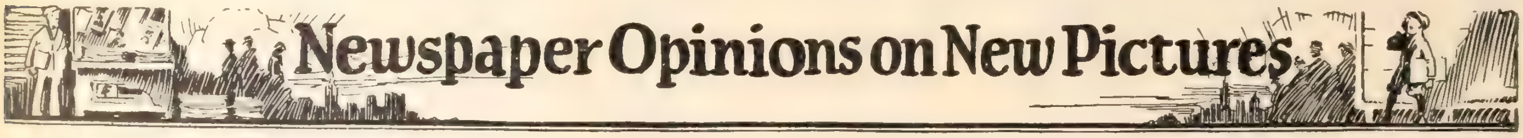
Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
30 Below Zero	Buck Jones	Fox		
Accused	Special Cast	Inde. Film	5000 feet	Jan. 16
Ace High	Hoot Gibson	Universal		
Ace of Cads	Adolphe Menjou	Paramount		
Across the Pacific	Monte Blue	Warner Bros		
Advice to the Lovelorn		Universal		
Against the Wall	Wally Wales	Assoc. Exhib		
Almost a Lady	Marie Prevost	Prod. Dist. Corp.		
Altars of Desire	M. Murray-C. Tearle	M-G-M		
Amateur Gentleman, The	Dick Barthelmess	First National		
An American Tragedy		Paramount		
Annie Laurie	Lilian Gish	M-G-M		
Aristocrat, The		Famous Attractions		
Arizona Nights	Fred Thomson	F. B. O		
Arizona Whirlwind, The	Bill Cody	Assoc. Exhib		
Ashes	C. Griffith-T. Moore	First National		
Atlantis		First National		
Atta Boy	Monty Banks	Pathe	6 reels	
Auctioneer, The	George Sidney	Fox		
Avenger, The	Bob Custer	F. B. O		
Back Slapper, The	John Gilbert	M-G-M		
Bad Habits	Special Cast	Astor Dist. (S.R.)		
Bandit Buster, The	Wally Wales	Assoc. Exhib		
Bandits of the Air	Al Wilson	Assoc. Exhib		
Bankrupt		Ginsberg-Kann		
Bardelys the Magnificent	John Gilbert	M-G-M		
Bargain Bride, The	Mary Philbin	Universal		
Barriers of Fire	Monte Blue	Warner Bros		
Battling Butler	Buster Keaton	M-G-M		
Beau Geste	Special Cast	Paramount		
Beauty	Special Cast	M-G-M		
Beauty and the Beast	Coleman-Banky	United Artists		
Bed and Board	Doris Kenyon	First National		
Behind the Lines	Sandow (Dog)	Assoc. Exhib		
Behind the Screen	Special Cast	M-G-M		
Beloved Enemy, The	Boyd-Goudal	Prod. Dist. Corp		
Beloved Fraud, The		American Cinema		
Ben Burbridge's African Gorilla Hunt			8 reels	
Ben Hur	Special Cast	M-G-M	12000 feet	Jan. 16
Better 'Ole, The	Syd Chaplin	Warner Bros		
Beware of Widows	Laura La Plante	Universal		
Beyond the Trail	Bill Patton	Chesterfield-(S.R.)	5 reels	
Bigger They Are, The	George O'Hara	F. B. O		
Big Gun, The	George Lewis	Universal		
Big Night, The	Laura La Plante	Universal		
Big Parade, The	John Gilbert	M-G-M	12550 feet	Nov. 28
Bitter Apples	Monte Blue	Warner Bros.		
Black Pirate, The	Douglas Fairbanks	United Artists	8200 feet	Mar. 20
Black Diamond Express, The	Monte Blue	Warner Bros		
Black Ivory		Warner Bros		
Blarney	R. Adoree-R. Graves	M-G-M		
Blazing Courage	Buffalo Bill, Jr	Assoc. Exhib		
Block Signal, The		Lumas (S.R.)		
Blonde Saint, The		First National		
Border Thunderbolt, The	Bill Cody	Assoc. Exhib		
Born to Battle	Tom Tyler	F. B. O	5100 feet	Feb. 13
Boy Friend, The	J. Harron-M. Day	M-G-M		
Branded	Bob Custer	F. B. O.		
Breed of the Sea		F. B. O		
Brides Will Be Brides		Universal		
Broadway Drifter, A		Assoc. Exhib		
Broken Hearts	M. Schwartz-L. Lee	Jaffe Art Film (S.R.)	7500 feet	Mar. 20
Broken Hearts of Hollywood	Special Cast	Warner Bros		
Brute, The	Monte Blue	Warner Bros.		
Buckaroo Kid, The	Hoot Gibson	Universal		
Bull Dog Luck	Wally Wales	Assoc. Exhib		
Burning Bridges	Harry Carey	Pathe		
Butterflies in the Rain	Laura La Plante	Universal		
Callahans and the Murphys, The		M-G-M		
Call in the Night, A		Truart (S.R.)	5000 feet	
Call of the Wilderness	Sandow (Dog)	Assoc. Exhib		
Cancelled Debt, The	Special Cast	Ginsberg-Kann		
Captain Salvation		M-G-M		
Catch As Catch Can	Wm. Fairbanks	Lumas (S.R.)		
Cat's Pajamas, The	Bronson-Cortez	Paramount		
Charity Ball, The		M-G-M		

Feature	Star	Distributed by	Length	Reviewed
Charleston Kid, The	Mackaill-Mulhall	First National		
Cheating Danger	Dick Talmadge	Universal		
Cheerful Fraud, The		Universal		
Cheyene Days	Hoot Gibson	Universal		
Chic Chick, The	Alberta Vaughan	F. B. O		
Christine of the Bip Tops	Special Cast	Ginsberg-Kann		
Cigarette Maker's Romance, The	Special Cast	M-G-M		
Circus, The	Charles Chaplin	United Artists		
City, The	Lowe-Livingston	Fox		
City of Shadows, The		F. B. O		
Cleaner Flame, The	Louise Carter	Arrow		
Climbers, The	Irene Rich	Warner Bros.		
Clinging Vine, The	Leatrice Joy	P. D. C		
Closed Gates	Special Cast	Ginsberg-Kann		
Code of the Northwest	Sandow (dog)	Assoc. Exhib.		
College Flirt, The	Bebe Daniels	Paramount		
College Widows	Dolores Costello	Warner Bros		
Collegiate	Alberta Vaughn	F. B. O		
Come On Charley	Devore-Horton	Assoc. Exhib		
Coney Island	Special Cast	M-G-M		
Confession	Pola Negri	Paramount		
Corporal Kate	Vera Reynolds	Prod. Dist. Corp		
Cossacks, The	John Gilbert	M-G-M		
Country Beyond, The		Fox		
Country Doctor, The	Faye-R- Schildkraut	Prod. Dist. Corp		
Cowboy Grit	Buffalo Bill, Jr	Assoc. Exhib		
Cow Punching for Cupid	Tom Tyler	F. B. O		
Cradle Snatchers		Fox		
Crashing Hoofs	Bob Custer	F. B. O.		
Crashing Timbers	Harlan-Dana	Universal		
Crazy Fool, The		M-G-M		
Crooks Tours	George O'Hara	F. B. O		
Cruise of Jasper B, The	Rod La Roque	Prod. Dist. Corp		
Cruel Truth, The		Ginsberg-Kann		
Crystal Cup, The	Dorothy Mackaill	First National		
Cyclone of the Range	Tom Tyler	F. B. O		
Cyclone Sam	Buffalo Bill, Jr	Assoc. Exhib		
Cyrano de Bergerac	Special Cast	Atlas Dist. (S.R.)	9500 feet	July 18
Dame Chance	Special Cast	American Cinema		
Dancing Days		Famous Attractions		
Danger Line, The	Special Cast	Astor Dist. (S.R.)		
Dangerous Friends	Special Cast	Ginsberg-Kann		
Daring Venus, The		First National		
Dark Horse, The	Harry Carey	Prod. Dist. Corp		
Dark Rosaleen	Buck Jones	Fox		
Darling of the Gods, The		United Artists		
Dead Command, The	Special Cast	M-G-M		
Dead Man's Gold	Tom Mix	Fox		
Dearie	L. Fazenda-W. Louis	Warner Bros.		
Defend Yourself	Dorothy Drew	Dependable Films	5000 feet	Jan. 9
Desert Legion, The	Fred Thomson	F. B. O		
Desert Valley	Buck Jones	Fox		
Desert Whirlwind, The	Bob Custer	F. B. O		
Desperate Woman, The		First National		
Detour		Prod. Dist. Corp		
Devil's Horse, The	Rex (Horse)	Pathe	6 reels	April 24
Devil's Dice	Special Cast	Ginsberg-Kann		
Devil's Master, The	G.O'Brien-J. Gaynor	Fox		
Devil Partner, The		Truart (S.R.)	5000 feet	
Dixie		Universal		
Diplomacy	B. Sweet-N. Hamilton	Paramount		
Do Clothes Make the Woman?	Mrs. Valentino	F. B. O		
Don Juan	John Barrymore	Warner Bros		
Don't Lie to Your Wife	Haver-McDonald	Arrow		
Don Juan's Three Nights	Stone-Mason	First National		
Don't Tell the Wife	Irene Rich	Warner Bros.		
Door Mat, The		Warner Bros		
Double Daring	Wally Wales	Artclass (S.R.)	5 reels	
Double Handed Bandit, The	Bob Custer	F. B. O		
Down Grade, The	Wm. Fairbanks	Lumas (S.R.)		
Down the Stretch	Pat O'Malley	Universal		
Drivin' Mad		American Cinema		
Duchess of Buffalo, Tne	Constance Talmadge	First National		
Duke of Black Butte, The	Fred Humes	Universal		
Duke of Ladies, The	Ben Lyon	First National		
Easy Going	Buddy Roosevelt	Artclass (S.R.)	5 reels	
Eden's Fruit		Famous Attractions		
Enchanted Island		Tiffany		
Eyes of the Totem	Special Cast	Assoc. Exhib		
Exclusive Rights		Famous Attractions		
Family Upstairs, The	Virginia Valli	Fox		
Fangs of Alaska, The	Sandow (Dog)	Assoc. Exhib		
Fascinating Youth	Junior Stars	Paramount		
Fast Life in New York	Special Cast	M-G-M		
Faust	Emil Jannings	M-G-M		
Fifth Horseman, The		Lee-Bradford (S.R.)		
Fighting Cub, The		Truart (S. R.)	5800 feet	
Fighting Fate	Billy Sullivan	Rayart (S.R.)	4991 feet	Feb. 6
Fighting Foundling, The	Jack Hoxie	Universal		
Fighting Love	Jetta Goudal	Prod. Dist. Corp		
Fighting Peacemaker, The	Jack Hoxie	Universal	4500 feet	April 10
Fighting Ranger, The	Bob Custer	F. B. O		
Fig Leaves	G. O'Brien-O. Borden	Fox		
Final Extra, The		Lumas (S.R.)		
Fine Manners	Gloria Swanson	Paramount		
Finnegan's Ball		Assoc. Exhib		
Fire Brigade, The	M. MacAvoy-C. Ray	M-G-M		
Flames of the Argentine	Evelyn Brent	F. B. O		
Flame of the Border, The		First National		
Flame of the Yukon, The	S. Owen-A. Gray	Prod. Dist. Corp		
Flames	E. O'Brien-V. Valli	Assoc. Exhib		
Flaming Forest, The	Renee Adoree	M-G-M		
Flaming Frontier, The	Special Cast	Universal	8829 feet	April 17
Flaming Fury	Buddy Roosevelt	Assoc. Exhib		
Flaming Timber		Tiffany		
Flash in the Night, A		American Cinema		
Flash Kid, The	Dick Talmadge	Universal		
Flesh and the Devil, The	J. Gilbert-G. Garbo	M-G-M		
Flying Fool, The	Al Wilson	Assoc. Exhib		
Flying High	Wm. Fairbanks	Lumas (S. R.)		
Flying Mail, The	Al Wilson	Asso. Exhib		
Follow the Signs		Universal		
Fools of Fashion		Tiffany		
Footloose Widows	Special Cast	Warner Bros		
For Alimony Only	Leatrice Joy	Prod. Dist. Corp		
Forbidden Trails	Bill Cody	Assoc. Exhib		
Forest of Destiny, The		Gotham Prod. (S. R.)		
Forever After	M. Astor-L. Hughes	First National		
Forlorn River	Jack Holt	Paramount		
For Wives Only	Marie Prevost	Prod. Dist. Corp		
Four Feathers	Richard Barthelmess	First National		
Four Flushes, The	Reginald Denny	Universal		
Four Stragglers, The	Special Cast	M-G-M		
Free Souls	Norma Shearer	M-G-M		
French Dressing	A. Pringle-B. Lyon	First National		
Friends	Special Cast	Vitagraph		
Frisco Sal	Special Cast	M-G-M		
Frozen Justice		Fox		
Funny Face	Alberta Vaughn	F. B. O		
Gallant Lady, The	Florence Vidor	Paramount		
Gambling Chaplain, The	Special Cast	M-G-M		
Galloping Thunder	Tom Tyler	F. B. O		
Garden of Allah, The	N. Talmadge-R. Colman	United Artists		
Garden of Eden, The	Special Cast	M-G-M		
Gay Deceiver, The	Special Cast	M-G-M		
Gay Old Bird, The	Fazenda-Louis	Warner Bros		
General, The	Buster Keaton	United Artists		
George Washington Cohen	George Jessel			
Get Off the Earth	Raymond Griffith	Paramount		
Get Set—Go	George O'Hara	F. B. O		
Getting Gertie's Garter	Marie Prevost	Prod. Dist. Corp.		
Gigolo	Rod La Rocque	Prod. Dist. Corp.		
Girl in the Rain, The	David Butler	Carlome Pict. (S.R.)		
Girl Who Dared, The	Evelyn Brent	F. B. O		
Glorifying the American Girl	Esther Ralston	Paramount		
Glorious Gamble, The	Evelyn Brent	F. B. O		
God's Great Wilderness		Amerivan Cinema		
Going Crooked	Special Cast	Fox		
Going! Going! Gone!	George O'Hara	F. B. O		
Goose Man, The	Special Cast	M-G-M		
Grandma's Boy (Re-issue)	Harold Lloyd	Assoc. Exhib		
Great Deception, The	Lyon-Pringle	First National		
Great K. & A. Robbery The	Tom Mix	Fox		
Greater Glory, The	Special Cast	First National		Apr. 17
Greatest Show on Earth	Wallace Berry	Paramount		
Gulliver's Travels		Universal		
Gun Gospel	Ken Maynard	First National		
Hairpin Duchess, The	Special Cast	M-G-M		
Hair-Trigger Barton	Bob Custer	F. B. O		
Harem Girl, The	Special Cast	Astor Dist. (S. R.)		
Harp In Hock, A	Schildkraut-Coghlan	Prod. Dist. Corp		
Hat of Destiny, The		First National		
Haunted Lady, The		Assoc. Exhib		
Haven, The	Special Cast	M-G-M		
Heart Collector, The	Alberta Vaughn	F. B. O		
Heart of a Cowboy, The	Bob Custer	F. B. O		
Heart of Maryland, The	Dolores Costello	Warner Bros		
Heart Thief, The	Jos. Schildkraut	Prod. Dist. Corp		
Heaven on Earth	C. Nagel-R. Adoree	M-G-M		
Held By the Law	Special Cast	Universal		
Hello Bill		F. B. O		
Hell's Kitchen		First National		
Her Big Night	Laura La Plante	Universal		
Here Y'are, Brother		First National		
Here He Comes	Earle Douglas	Sierra Pictures	5000 feet	
Her Teacher Said No	Gertrude Short	F. B. O		
Her Honor, The Governor	Pauline Frederick	F. B. O		
Her Man o'War	Jetta Goudal	Prod. Dist. Corp		
Her Next Step		Ginsberg-Kann		
Heroes of the Night		Lumas (S.R.)		
Hero of the Big Snows, A	"Rin-Tin-Tin"	Warner		
Hero on Horseback, A	Hoot Gibson	Universal		
Hidden Loot	Jack Hoxie	Universal	4375 feet	Oct. 31
High Society	Tom Mix	Fox		
High Stakes	Evelyn Brent	F. B. O		
Highbinders, The	Special Cast	Assoc. Exhib	6 reels	May 1
Hills of Kentucky	Rin-Tin-Tin	Warner Bros.		
His Dog	Rod La Rocque	Prod. Dist. Corp.		
His New York Wife		Famous Attractions		
His Woman	Special Cast	Whitman Bennett	7 reels	
Holy Terror, A		Fox		
Home, Sweet Home	Special Cast	Assoc. Exhib		
Honeymoon Express, The	W. Louis-I. Rich	Warner Bros		
Horses and Women		Famous Attractions		
Hounds of Spring		First National		
Human Mill, The	Blanche Sweet	M-G-M		
Hurricane, The	Special Cast	Truart (S.R.)		
Hurry Up Man, The	Dick Talmadge	Universal		
Husband Hunters		Tiffany (S.R.)		
I Can Do It	Special Cast	M-G-M		
Ice Flood, The	O. Harlan-V. Dana	Universal		
I'll Tell the World	Olmstead-Arthur	M-G-M		
Impostor, The	Evelyn Brent	F. B. O		
In His Arms	Special Cast	M-G-M		
In the First Degree		Ginsberg-Kann		
Irish Eyes	George O'Hara	F. B. O		
Irish Hearts	Dolores Costello	Warner Bros.		
Isle of Forbidden Kisses, The	Jack Trevor	Universal		
Is Zat So?	Special Cast	Fox		
It Could Have Happened	Colleen Moore	First National		
Jack O' Hearts	Landis-G. Hullette	American Cinema		
Jail Birds, Inc.		First National		
Jason	Special Cast	M-G-M		
Jerry Settles Down	Tom Tyler	F. B. O		
Jewels of Desire	Priscilla Dean	Prod. Dist. Corp		
Jim The Conqueror	W. Boyd-E. Fair	Prod. Dist. Corp		
Johnny Get Your Hair Cut	Jackie Coogan	M-G-M		
Johnny Newcomer	Harry Langdon	First National		
Justice of the Far North		Columbia	5500 feet	
Keep Going	Earl Douglas	Sierra Pictures		
Kick-Off, The	George Walsh	Excellent Pictures		
Kid Boots	Eddie Cantor	Paramount		
Kid Gloves	Johnny Hines	First National		
Kidnapped in New York		American Cinema		
King of the Air	Al Wilson	Assoc. Exhib		
King of the Pack		Lumas (S.R.)		
Kosher Kitty Kelly	Viola Dana	F. B. O		
La Boheme	Gish-Gilbert	M-G-M	8781 feet	Mar. 13
Ladies Must Love	Rod La Rocque	Prod. Dist. Corp.		
Laddie	J. Bowers-B. Flowers	F. B. O.		
Ladies First	Douglas MacLean	Paramount		
Lady Be Good		First National		
Lady of the Harem, The	Special Cast	Paramount		
Lady of Leisure	Special Cast	M-G-M		
Larceny, Ltd	Evelyn Brent	F. B. O		
Last Chance, The	Bill Patton	Chesterfield (S.R.)		
Laurels	Mae Murray	M-G-M		
Lea Lyon		Universal		
Les Miserables		Universal		
Less Work, More Pay		Fox		
Lew Tyler's Wives	Frank Mayo	Famous Attractions		
Life of a Woman		Tiffany (S.R.)	6500 feet	
Lightning		Tiffany (S. R.)	6500 feet	
Lightning Chaser, The	George O'Hara	F. B. O		
Lightnin' Lariat	Tom Tyler	F. B. O		
Lily, The	Belle Bennett	Fox		
Limehouse Lou	Evelyn Brent	F. B. O		
Little Adventuress, The	Vera Reynolds	Prod. Dist. Corp		
Little Journey, The	Special Cast	M-G-M		

Feature	Star	Distributed by	Length	Reviewed
Little Journeys				
Little Firebrand, The	Edith Thornton	Arrow Pictures	5007 feet	Dec. 12
Lone Hand, The	Fred Thompson	F. B. O		
Lone Wolf Returns, The	B. Lytell-B. Dane	Columbia		
Look Who's Here	Dick Talmadge	Universal		
Lord Hokum	E. E. Horton	Assoc. Exhib.		
Lord's Referee, The		Fox		
Lost at Sea		Assoc. Exhib		
Love 'Em and Leave 'Em	Esther Ralston	Paramount		
Love Me and the World Is Mine	Philbin-Kerry	Universal		
Love Thrill, The	Special Cast	Universal		
Love's Blindness	Starke-Moreno	M-G-M		
Love's Magic	Florence Vidor	Paramount		
Loyalties	Special Cast	Fox		
Lunatic at Large, The	Leon Errol	First National		
Lure of the West	Eileen Sedgwick	Chesterfield (S. R.)		
Lure of the Yukon, The		Assoc. Exhib		
Lying Truth, The	Milton Sills	First National		
Mad Girl of Moscow, The	Evelyn Brent	F. B. O		
Magic Garden, The		F. B. O.		
Magician, The	A. Terry-P. Wegener	M-G-M		
Man and the Woman	Special Cast	M-G-M		
Man Bait	Marie Prevost	Prod. Dist. Corp		
Man in the Saddle, The	Hoot Gibson	Universal		
Man in the Shadow, The	Special Cast	American Cinema		
Manon Lescaut	John Barrymore	Warner Bros		
Man With a Thousand Faces	Special Cast	M-G-M		
Mantrap	Bow - Marmont	Paramount		
Mare Nostrum	Special Cast	M-G-Ingram	11000 feet	Feb. 27
Married Alive	Livingston-M.Moore	Fox		
Married Cheats		Fox		
Mary of Vassar	J. Gilbert-G. Garbo	M-G-M		
Masked Woman, The	Anna Q. Nilsson	First National		
Masquerade Bandit, The	Tom Tyler	F. B. O.		
Matinee Ladies	Special Cast	Warner Bros		
Meet the Prince	Jos. Schildkraut	Prod. Dist. Corp		
Meet the Wife		Columbia		
Memories	Ramon Novarro	M-G-M		
Men of the Night		Ginsberg-Kann		
Men of the Night	Milton Sills	First National		
Men of Steel	Milton Sills	First National		
Merry Kiddo, The	Alberta Vaughn	F. B. O		
Message to Garcia, A	Special Cast	M-G-M		
Michael Strogoff	Ivan Mosjoukine	Universal		
Midnight Flames		Columbia		
Midnight Lovers	Nilsson-Stone	First National		
Midnight Sun, The	Special Cast	Universal	10 reels	May 15
Mike Donovan of Ireland		First National		
Millionaires	L. Fazenda-W. Louis	Warner Bros.		
Million Bid, A	Dolores Costello	Warner Bros		
Million Dollar Doll		Assoc. Exhib		
Mismates	Kenyon-Baxter	First National		
Miss 318	Special Cast	M-G-M		
Money to Burn		Lumas (S.R.)		
Monkey Talks, The	Madge Bellamy	Fox		
Morganson's Finish	Special Cast	Tiffany (S. R.)	6500 feet	
Mother		F. B. O		
Mountains of Manhattan		Lumas (S.R.)		
Mr. Battling Butler	Buster Keaton	M-G-M		
Music Master, The		Fox		
Mulhall's Great Catch	Lefty Flynn	F. B. O		
My Official Wife	Irene Rich	Warner Bros.		
Mysterious Island	Special Cast	M-G-M		
Mystery Club, The	Special Cast	Universal		
Mystery Lady, The	Special Cast	M-G-M		
My Wife's Friend		First National		
Naughty But Nice	Colleen Moore	First National		
Naughty Marietta	Marion Davies	M-G-M		
Nell Gwyn	Dorothy Gish	Paramount	9 reels	Feb. 6
Nervous Wreck, The	Special Cast	Prod. Dist. Corp.		
New York		Paramount		
Next Generation, The	Special Cast	M-G-M		
Next Year's Model	Alberta Vaughn	F. B. O		
Night Bride, The	Marie Prevost	Prod. Dist. Corp.		
Night Siren, The	Evelyn Brent	F. B. O		
Night Watch, The	Special Cast	Truart (S.R.)	5000 feet	
Noah's Ark		Warner Bros.		
Nobody's Widow	Leatrice Joy	Prod. Dist. Corp.		
No Control	P. Haver-H. Ford	Prod. Dist. Corp.		
Nocturne	Special Cast	M-G-M		
North of Nome	Special Cast	Arrow	5491 feet	
No Speed Limit	Al Wilson	Assoc. Exhib		
Old Heidelberg	Ramon Novarro	M-G-M		
Old Ironsides	Special Cast	Paramount		
Old Soak, The	Jean Hersholt	Universal		
One Chance in a Million	Wm. Fairbanks	Lumas (S.R.)		
One Hour of Love		Tiffany		
One Increasing Purpose		Fox		
Open Book	Special Cast	M-G-M		
Ordeal, The	Special Cast	M-G-M		
Ou, La! La!	Alberta Vaughn	F. B. O		
Outlaw Broncho, The	Buddy Roosevelt	Assoc Exhib		
Out of the Ruins		First National		
Padlocked	Special Cast	Paramount		
Pals First	Hughes-Del Rio	First National		
Pals In Paradise	Special Cast	Prod. Dist. Corp.		
Paradise	M. Sills-B. Bronson	First National		
Passionate Quest, The	M. MacAvoy-W. Louis	Warner Bros.		
Peacocks of Paris	B. Lyon-D. Mackaill	First National		
Pelican, The	Alma Rubens	Fox		
Perch of the Devil	P. O'Malley-M. Busch	Universal		
Personality	Gloria Swanson	United Artists		
Phantom Flyer, The	Al Wilson	Assoc. Exhib		
Phantom Ranger, The	Bill Cody	Assoc. Exhib		
Pigs	J. Gaynor-R. Walling	Fox		
Pleasure Highway	Evelyn Brent	F. B. O		
Plumes	Special Cast	M-G-M		
Poker Faces	E. Horton-L. La Plante	Universal		
Polly of the Circus	Norma Shearer	M-G-M		
Polly Preferred	Marion Davies	M-G-M		
Polly With a Past	Norma Shearer	M-G-M		
Power of the Weak, The		Assoc. Exhib		
Prairie King, The	Hoot Gibson	Universal		
Prisoners		First National		
Prisoners of the Storm	House Peters	Universal		
Private Izzy Murphy	George Jessel	Warner Bros		
Prowlers of the Night	Fred Humes	Universal		
Puppets	Mae Murray	M-G-M		
Purple and Fine Linen	L. Stone-A. Nilsson	First National		
Quality Street		M-G -M		
Quarantined Rivals		Lumas (S.R.)		
Quarterback, The	Richard Dix	Paramount		
Racing Blood	R.Agnew-A.Cornwall	Lumas Film		
Raging Seas		Tiffany		
Raw Country, The	Bowers-Cornwall	Assoc. Exhib		
Red Clay	William Desmond	Universal		
Red Hot Hoofs	Tom Tyler	F. B. O		
Red Mill, The	Marion Davies	M-G-M		
Red Signals		Ginsberg-Kann		
Rejuvenation of Aunt Mary, The	Special Cast	Prod. Dist. Corp		
Remember		Columbia Pictures		
Return of Peter Grimm	Alec B. Francis	Fox		
Return of a Soldier	Special Cast	M-G-M		
Revillon	Blue-Miller	Warner Bros		
Riddle Ranch, The	Buddy Roosevelt	Assoc. Exhib		
Ride 'Em Rough	Buffalo Bill, Jr	Assoc. Exhib		
Riders of the Wind		First National		
Riding Honor	Art Accord	Universal		
Riding Rivals	Walley Wales	Artclass (S.R.)	5 reels	
Ridin' 'Em Ragged	Tom Tyler	F. B. O		
Ridin' Like Fury	Hoot Gibson	Universal		
Rip Roaring Rider, The	Buddy Roosevelt	Assoc. Exhib		
Rise and Fall of Jesse James		J. S. Woody		
Risky Business	Vera Reynolds	P. D. C		
Roaring Crowd, The		F. B. O		
Rogue's Riches	Special Cast	Astor Dist. (S. R.)		
Romance	Ramon Novarro	M-G-M		
Romance a la Carte	Richard Dix	Paramount		
Romance of a Million Dollars	Hunter-Logan	Famous Attractions		
Ropin' Venus, The	Josie Sedgwick	Universal		
Rose of the Bowery		American Cinema		
Rose of the Tenements		F. B. O		
Rough Riders, The		Paramount		
Rubber Tires		Prod. Dist. Corp.		
Runaway Express, The	Special Cast	Universal		
Rust	Special Cast	M-G-M		
Sailor Made Man, A (Reissue)	Harold Lloyd	Assoc. Exhib		
Satan Town	Harry Carey	Pathe		
Savage in Silks, A	Laura La Plante	Universal		
Scarlet Letter, The	Lillian Gish	M-G-M		
See If I Care	Alberta Vaughn	F. B. O		
Self Defense	Aileen Percy	Arrow Film Corp		
Separate Rooms	Special Cast	Fox		
September Love		First National		
Seventh Heaven	Special Cast	Fox		
Seward's Folly	Special Cast	M-G-M		
Shadow Lane		M-G-M		
Shadow of the Mosque	Stewart Rome	Usa	5750 feet	Dec. 26
Shameful Behaviour		Famous Attractions		
Sheik of Florida, The	Ben Lyon	First National		
Shenandoah		Famous Attractions		
She's My Baby		Ginsberg-Kann		
Shock Absorber, The		First National		
Shopworn		Famous Attraction.		
Show Business	Mae Murray	M-G-M		
Show Off, The	Ford Sterling	Paramount		
Show World, The	B. Dove-F. Bushman	Universal		
Silent Avenger, The		Lumas (S.R.)		
Silent Power, The	Ralph Lewis	Lumas (S.R.)		
Silent Rider, The	Hoot Gibson	Universal		
Silk	Goudal-Schildkraut	Prod. Dist. Corp		
Silken Lady, The	Hulette-Hamilton	Arrow		
Silk Hat Cowboy, The	Tom Mix	Fox		
Silky Anne	Constance Talmadge	First National		
Silver Lanterns	Special Cast	Arrow		
Sin Cargo		Tiffany		
Sinews of Steel		Lumas (S.R.)		
Sinners of Paradise		First National		
Sky High	Al Wilson	Assoc. Exhib		
Sky Peril, The	Al Wilson	Assoc. Exhib		
Sky's the Limit, The	Richard Talmadge	Universal		
Smith of Cornell	George Walsh	Chadwick		
Snowbound		Tiffany		
So's Your Old Man	W. C. Fields	Paramount		
Son of the Sheik, The	Rudolph Valentino	United Artists		
Song of Steel		Tiffany		
Sorrows of Satan	Adolphe Menjou	Paramount		
So This Is Paris	Blue-Miller	Warner Bros		
Spangles	P. O'Malley-M. Nixon	Universal		
Span of Life The	Lon Chaney	M-G-M		
Sparrows	Mary Pickford	United Artists		
Speed Boy, The	Dick Talmadge	Universal		
Speeding Venus, The	Priscilla Dean	P. D. C		
Speedy Eddy	Devore-Horton	Assoc. Exhib		
Speedy Spurs	Buffalo Bill, Jr	Artclass (S.R.)	5 reels	
Splitting the Breeze	Tom Tyler	F. B. O		
Squared Ring, The		Tiffany (S.R.)		
Squads Right		Tiffany		
Steeplechase, The		Tiffany		
Story of Mother Machree		Fox		
Studies in Wives		Famous Attractions		
Stella Dallas	Special Cast	United Artists		
Stranded in Paris	Bebe Daniels	Paramount		
Stronger Than Steel		American Cinema		
Strange Bedfellows		M-G-M		
Subway Sadie	Mackaill-Mulhall	First National		
Such a Little Pip	Alberta Vaughn	F. B. O		
Sunny Side Up	Vera Reynolds	P. D. C.		
Sweet Rosie O'Grady		Columbia		
Take It From Me	Reginald Denny	Universal		
Tale of a Vanishing People		Tiffany (S. R.)	6500 feet	
Tangled Herds	Buddy Roosevelt	Artclass (S.R.)	5 reels	
Tardy Tolliver	Hale-King	Assoc. Exhib		
Tarzan and the Golden Lion		F. B. O		
Tavern Knight, The	John Barrymore	Warner Bros		
Taxi, Taxi	Special Cast	Universal		
Tell It to the Marines	Lon Chaney	M-G-M		
Tempest, The		Tiffany		
Temptress, The	Garbo-Moreno	M-G-M		
Texas Streak, The	Hoot Gibson	Universal		
That Old Gang of Mine	Maclyn Arbuckle	Dependable Films	4900 feet	Jan. 9
Their Second Honeymoon	Special Cast	M-G-M		
Then Came the Woman	Frank Mayo	American Cinema		
There You Are	Nagel-Roberts	M-G-M		
Third Degree, The	Patsy Ruth Miller	Warner Bros		
Three Bad Men	Special Cast	Fox		
Three Twins, The		M-G-M		
Three Wax Men. The	Emil Jannings	E. M. Fadman, Inc.		
Thrill Chaser, The	Alberta Vaughn	F. B. O		
Through Thick and Thin	Wm. Fairbanks	Lumas (S.R.)		
Thumbs Down	Special Cast	Ginsberg-Kann		
Thundering Speed	Eileen Sedgwick	Chesterfield	5 reels	
Tiger, The		Tiffany		
Tin Gods	Thomas Meighan	Paramount		
Tin Hats		M-G-M		
Toilers of the Sea	Special Cast	M-G-M		
Tongues of Scandal		Ginsberg-Kann		
Tongo	Special Cast	M-G-M		
Too Many Women	Norman Kerry	Universal		

Feature	Star	Distributed by	Length	Reviewed
[illegible] the World, The		Tiffany		
Tornado Jones	Wally Wales	Assoc. Exhib		
Tornado Terry	George O'Hara	F. B. O		
[illegible] by the Police	Rin-Tin-Tin	Warner Bros		
[illegible]ing Shadows	Edmond Lowe	Fox Film		
Trail of '98	K.Dane-P. Starke	M-G-M		
Trapped	Elinor Fair	Sierra Pictures	5000 feet	
Turkish Delight		Prod. Dist. Corp.		
Twelve Miles Out	John Gilbert	M-G-M		
Twinkletoes	Colleen Moore	First National		
Two-Gun McCoy	Bob Custer	F. B. O		
Two-Gun Terror, The	Buddy Roosevelt	Assoc. Exhib		
Uncle Tom's Cabin	Special Cast	Universal		
Understanding Heart, The		M-G-M		
Unknown Cavalier, The	Ken Maynard	First National		
Unknown Soldier, The		P. D. C		
Unknown Treasures		Ginsberg-Kann		
Up and at 'Em	Dick Talmadge	Universal		
Upstage	Norma Shearer	M-G-M		
Vagabond Lover, The	John Barrymore	United Artists		
Vagabond Prince, The	Colman-Banky	United Artists		
Vanishing Breed, The	Sandow (Dog)	Assoc. Exhib		
Vanity	Leatrice Joy	Prod. Dist. Corp		
Variety	Jannings-de Putti	Paramount		
Vengeance of Durand, The	Irene Rich	Warner Bros		
Virgin Flame, The		M-G-M		
Voice of His Mate, The	Sandow (Dog)	Assoc. Exhib		
Walloping Wildcat, The	Wally Wales	Assoc. Exhib		
Waltz Dream, The	Special Cast	M-G-M		
Waning Sex, The	Norma Shearer	M-G-M		
Wanted—A Coward	Special Cast	Ginsberg-Kann		
Way of an Eagle, The	Special Cast	M-G-M		
Way Things Happen	Madge Bellamy	Fox		
Wedding March, The	von Stroheim	Paramount		
Wedlock	Lowe-Perry-Livingston	Fox		
We're in the Navy Now	W. Berry-Hatton	Paramount		
Western Society	Tom Mix	Fox		
West of Broadway	Priscilla Dean	Prod. Dist. Corp.		
What Every Girl Should Know	Patsy Ruth Miller	Warner Bros		
What Happened to Father	Patsy Ruth Miller	Warner Bros		
What Price Glory?	Special Cast	Fox		
What Will People Say?		M-G-M		
When Danger Calls	Wm. Fairbanks	Lumas (S.R.)		
When We Were Twenty-One	Special Cast	M-G-M		
While London Sleeps	Rin-Tin-Tin	Warner Bros		
Whispering Wires	Specisl Cast	Fox		
White Chief, The	Monte Blue	Warner Bros		
White Eagle, The	Buck Jones	Fox		
White Flannels	Special Cast	Warner Bros		
White Gold	Jetta Goudal	Prod. Dist. Corp		
White Heat	Special Cast	M-G-M		
Whole Town's Talking, The	Ed. Horton	Universal		
Whose Baby	Alberta Vaughn	F. B. O		
Wife, The	Special Cast	M-G-M		
Wildcat Kid, The	Buffalo Bill, Jr	Assoc. Exhib		
Wild Man of Borneo, The	W. E. Fields	Paramount		
Wings	Clara Bow	Paramount	12 reels	
Winner, The	Charles Ray	Chadwick (S. R.)		
Winning of Barbara Worth	Colman-Banky	United Artists		
Winning Wallop, The	Wm. Fairbanks	Lumas (S.R.)		
Without Orders		Artclass (S.R.)	5 reels	
Wives at Auction	Special Cast	Astor Dist. (S. R.)		
Wolf Hunters, The	Special Cast	Rayart		
Wolves of the Air		Ginsberg-Kann		
Woman's Heart, A		Ginsberg-Kann		
Womanpower	K. Perry-R. Graves	Fox		
Woman Who Did Not Care		Gotham (S. R.)		
Women and Wives		M-G-M		
Women Love Diamonds		M-G-M		
World's Illusion, The		M-G-M		
Worst Woman, The		Famous Attractions		
Wyoming Whiz, The	Tom Tyler	F. B. O		
Wrong Mr. Wright, The	Special Cast	Universal		
Yankee Clipper, The	W. Boyd-E. Fair	Prod. Dist. Corp		
Yellow Back, The	Fred Humes	Universal		
Yes Man, The	Harry Langdon	First National		
Yoke, The	Special Cast	Warner Brothers		
You'd Be Surprised	Raymond Griffith	Paramount		
Young April	Special Cast	Prod. Dist. Corp		
Your Brother and Mine		American Cinema		
You Too	Special Cast	M-G-M		



Newspaper Opinions on New Pictures

"Silence"—Times Square Theatre, New York City

Brooklyn Daily Eagle: "'Silence' is by all odds the best screen melodrama of the year."

Daily News: "No movie-goer will treat himself to an evening of finer entertainment than by seeing 'Silence,' a drama of power and intensity. H. B. Warner, in the role of Jim Warner, gentleman crook, does the most realistic acting of the kind that I have seen upon the screen."

Evening Graphic: "Mr. Warner created the role in the theatre and his picture performance is second only to the account of himself he gave on the stage, which indeed was flawless. His portrayal of the crook who is capable of sacrifice is vivid, gripping and convincing. . . . 'Silence' is a gripping crook melodrama with some tense mystery moments. Director Rupert Julian evidently had a good script and followed it. Put 'Silence' on your list of 'pictures to see.'"

Evening World: "H. B. Warner's performance in 'Silence' at the Times Square Theatre is too fine to miss. It is one of the finished achievements of motion pictures."

Herald Tribune: "Mr. Warner is even more effective than he was on the stage. Nobody should miss this picture. 'Silence' is golden."

Sun: "The play's transference to the cinema is accomplished by extraordinarily clever telescoping of its various scenes and acts. Must be set down as one of the most effective productions of the year. It held its audience throughout and as its last scene faded from view it was greeted with a spontaneous round of applause."

Times: "A decidedly effective melodrama which is exceedingly well directed."

World: "H. B. Warner, its original star, gives one of the strongest, most beautiful and most moving performances which I have seen on the screen in a year. Aside from the work of Renee Adoree and John Gilbert in 'The Big Parade,' there is nothing in New York in the way of individual portrayals to be compared with the masterful contribution by this fine actor. Let us say that this is one of the things not to be missed in anybody's program of entertainment in this town."

"Why Girls Go Back Home"—Warners Theatre, New York City

American: "Before seeing it I wondered why Warners' Theatre billed this picture as a comedy. The title sounded like one of those familiar melodramas in which Our Nell wanders home weeping to her cement-hearted father. Then the Warners proved themselves right. 'Why Girls Go Back Home' doesn't take either itself or any of its characters any too seriously."

Journal: "Brook, billed as the personal answer to a maiden's prayer, gives a good characterization, and Patsy acts sufficiently naive. Myrna Loy is attractive in a small role and the idea of the plot is amusing."

Telegraph: "Both the screen and the stage have been a source of enlightenment as to 'Why Men Leave Home' and 'Why Girls Leave Home' but it took Warner Bros. to remove the shadow of doubt regarding the return of girls to their parental domiciles. All in all, the picture is interesting and entertaining."

Evening World: "The result is a bright, sparkling and semi-sophisticated picture that pokes fun at the very kind of picture it started out to be. There is not a particle of the preachiness of the original, and it offers real acting opportunities to Patsy Ruth Miller and Clive Brook, who are about 90 per cent of the show. Jane Winton and Myrna Loy figure in the chorus girl parts that permit the introduction of some bright and appropriate wise-cracking titles."

Post: "'Why Girls Go Back Home,' is really a rather clever little tale, with Clive Brook at his best as the idol, and Patsy Ruth Miller good enough as a small-towner in New York. A convincing performance is also contributed by Myrna Loy, a young lady who enjoys the distinction of not looking like everybody else as a chorus girl."

Times: "As this current picture has been produced with a keen sense of humor, it is deserving of a loftier, or at least a more conservative title. Miss Miller gives a really clever characterization of Marie. She blossoms from an unsophisticated lass into a dazzling actress with agreeable sincerity in the respective chapters. Mr. Brook is natural and convincing in the role of Dudley."

Telegram: "There is plenty of good movie material in the story. Patsy Ruth Miller flutters through the leading role in a fairly pleasing way, and Clive Brook, who plays opposite, shows flashes of real intelligence. That attractive young person, Myrna Loy, does some of the best work in the picture in the minor role of a chorus girl."

"The Volga Boatmen"—Carthy Circle, Los Angeles, California

Examiner: "A drama of sterling character and undeniable substance. I have seldom seen anything more impressive than the weary boatmen pulling their load up the Volga. William Boyd's delineation of the cynical, bitter young boatman is one of the finest studies in character I have ever seen on the screen. Where has Julia Faye been all my life? As the thieving gypsy she emerges in a new character, a comedienne with a surprising ability. De Mille has made a picture that should keep them standing in line."

Evening Express: "The most sincere, artistic and significant thing that De Mille has ever done. It is a fine, able, beautiful and suspensive tale. There are photographic shots that are among the most memorable for beauty ever put on the screen. Boyd's performance lifts him to front rank among actors of silent drama. Julia Faye scores heavily and Kosloff stands out strongly. Varconi is not behind them and the whole relation of the story boarders on brilliance."

Evening Herald: "A story that pulses with dramatic interest and suspense, such as only De Mille can obtain. A mighty drama of the Russian revolution."

Times: "In colorful story values 'The Volga Boatman' greatly exceeds any of De Mille's recent pictures. It is a very compelling achievement and will doubtless enjoy a wide vogue of success. Boyd will prove the outstanding favorite. He gives a pretentious vigor and virility to the role which commands attention. Faye is very lovely heroine."

"The Black Pirate" — United Artists, Tremont, Boston

Daily Advertiser: "The story is rollicking romance and so exciting that the spectators rise to cheer its most thrilling moments. The film might be a series of vivid paintings, ever changing and ever colorful. Add to this the fact that no screen play has ever shown faster action and less padding, and 'The Black Pirate' becomes one of the events of the season."

"Voice of the Silent Drama"

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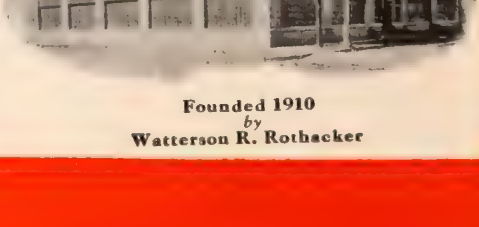

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Motion Picture News

Theatre Building and Equipment Buyers Guide

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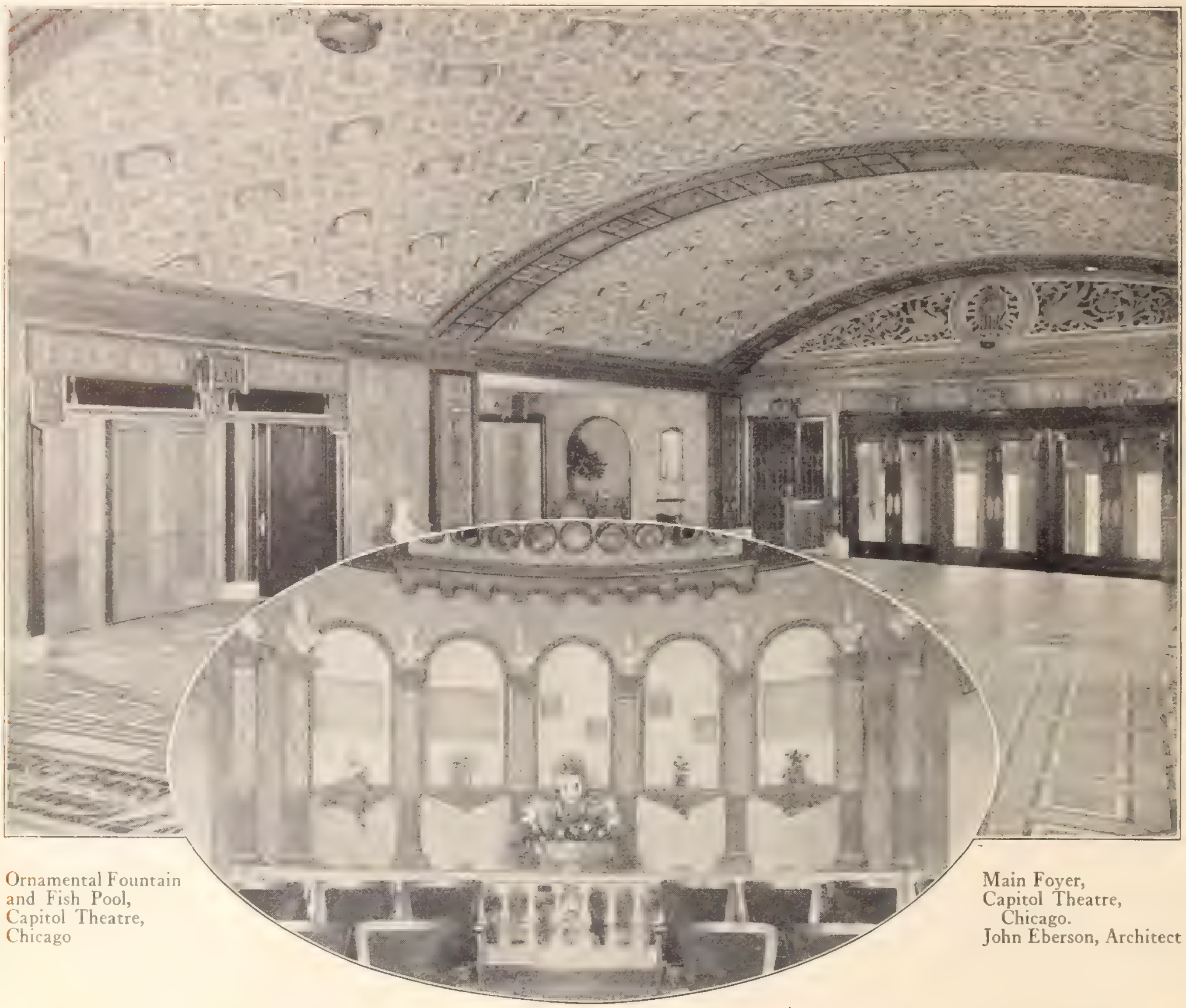

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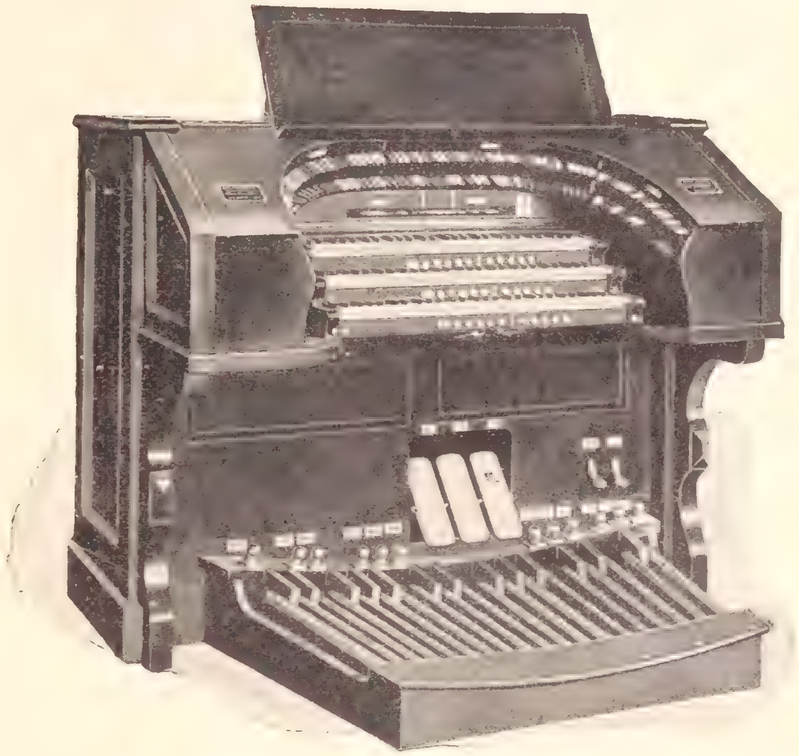

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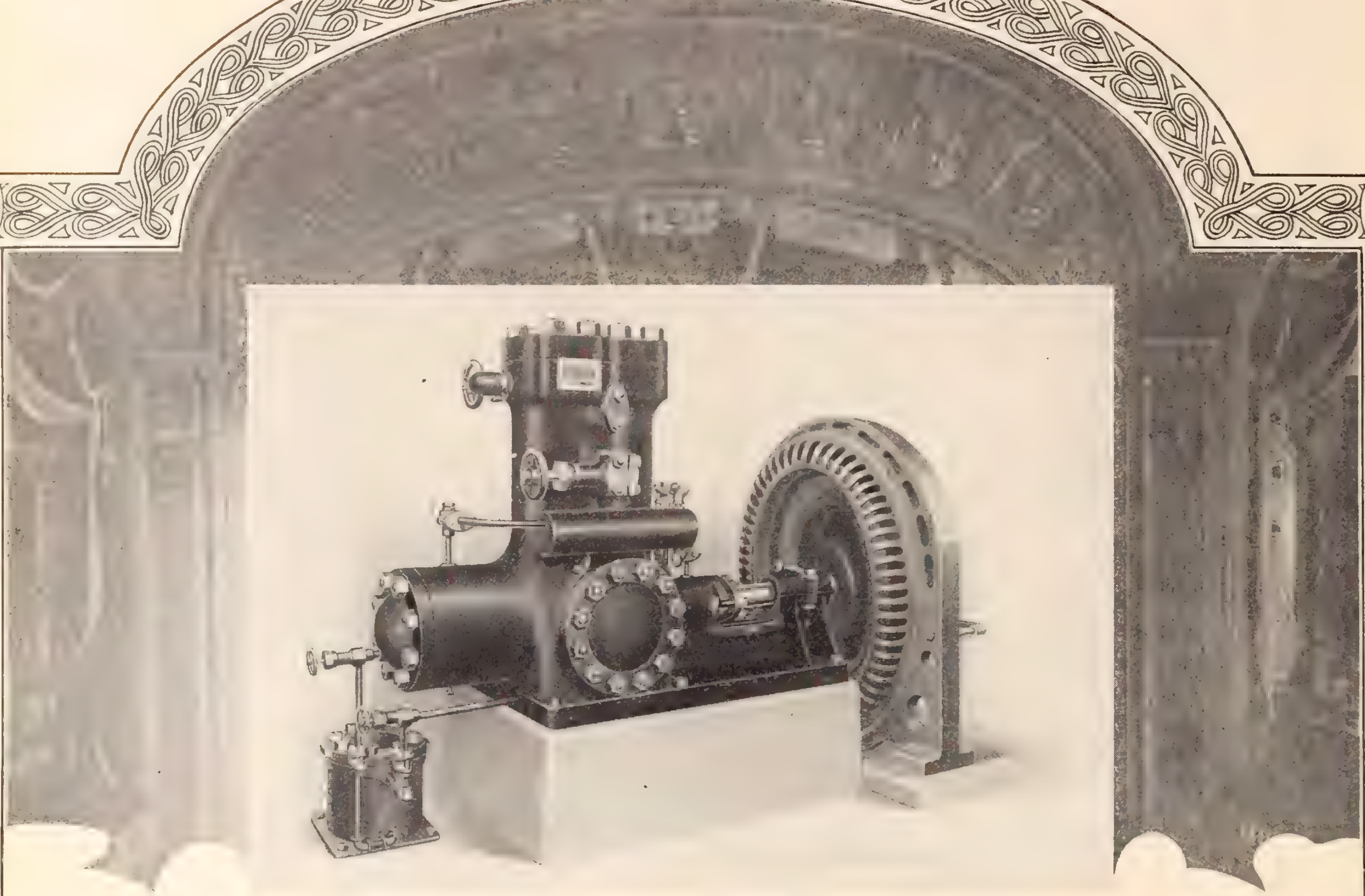

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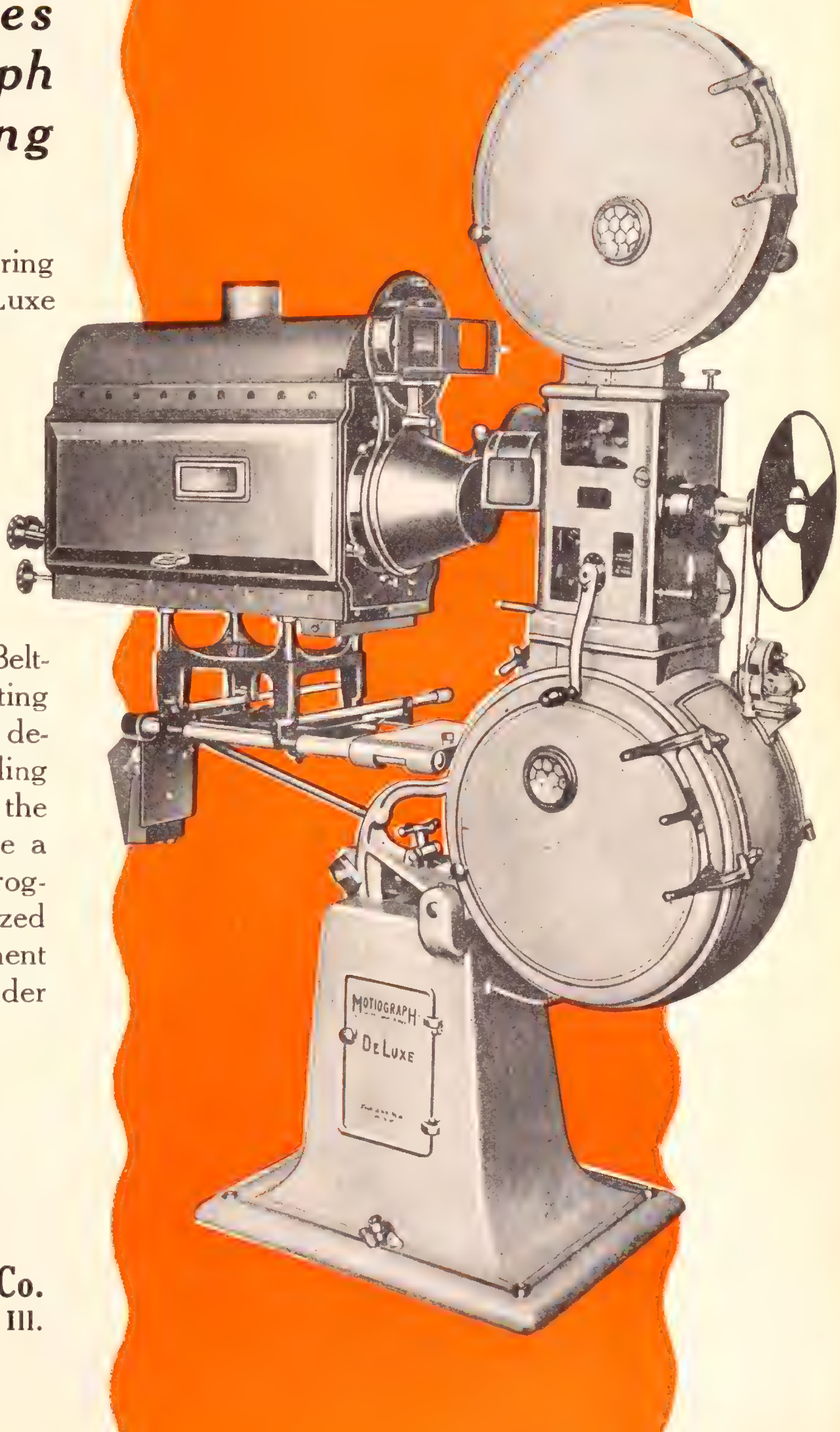

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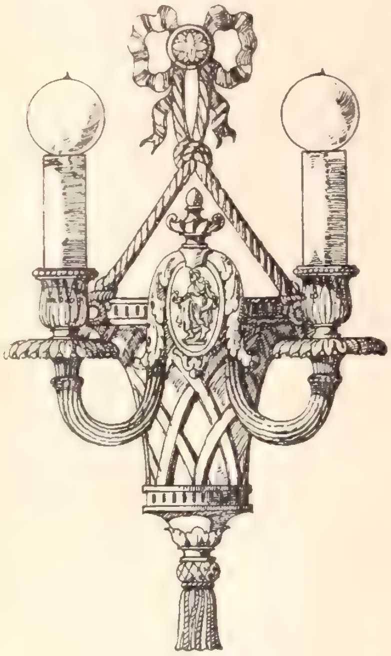

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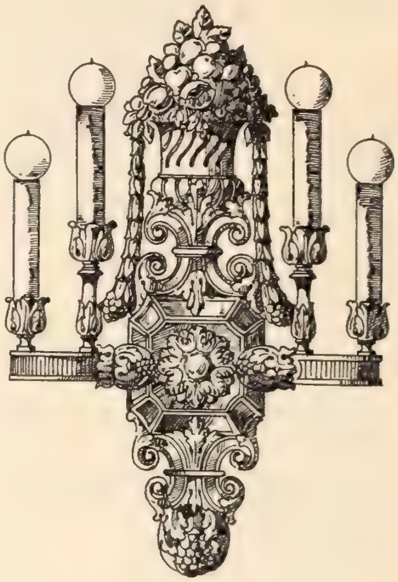

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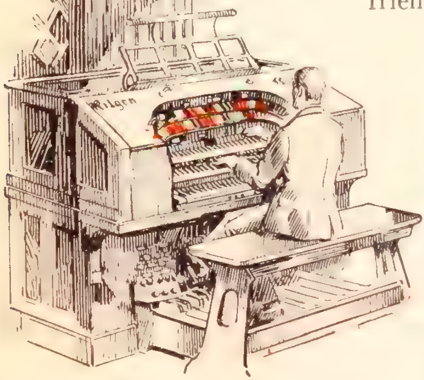

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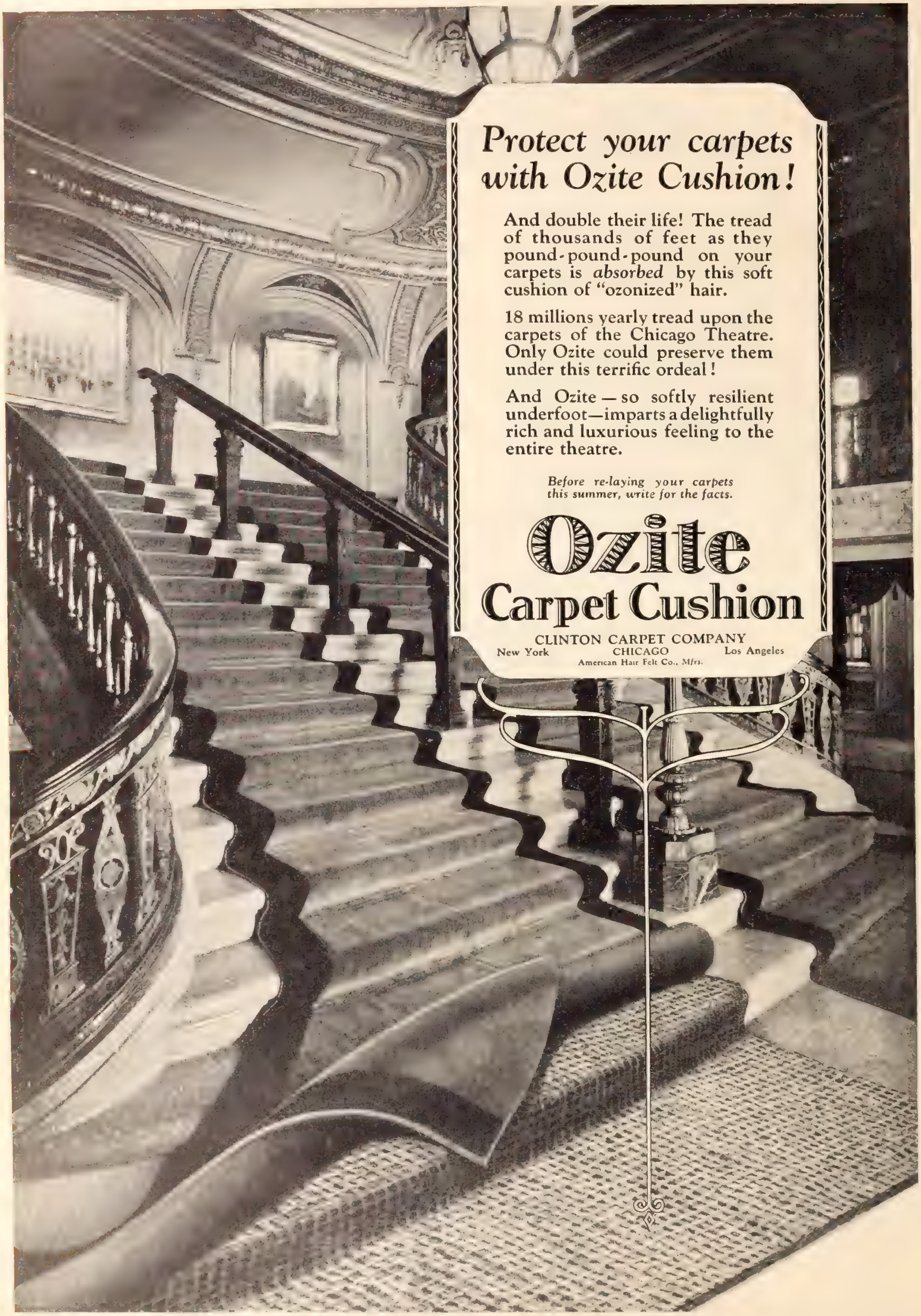

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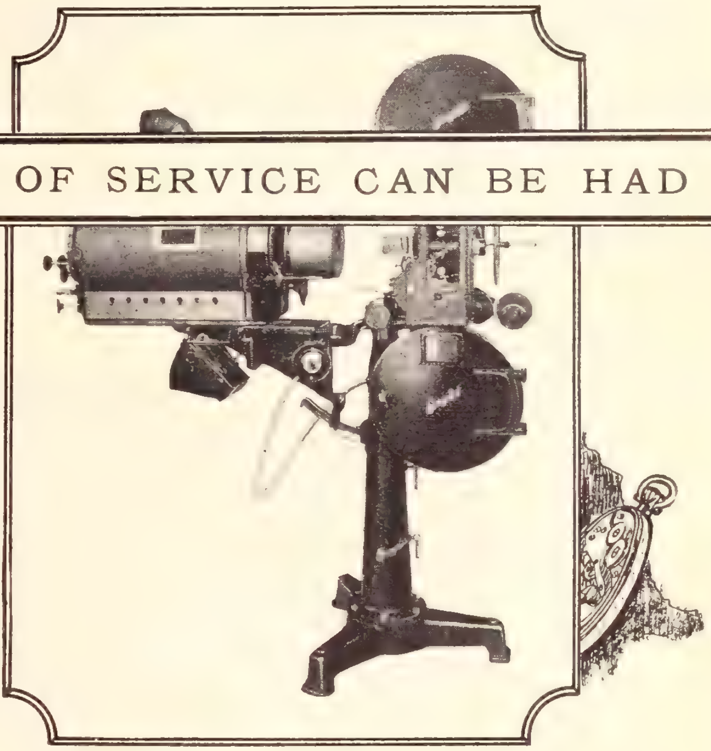

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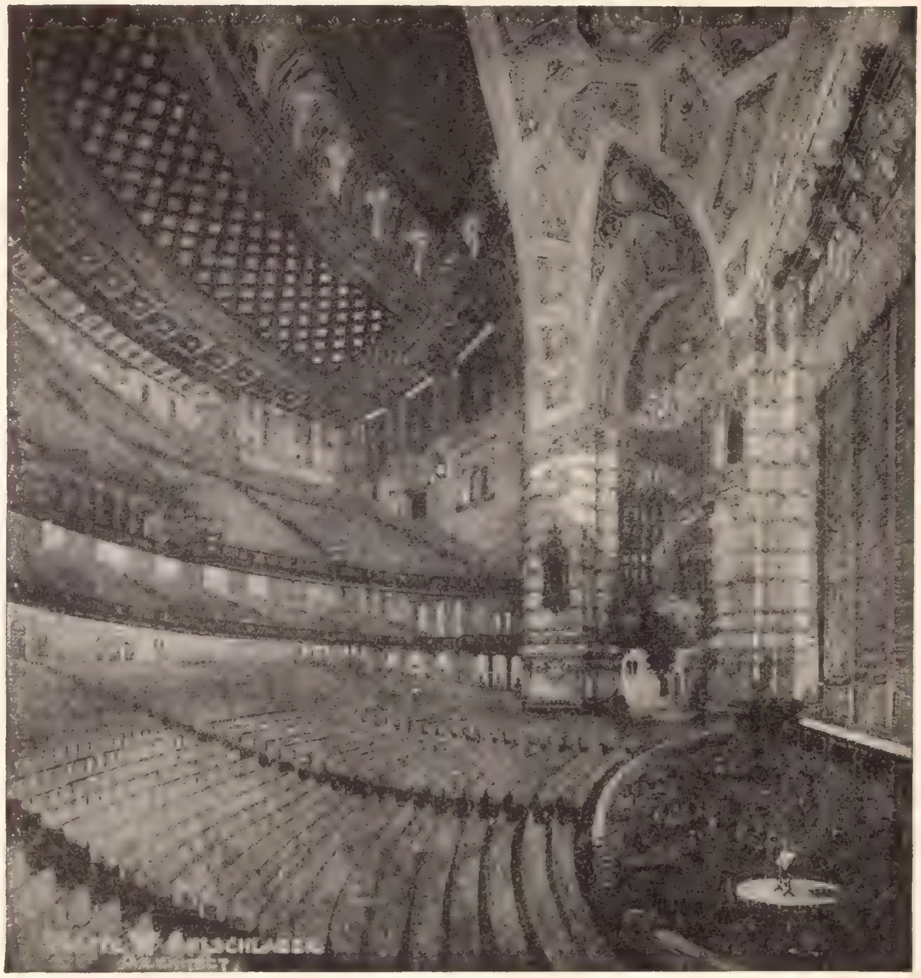

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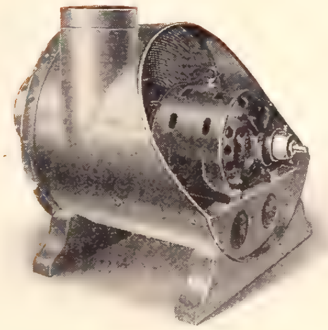

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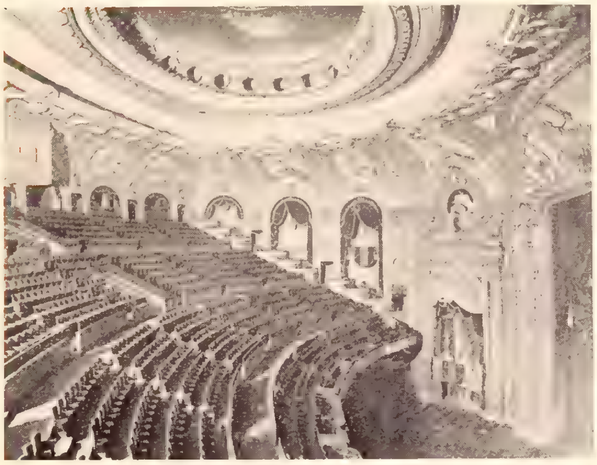

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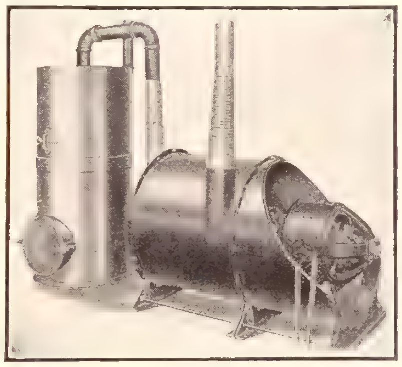

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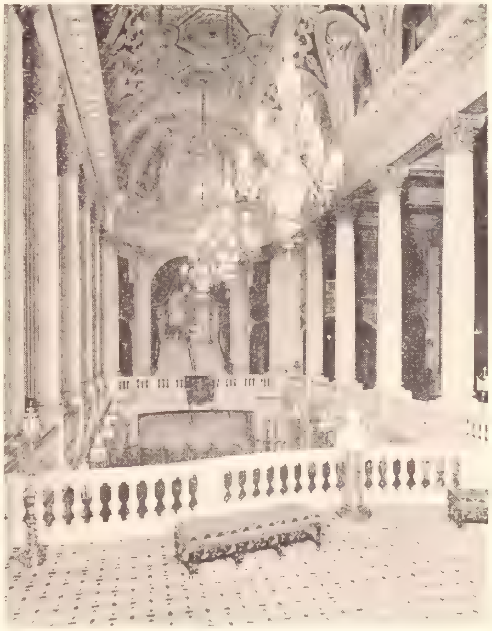

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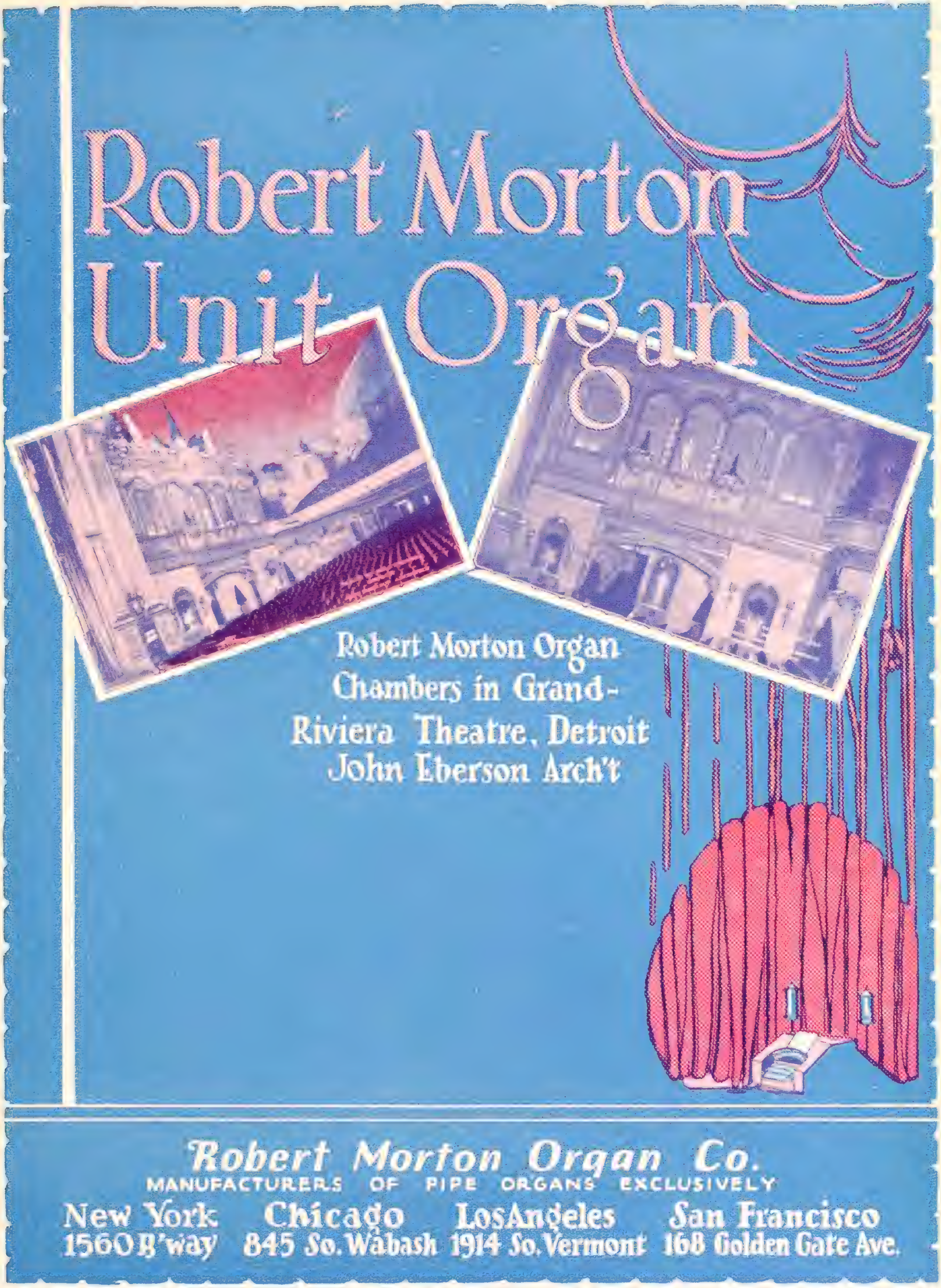

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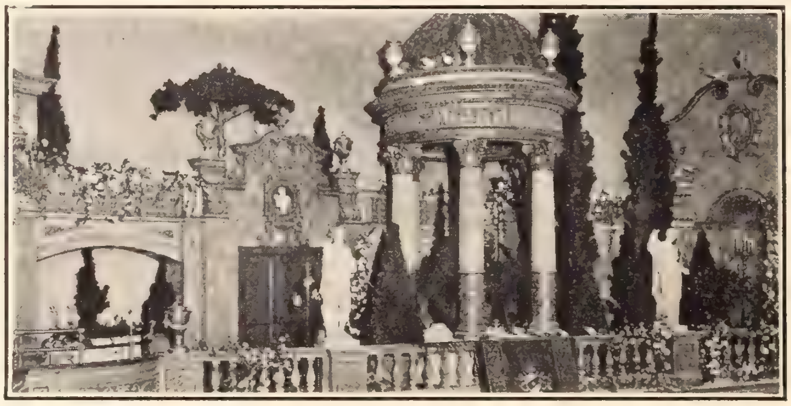

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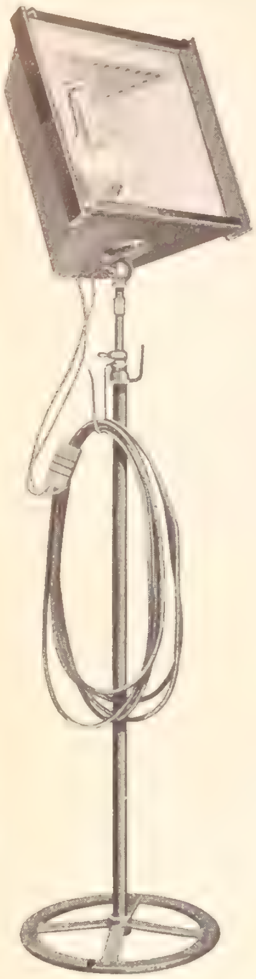

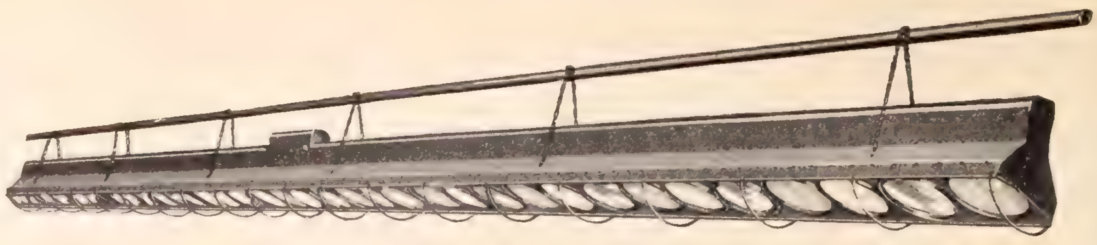

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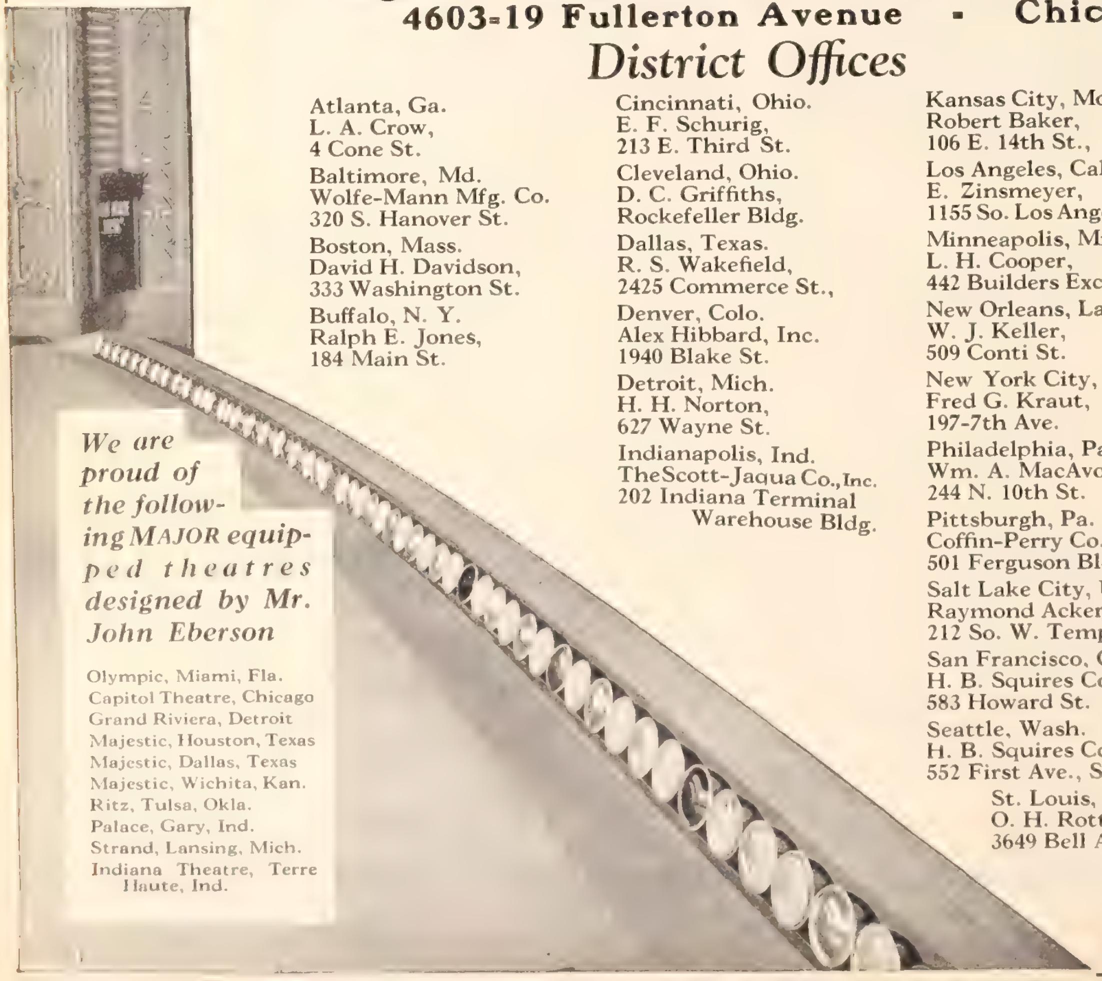

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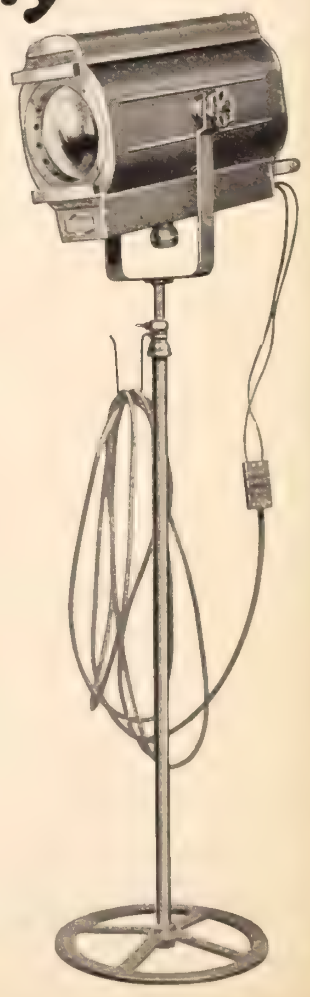
- Majestic, Wichita, Kan.
- Ritz, Tulsa, Okla.
- Palace, Gary, Ind.
- Strand, Lansing, Mich.
- Indiana Theatre, Terre Haute, Ind.



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Belmont Theatre *now under construction*	" "
Congress Theatre *now under construction*	" "
Chicago Theatre	" "
Drake Theatre	" "
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Mid-west Theatre	" "
Milo Theatre	" "
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Rialto Theatre	Omaha, Nebr.
Shea Theatre	Buffalo, N. Y.
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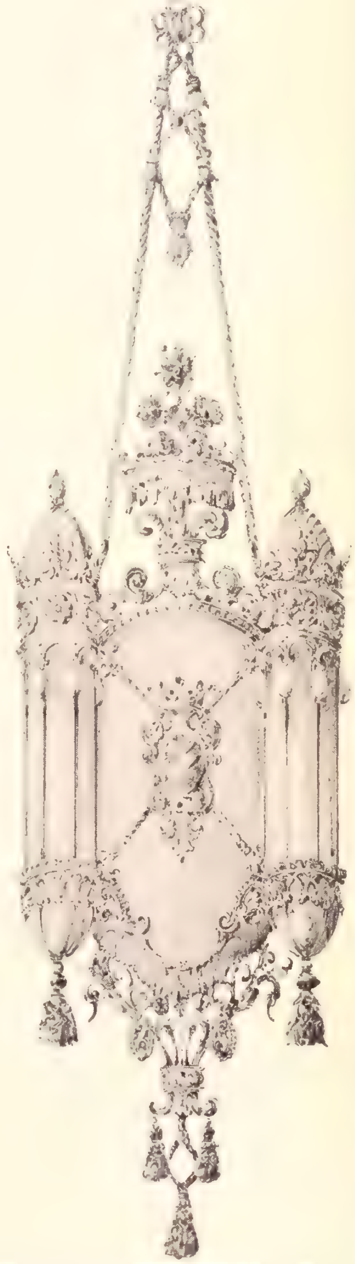

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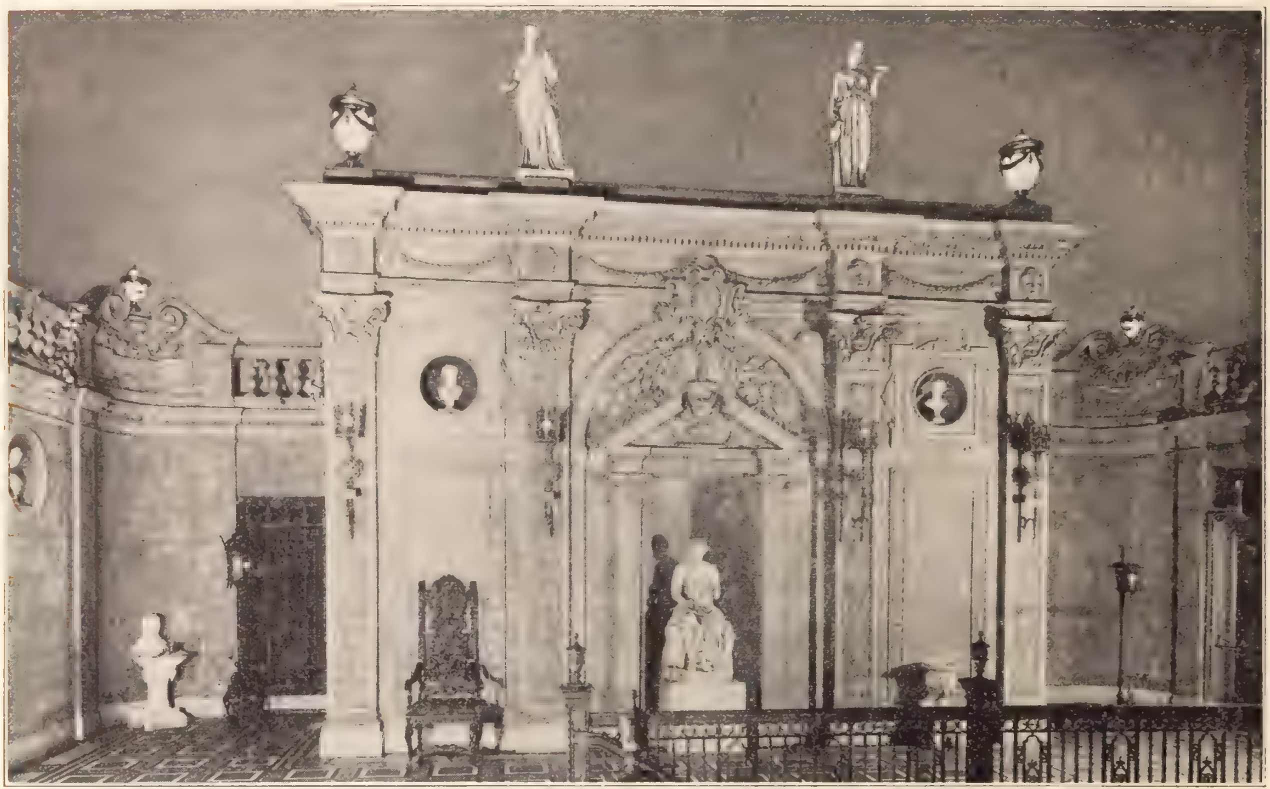

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Ritz Theatre	Tulsa, Okla.
Palace Theatre	Gary, Indiana
Grand Riviera	Detroit, Mich.
Indiana Theatre	Terre Haute, Ind.
Capitol Theatre	Chicago, Ill.
Orpheum Theatre	Wichita, Kansas
Olympia Theatre	Miami, Florida
Avalon Theatre	Chicago, Ill.
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ALLEN	CLEVELAND
STATE	PITTSBURGH
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RIALTO	NEW YORK
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* * *

CAPITOL	CHICAGO
STRATFORD	CHICAGO
AVALON	CHICAGO
ORIENTAL	CHICAGO
STATE-LAKE	CHICAGO
TIVOLI	CHICAGO
RIVIERA	CHICAGO
DIVERSEY	CHICAGO
MID-WEST	CHICAGO
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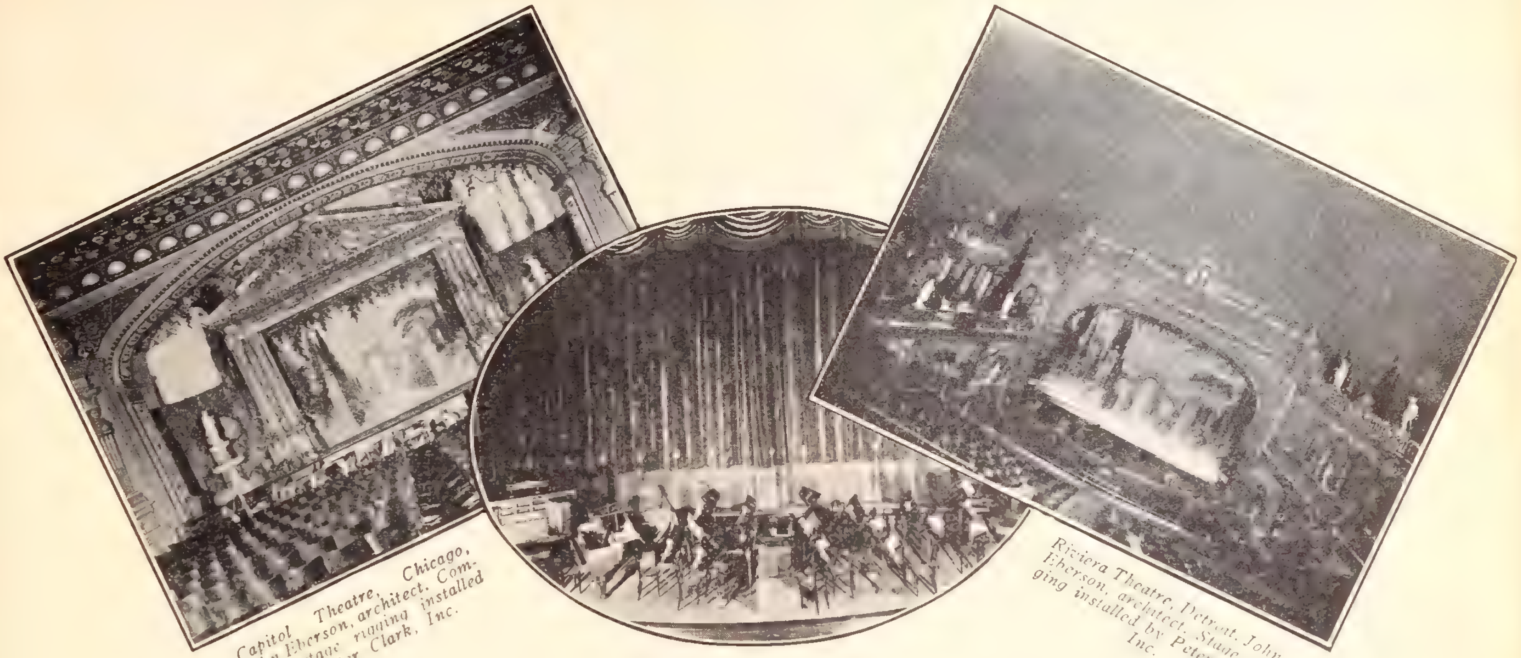

Capitol Theatre, Chicago, John Eberson, architect. Complete stage rigging installed by Peter Clark, Inc.

Peter Clark orchestra elevator, used by Colony Theatre, New York

Riviera Theatre, Detroit. John Eberson, architect. Stage rigging installed by Peter Clark, Inc.

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New Amsterdam Theatre, New York
New York Hippodrome, New York
Selwyn Theatre, New York
Times Square Theatre, New York
Winter Garden, New York
Keith's Prospect Theatre, Brooklyn
Loew's Palace Theatre, Brooklyn
Proctor's Newark Theatre, N. J.
National Opera House, Cuba
Albiso Theatre, Havana
Ambassador Theatre, New York
Belmont Theatre, New York
Mansfield Theatre, New York
49th Street Theatre, New York
Forrest Theatre, New York
Martin Beck Theatre, New York
Klaw Theatre, New York
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Rivoli Theatre, New York
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Broadhurst Theatre, New York
Eastman Theatre, Rochester, N. Y.
Shea's Buffalo Theatre, Buffalo, New York
Binghamton Theatre, New York
Sheridan Theatre, New York
Chanin Theatre, New York
Imperial Theatre, New York
Strand Theatre, Rockville Center, L. I.
Palace Theatre, South Bend, Ind.
Elkhart Theatre, Elkhart, Ind.
Palace Theatre, Gary, Ind.
James Theatre, Columbus, Ohio
Marx Brothers Theatre, Chicago, Ills.
Riviera Theatre, Chicago, Ills.
Capitol Theatre, Davenport, Ia.
Royal Theatre, Joliet, Ills.
Scottish Rite Temple, Philadelphia, Pa.
Scottish Rite Temple, New Castle, Pa.
State Theatre, Detroit, Mich.
Michigan Theatre, Detroit, Mich.
Masonic Temple, Detroit, Mich.
Missouri Theatre, St. Louis, Mo.
Capitol Theatre, Miami, Fla.
Coral Gables Theatre, Miami, Fla.
St. Petersburg Theatre, Fla.
Carolina Theatre, Greenville, S. C.
Balboa Theatre, Santa Barbara, Cal.
Al Malaikah Auditorium, Los Angeles.
Egyptian Theatre, Hollywood, Calif.
Keith's Syracuse Theatre, New York.
Keith's Cleveland Theatre, Ohio
Keith's Dayton Theatre, Ohio
Keith's Providence Theatre, R. I.
Apollo Theatre, Chicago, Ill.
Chicago Theatre, Chicago, Ills.
Harris Theatre, Chicago, Ills.
McVickers Theatre, Chicago, Ills.
Selwyn Theatre, Chicago, Ills.
State Theatre, Chicago, Ills.
Tivoli Theatre, Chicago, Ills.
Orpheum Theatre, Kansas City, Mo.
Orpheum Theatre, Minneapolis, Minn.
Orpheum Theatre, South Bend, Ind.
Orpheum Theatre, Los Angeles, Cal.
Orpheum Theatre, San Francisco
Graumann's Theatre, Los Angeles
Metropolitan Theatre, Boston, Mass.
St. James Theatre, Boston, Mass.
Keith's Theatre, Boston
Fox Theatre, Philadelphia, Pa.
Earle Theatre, Philadelphia, Pa.
Logan Theatre, Philadelphia, Pa.
Earle Theatre, Washington, D. C.
Wardman Theatre, Washington, D. C
Tivoli Theatre, Washington, D. C.
Shawnee Theatre, Plymouth, Pa.
American Theatre, Pittston, Pa.
Miles Theatre, Scranton, Pa.
Pantheon Theatre, Chicago, Ills.
Senate Theatre, Chicago, Ills.
Goodman Hall, Chicago, Ills.
Belmont Theatre, Chicago, Ills.
Tower Theatre, Chicago, Ills.
Harding Theatre, Chicago, Ills.
Art Institute, Chicago, Ills.
Palace Theatre, Chicago, Ills.
Central High School, Columbus, Ohio
South High School, Columbus, Ohio
East High School, Columbus, Ohio
Oriental Theatre, Chicago, Ills.
Ascher Bros. Theatre, Chicago, Ills.
Community Building, Davenport, Ia.
Joliet High School, Joliet, Ills.
Keith's Theatre, Akron, Ohio
Keith's Theatre, Youngstown, Ohio
Bonstelle Playhouse, Detroit, Mich.
Lafayette Theatre, Detroit, Mich.
Orpheum Theatre, St. Louis, Mo.
Palace Theatre, Memphis, Tenn.
Miami Coliseum, Miami, Fla.
Tampa Theatre, Tampa, Fla.
Keith's Theatre, Atlanta, Ga.
Orpheum Theatre, Oakland, Calif.
Granada Theatre, San Diego, Calif.
El Capitan, Hollywood, Calif.

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Tivoli Theatre, Chicago
Oriental Theatre, Chicago
Howard Theatre, Chicago
Tower Theatre, Chicago
Harding Theatre, Chicago
Belmont Theatre, Chicago
Diversey Theatre, Chicago
North Center Theatre, Chicago
Royal Theatre, Joliet
Missouri Theatre, St. Louis
St. Louis Theatre, St. Louis
State Theatre, Detroit
Orchestra Hall, Detroit
Michigan Theatre, Detroit
Shea's Theatre, Buffalo
Metropolitan Theatre, Boston
Saengers Theatre, New Orleans
Eastman Theatre, Rochester
Kilborn Hall, Rochester
Colony Theatre, New York
Rivoli Theatre, New York
Roxy Theatre, New York
Paramount Theatre, New York

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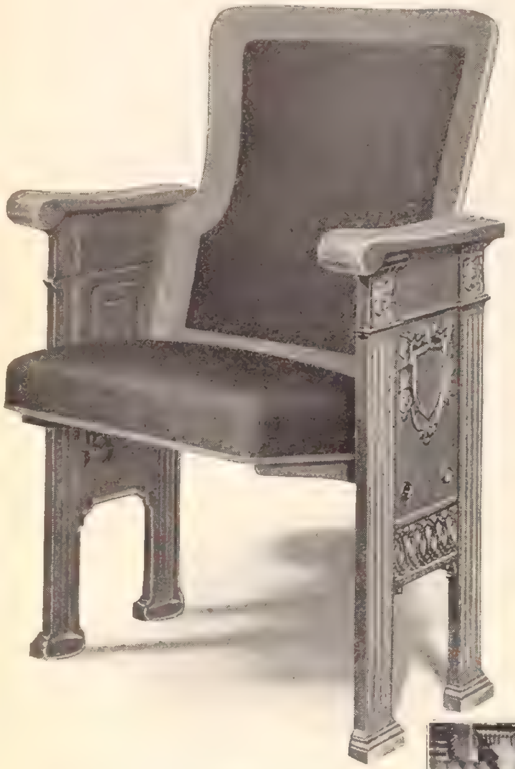

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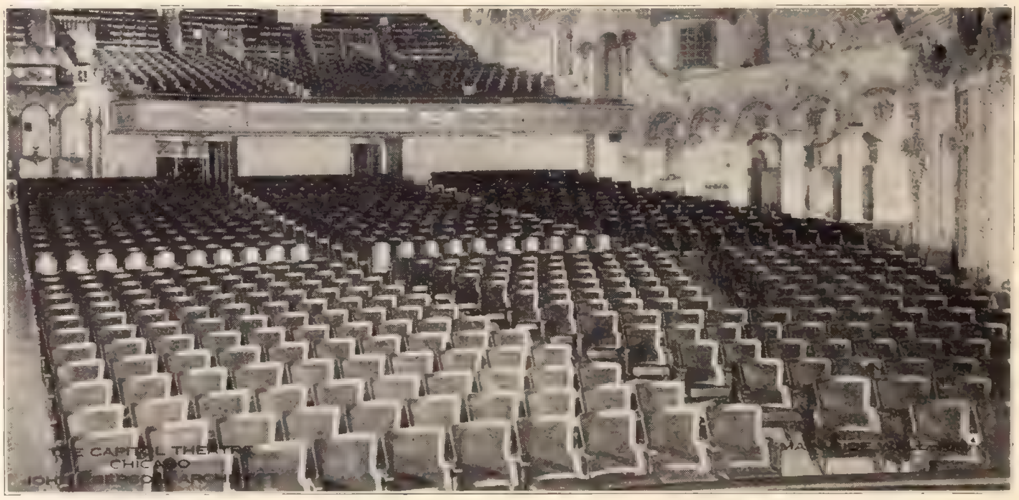

Interior Capitol Theatre, Chicago

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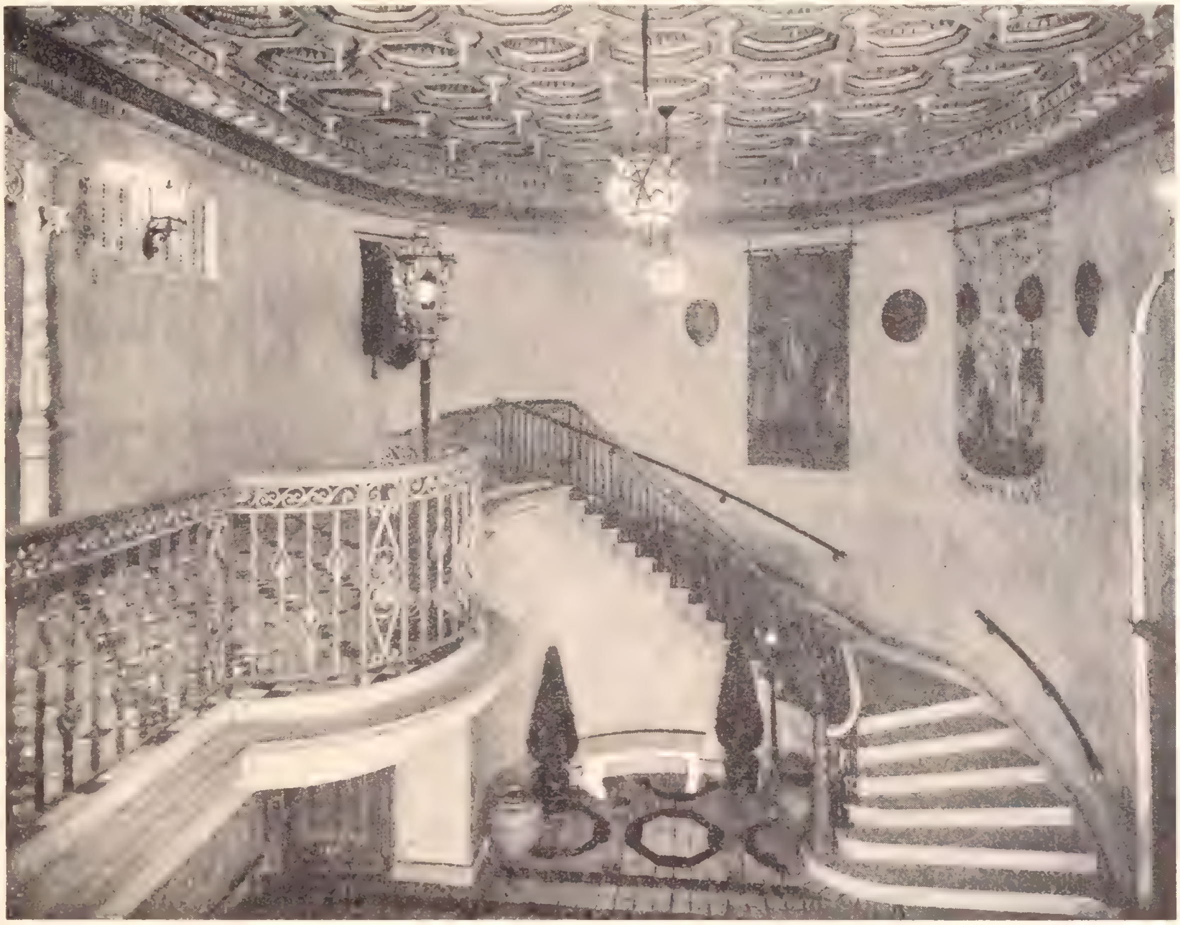

New Olympia Theatre, Miami, Fla. Eberson & Eberson, Architects

ATMOSPHERE–COLOR–TEXTURE

I have used tons and tons of Craftex in most of my atmospheric theatres with great success. The photo of the New Olympia Theatre, Miami, Florida, shows the excellent results obtained from its use

JOHN EBERSON, *Architect*

THROUGH its use by Eberson & Eberson and other great theatre architects Craftex has proved itself both artistically and economically to be the ideal material for the interior decoration of theatres.

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Newest Detroit Theater is

The entrance of the New Grand Riviera Theatre, designed by Mr. John Eberson, Chicago.

MAJOR FA SYSTEM
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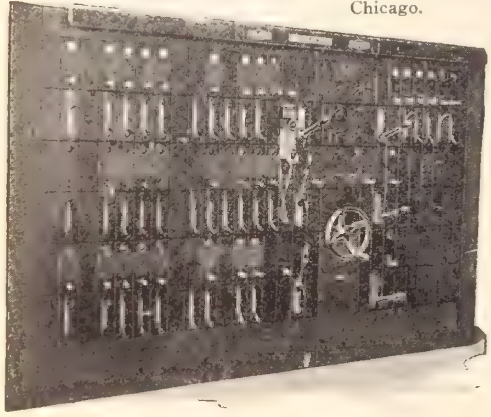

One of the most beautiful of recent built theaters is the new Grand Riviera Theater, Detroit, Michigan, designed by Mr. John Eberson, Architect. It is equipped with an FA Major System.

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Complete data and full estimates may be had entirely free of cost or obligations.

Unusual and charming interiors are to be found in all of Mr. Eberson's houses. No photograph can do full justice to the beautiful Grand Riviera.

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Olympia Theatre, Miami, Florida
The Tampa Theatre, Tampa, Florida
Ritz Theatre, Tulsa, Oklahoma
Palace Theatre, Canton, Ohio
Farnam Theatre, Omaha, Nebraska
Avalon Theatre, Chicago, Ill.
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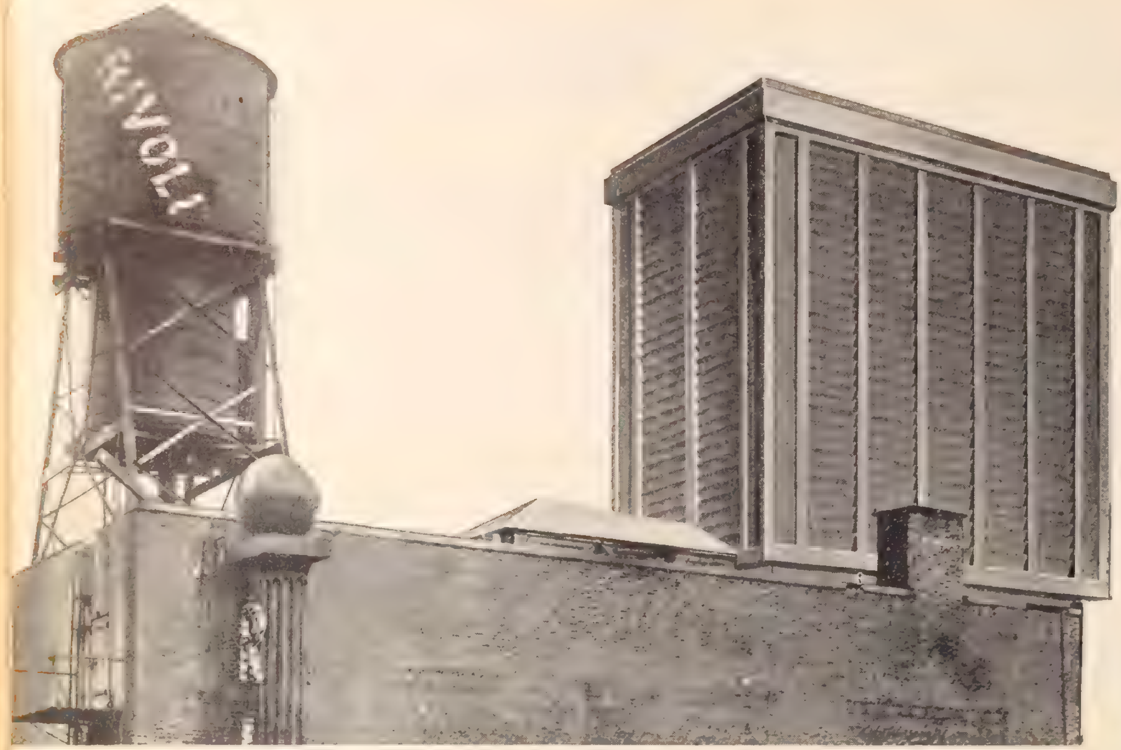

(Left)—One of our ornamental type cooling towers atop the Rivoli Theatre, New York City. We design these towers to blend with any architectural design.

(Below) — The New Paramount Theatre, New York City. Will be equipped with two of our cooling towers.

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As pa rt of a modern air refrigerating system the new Paramount Thea-
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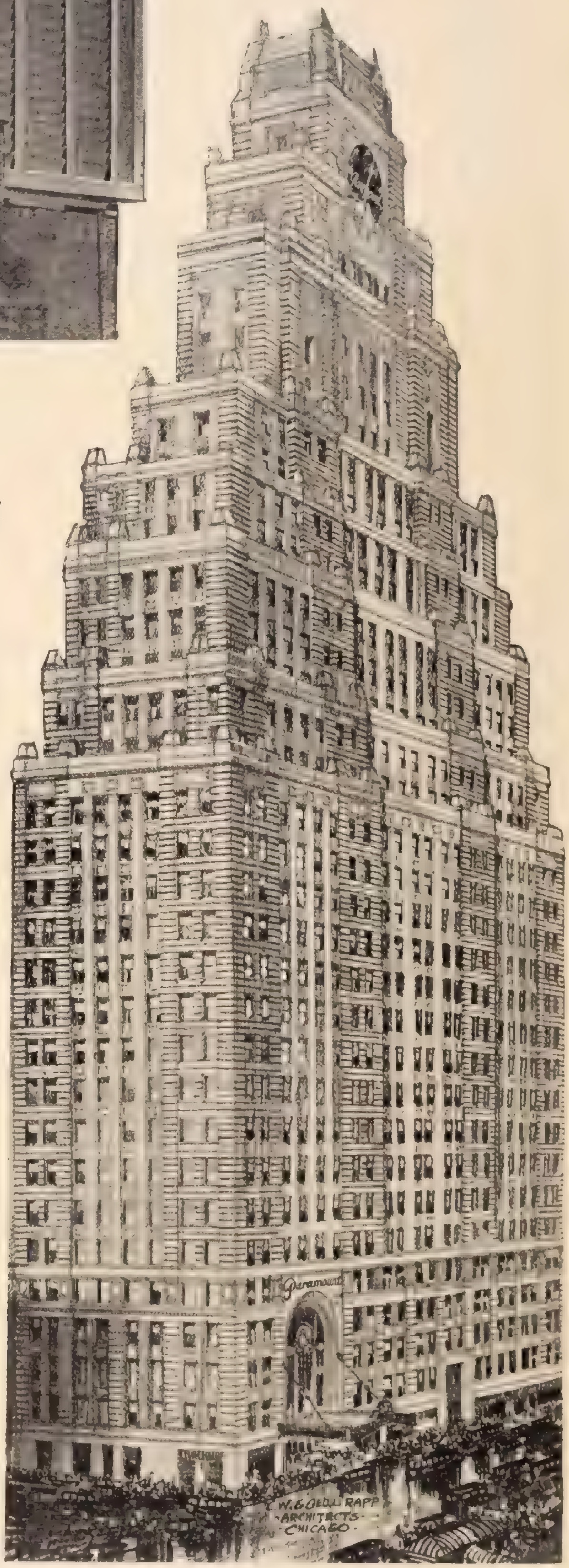
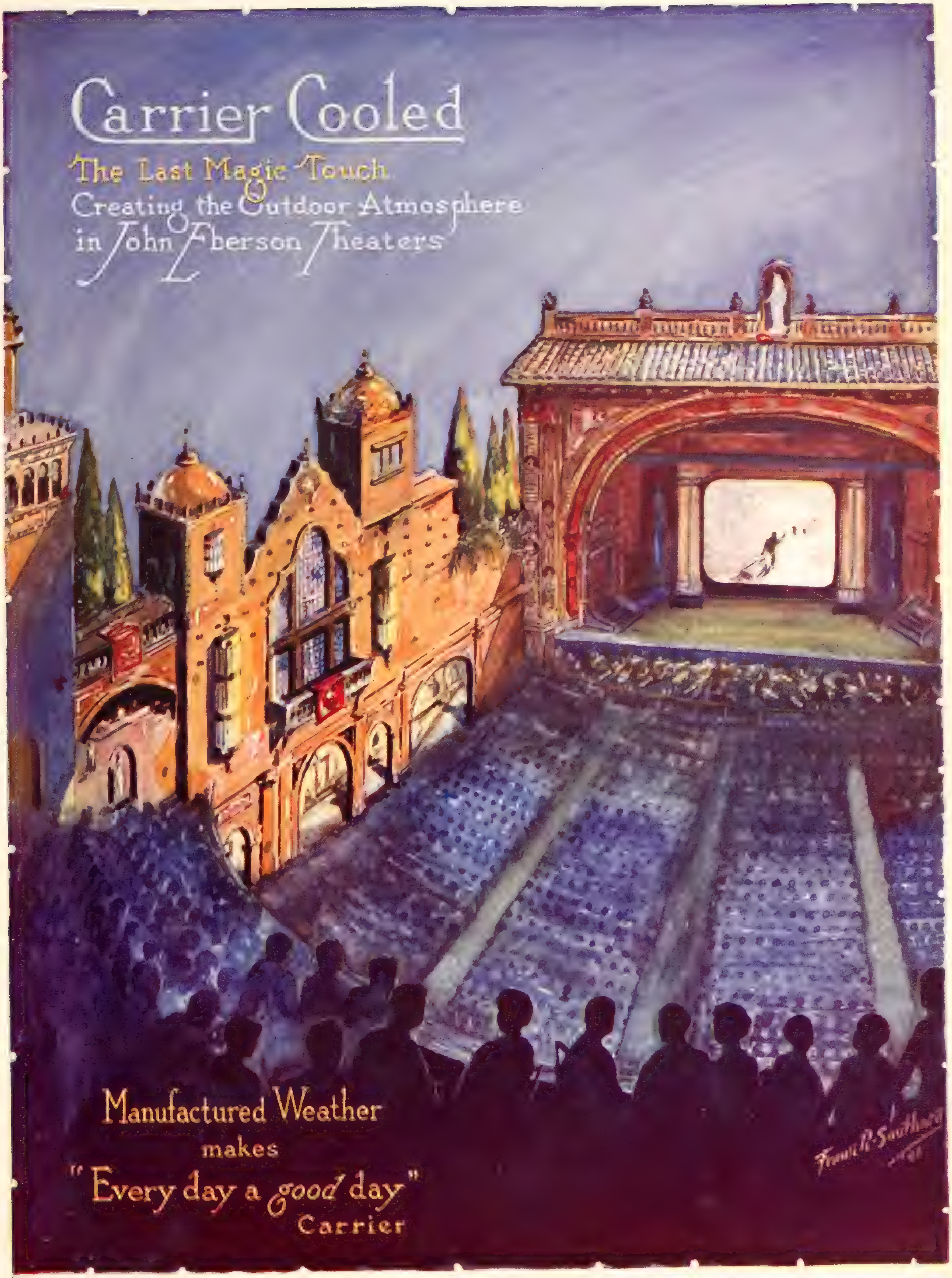


Some Other Installations

Rialto Theatre	New York City
Paramount Theatre	St. Petersburg, Fla.
Howard Theatre	Atlanta, Ga.
Keith Theatre	Atlanta, Ga.
Missouri Theatre	St. Louis, Mo.
Palace Theatre	Dallas, Texas.
Saenger Theatre	Mobile, Ala.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March 30/26.

Carrier Engineering Corporation,
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Dear Sirs:-

At the request of your Erecting Engineer, Mr. Queen, I have examined the Refrigeration Apparatus and find same in very good shape.

I understand you need Mr. Queen at St. Petersburg, and this will be your authority to take him from this job, with the understanding, that in the event of trouble, we can recall him on short notice.

Your contract calls for sixty days. The theatre was opened on February 18th, but we are relieving your man at this date, due to the excellent running condition this machine is in and the thorough instructions he has given the permanent Operating Engineer.

The entire system has given very good satisfaction and especially to-day, with high humidity and temperature the inside of the theatre is very comfortable.

It is my understanding that, if we have any adjustments to be made, you will have Mr. Queen come over from St. Petersburg or Tampa. There are a few adjustments on control apparatus and thermometer still to be set, and I understand Mr. Gee will be back to do this very shortly.

Very truly yours,
JOHN EBERSON, Architect.
Raymond Mork

RM/CH

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Carrier Engineering Corporation
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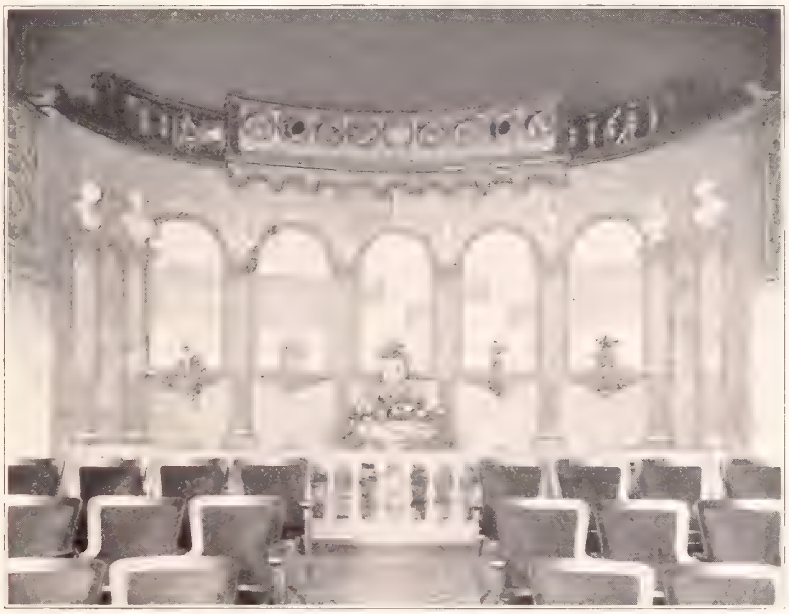
Picture Booth and Central Aisle Fountain

The Capitol Theatre, Chicago



Theatre designed by John Eberson. Carpetings furnished by Mandel Brothers.

ENVIABLE acclaim has been gained by John Eberson through his introduction of new ideas into the designing of modern theatres, and his artistic application of color in their appointments. We prize greatly the privilege of having played a small part in many of Mr. Eberson's achievements. Below are listed some of the theatres for which we supplied the carpetings.

Capitol Theatre	*Chicago*
Stratford Theatre	*Chicago*
Chatham Theatre	*Chicago*
Grand Riviera Theatre	*Detroit*
La Salle Garden Theatre	*Detroit*
Palace Theatre	*Detroit*
Regent Theatre	*Battle Creek, Michigan*
Orpheum Theatre	*Kalamazoo, Michigan*
Olympia Theatre	*Miami, Florida*
Ritz Theatre	*Tulsa, Oklahoma*
Regent Theatre	*Tulsa, Oklahoma*
Orpheum Theatre	*Tulsa, Oklahoma*

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Hotel and Contract Department

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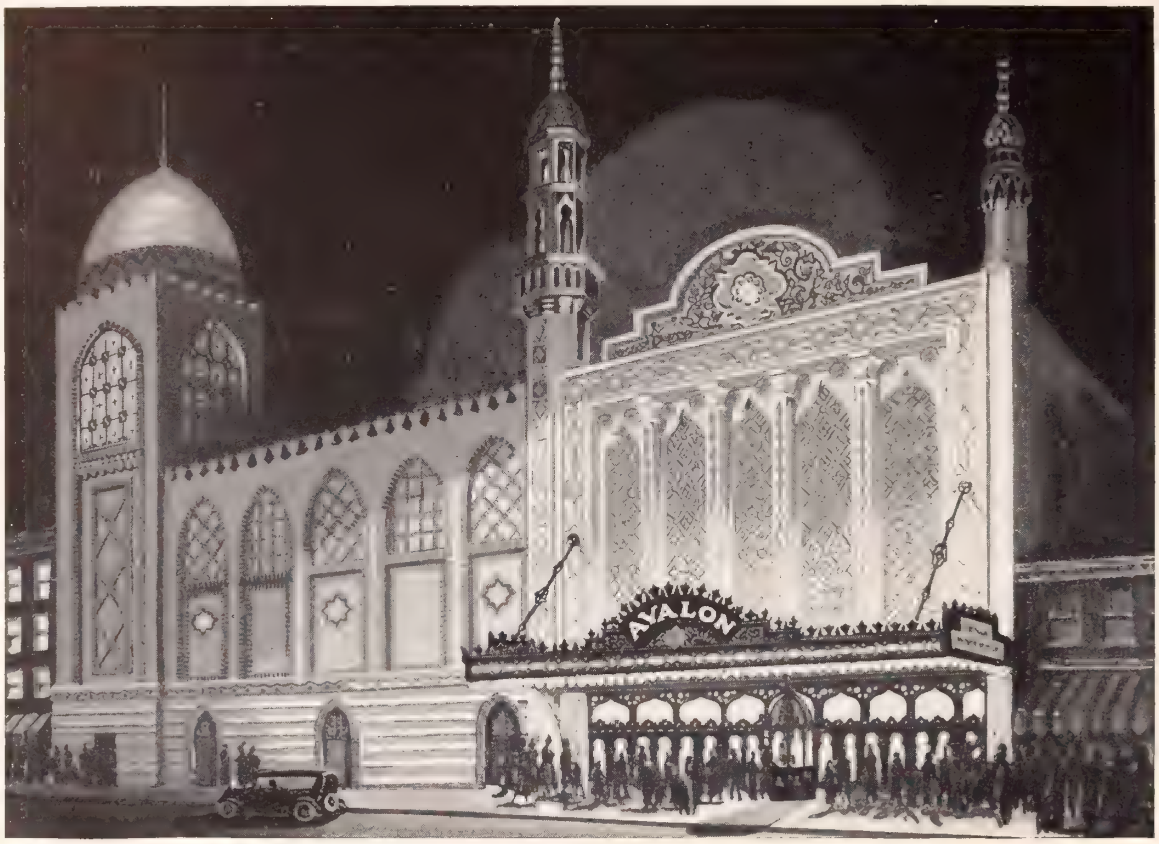

Avalon Theatre, 79th St. and Stony Island Ave., Chicago. Architect, John Eberson. General contractor, Lind Construction Co. Plumbing contractor, G. Albin Nilson & Co. Heating contractor, Davis-Metzger Co. All plumbing fixtures, valves and fittings supplied by Crane.

Plumbing worthy of the finest theatre

Many architects now make a specialty of theatre building, lavishing all their skill on exteriors of distinction and interiors in which restful beauty supports the efforts of manager, performers and musicians to lift patrons for a brief hour or two out of their humdrum, workaday lives.

In their endeavor no means are neglected. In smoking rooms and ladies' rest rooms, as well as in foyers and auditoriums, an atmosphere of relaxing grace and comfort is untiringly sought.

To this purpose Crane plumbing fixtures have been found to be exceptionally well adapted. Their graceful lines, the harmony with which they fit into a decorative scheme of charming color and line, make possible retiring rooms of unusual attraction.

Displays in the nearest Crane Exhibit Rooms will aid your choice of sanitary appointments worthy of your theatre. And Crane valves and fittings between the walls mean the trouble-free service, the perfect sanitation and the long life which you demand.

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Theatre Building & Equipment
Buyers Guide

Published Semi-Annually as a supplement to Motion Picture News, 729 Seventh Ave., New York City.

Theatre Pictures

THE colorful pages of this book tell better than any words of mine, of the picture theatres of today and tomorrow.

Theatres will be different; they will be *idea* theatres; expressive and charming. They will be shows in themselves. There will be many of them, replacing the less attractive theatres of a by-gone era.

Our architects today are as active as our producers of pictures; and as important to the box-office. They are making pictures of picture theatres. So we shall have *theatre pictures* as well as picture theatres. And *pictures* draw the crowd.

I believe that the work of an architect like John Eberson to-day is second to no other in importance to the motion picture industry.

* * * * *

We are in the beginning of a new theatre era.

The first era was that of store shows, scattered indiscriminately over the country.

Then came the big modern downtown theatre of the large cities, and the better theatre of the smaller centres of population. They concentrated theatre attendance.

Today we are building the new, finer neighborhood theatres, especially in the large cities. This is the theatre of today and I predict it will be the theatre of tomorrow, eclipsing in trade and public import the downtown city theatre.

* * * * *

But these points are essential to its success:—

This new super theatre of the neighborhoods—both city and country—must be a *theatre picture*, without and within; it must be an attraction. It must draw in itself.

And again, it must offer the last word in equipment, comfort and efficiency.

Otherwise, the people of the neighborhood won't be held by the neighborhood theatre. People travel readily, these days, for their amusement and pleasure.

* * * * *

Theatre building and equipment will, in my firm opinion, exceed all records in the next few years.

For these reasons, over and above the obvious trend of greatly increased theatre activities:—

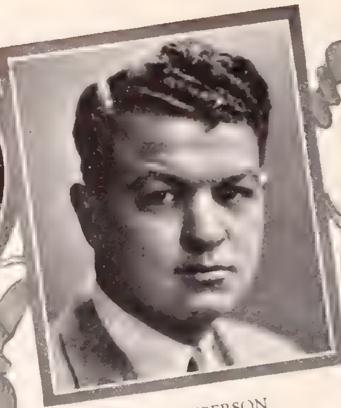
First, it is almost certain that picture distribution and production will change materially in the future; and new types of pictures and policies mean, inevitably, new types of theatres.

Secondly, there's Europe to consider. In Continental Europe theatres in general are about where this country's theatres were ten years ago; and it is only logical that American plans, construction and equipment facilities, with all the advances they have made, will be taken advantage of.

* * * * *

It is important, I believe, to add that MOTION PICTURE NEWS has perfected an exhaustive analysis of the theatres of this country and our information on these conditions is at the service of the trade.

Wm A Johnston



DREW EBERSON

JOHN EBERSON

A. C. LISKA

Reading from top to bottom—others of Mr. Eberson's staff are

A. O. BUDINA, Architect
W. A. HARTMAN, Artist
RAYMOND MORK, Engineer
WELLINGTON J. SCHAEFER, Designer
HARRY E. WEAVER, Architect

The Atmospheric Theatre

An interview with JOHN EBERSON, Architect

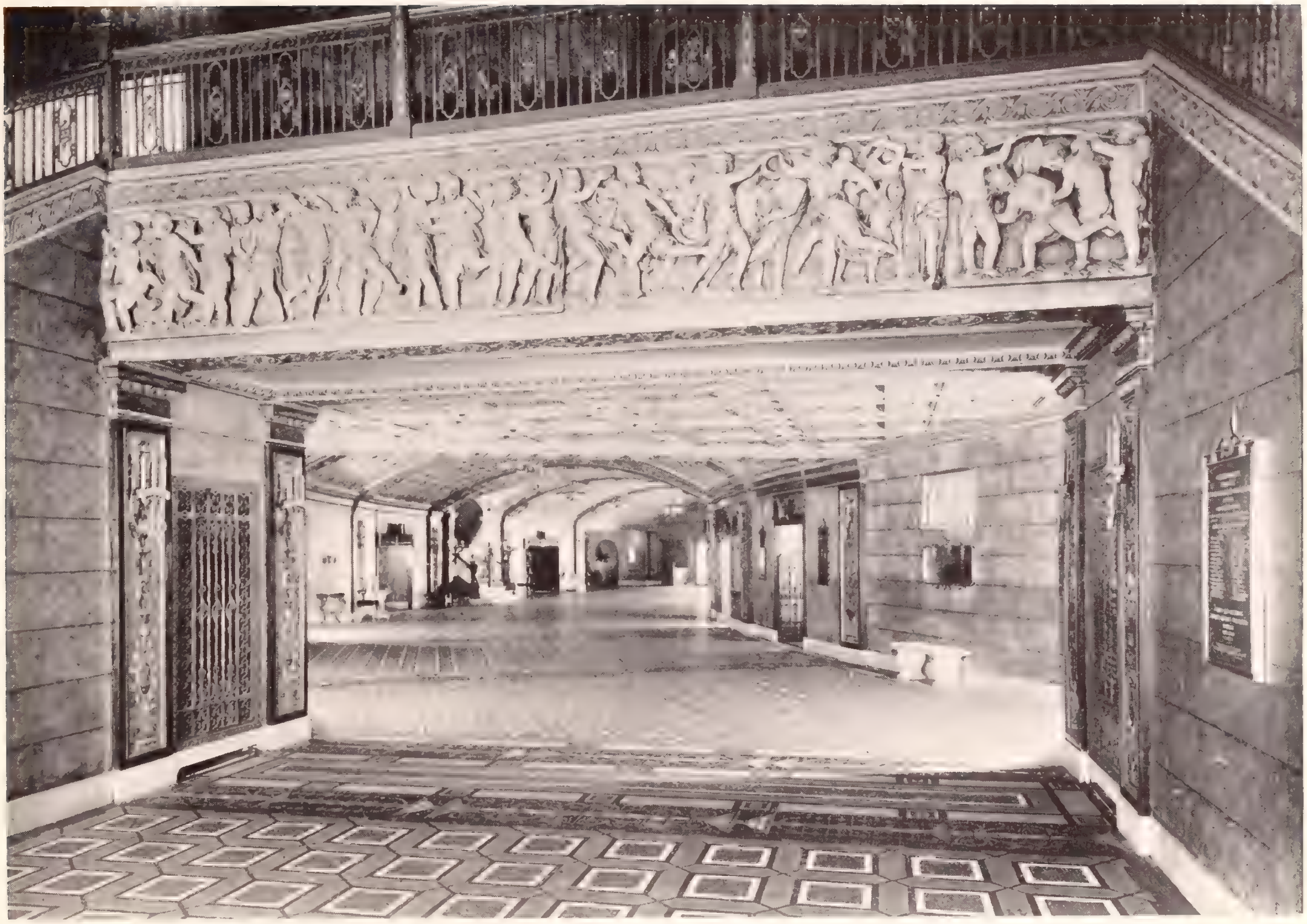
THE atmospheric theatre—the idea back of this beautiful and colorful style of motion picture house—the psychology of its public popularity—the combination of novelty, charm and practical utility as expressed in motion picture houses designed by John Eberson, Architect, are printed in the following pages in an exclusive interview granted to L. H. Mason of Motion Picture News, by Mr. Eberson at his offices in Chicago:—

I have served a long apprenticeship in theatre design, during which time I have met men and conditions of all kinds, and to have played a part in the development of the amusement business, with its kaleidoscopic changes, has been an education in itself.

When relaxing and reflecting I cannot help but marvel at the progress that has been made in the development of the amusement business and in the creation of modern edifices for the presentation of entertainment for the public's benefit. My career has been full of wonderful experiences, growing up as I did with a man who engaged me in a professional way when building his first theatre. It has been most interesting to see the development of potent chains of theatres under the guidance of my old friends and clients.

Appreciating the paramount importance of a thorough knowledge of the show business, while posing as a theatre architect, I am grateful to have had this intimate contact with so many of my old friends and clients, now successful and well known in the amusement field.

I consider these men along with the teamwork of young architects and artists whose services I have been obliged to engage, responsible, in a large degree, for the successful theatre designs executed by my organization.



ENTRANCE TO THE FOYER OF THE CAPITOL THEATRE, CHICAGO. NOTE SPECIALLY TREATED RELIEF OVER ARCH
John Eberson, *Architect*

It would have been utterly impossible to assume the architectural trust for the many theatres which I have had the pleasure to design, were it nor for some of my associates. But I have always considered my biggest battle the battle with my best friend, my client!

Believes in Color

The average client's desire is to imitate and excel places of public amusement which have been built along lines of pronounced similarity. This shackles independent thought, and makes a virtue of what is really weak imitation and an utter lack of artistic invention, often driving us to despair. We believe in ornament and are prepared to be lavish with it, but we are diligently cautious not to infringe upon the canons of good taste by avoiding over-design and over-elaborateness, which only achieve vulgarity.

We must believe in color. Nature gave us color—man gave us ornament and it is most deplorable that in the present, in renaissance, and in medieval times alike architects have been prompted to place upon their buildings as much ornament as their clients could afford. Color and the harmony of nature have furnished us with more inspiration and more successful thought, thus opportuning us to develop architectural treatments which have inspired effect and affection in the minds of beholders.

Capitol Breaks Traditions

We designed the Capitol Theatre in Chicago—a theatre entirely different from the traditional. It represented a new thought and a new idea in theatre design. Why should it come to pass that only accepted lines, style and treatment be followed in theatre design?

We have the French baroque, the Colonial, designs expressed in the Adam style, and a few scattering examples of Greek and Pompeian architecture serving as the standards and basic ground for the creation of hundreds of playhouses of unavoidable similarity.

All too often stock pattern lines must groan under the yoke of the necessity of establishing individuality for the particular theatre through no other means except efficient and splendorous expenditure of money. Thus, yesterday's theatre is old-fashioned today and today's average theatre is virtually a replica of yesterday's, except that it is more elaborately dressed up with more marble, more intricate enrichments, more draperies, more cut-glass chandeliers in foyers and lobbies, all burying correct architectural general composition and character of design.

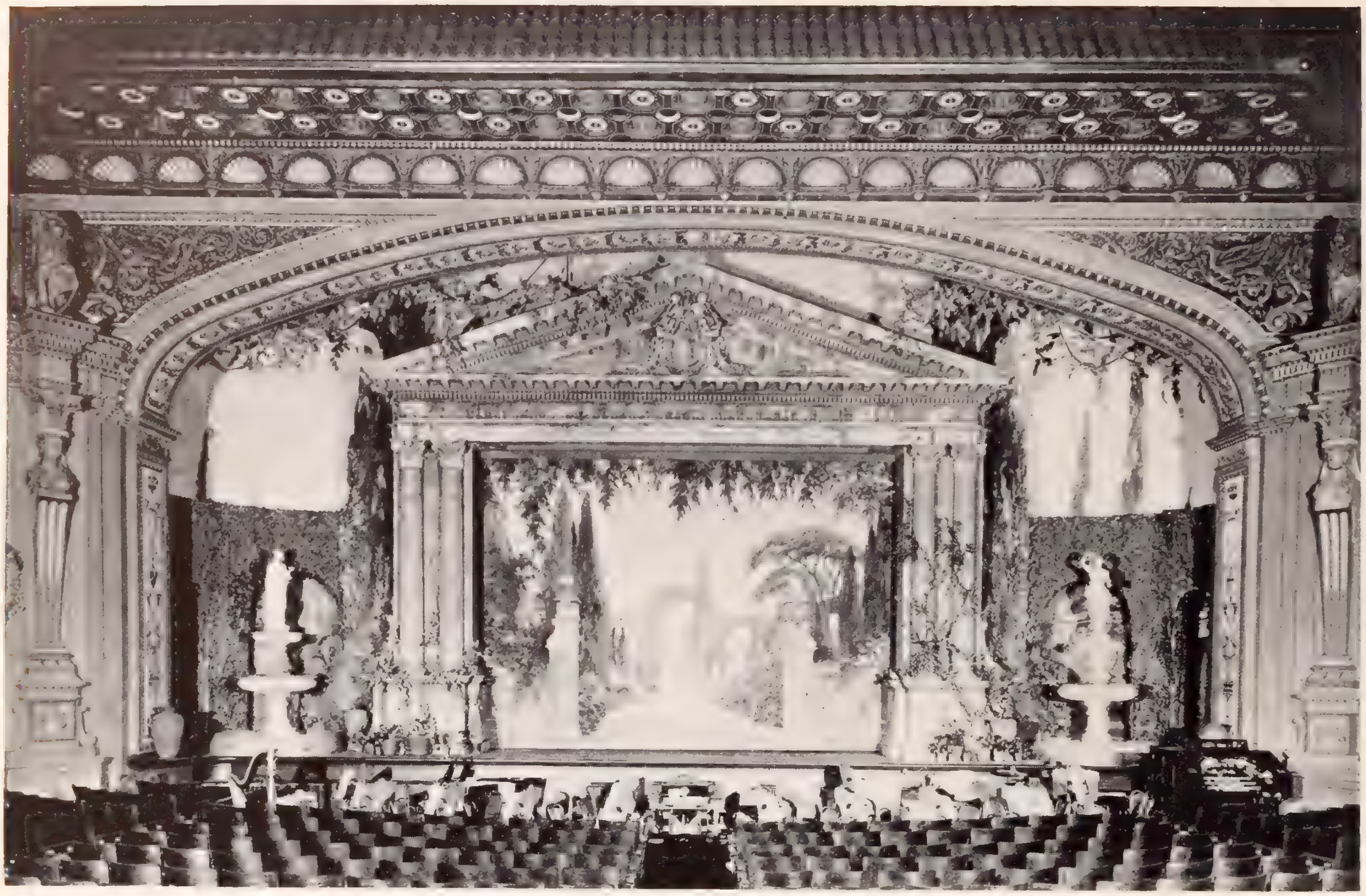
Public Demands Variety

Since variety is the primary demand of an amusement loving public, and we mean decisive variety, it is only reasonable to assume that such variety will be appreciated in the place of entertainment as well as in the entertainment itself.

The opening performance in one of our gorgeous picture palaces of gold, glitter, rich ornament and elaborate decorations is truly an inspiring sight, but it must be observed that the rapture of an audience and the awing effect on the masses often fails to be particularly lasting. Surroundings soon become something akin to oppressive and embarrassing to the average steady patron who is not accustomed to live in such gorgeous surroundings.

We observe, with the multitude of new palatial theatres opening week in, week out different from their predecessors only in point of decorative splendor and rich garnishment, that the public has noticed and feels languidly this very apparent similarity.

With an appreciation of these facts in mind, the atmospheric type of theatre suggests itself. We visualize and dream a magnificent amphitheatre up under a glorious



FULL VIEW OF STAGE, CAPITOL THEATRE, CHICAGO, SHOWING THE TEMPLE AND PRESENTATION SET
JOHN EBERSON, *Architect*

UPPER LOUNGE, CAPITOL THEATRE, CHICAGO, CONCEALING AND CONTAINING CONVENIENT LADIES' RETIRING ROOM
JOHN EBERSON, *Architect*

moonlit sky in an Italian garden, in a Persian court, in a Spanish patio, or in a mystic Egyptian temple-yard, all canopied by soft moonlit sky.

Masses Feel Art

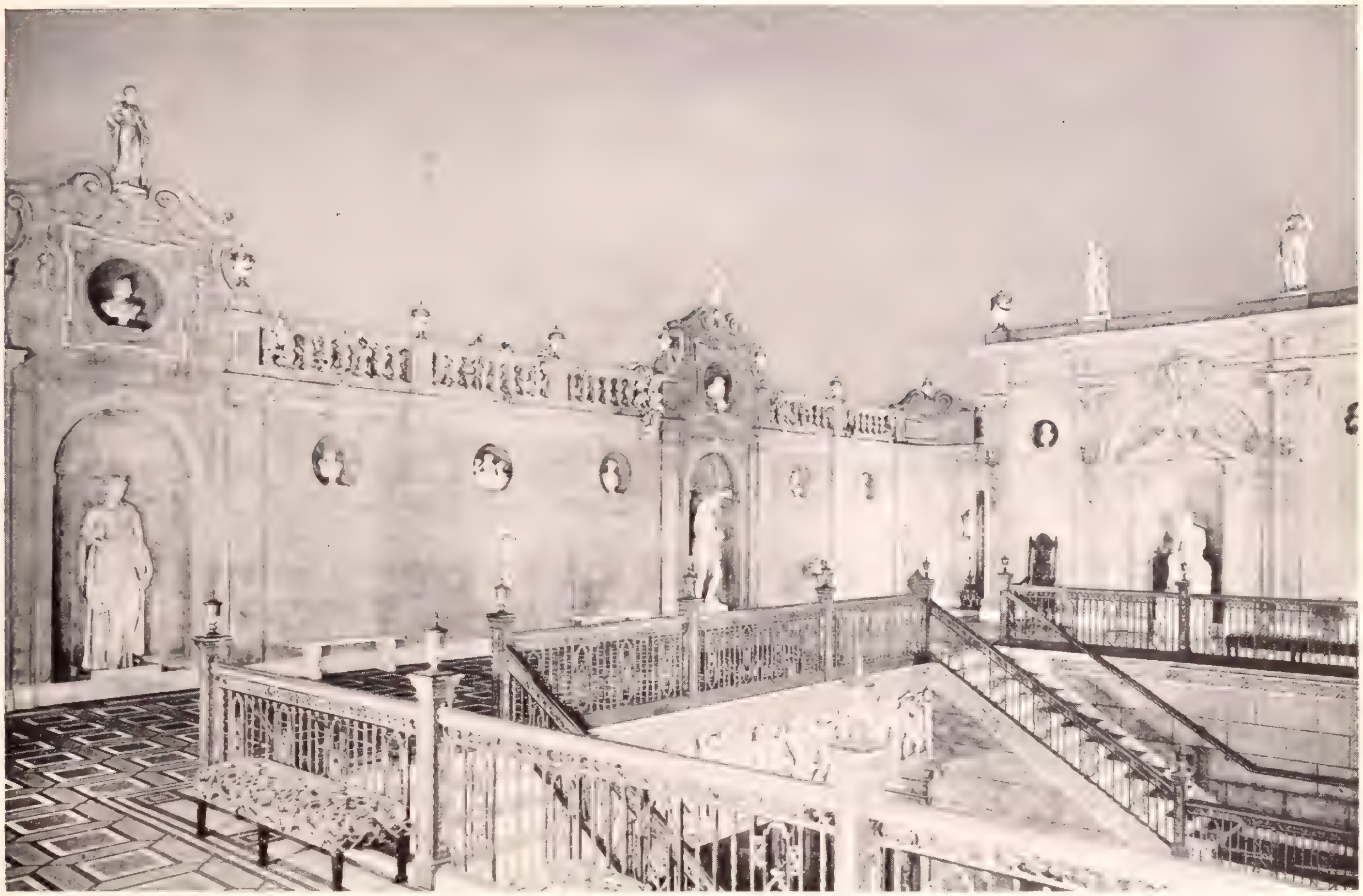
The masses might not know art, but they feel it and, therefore, from the ancient classic and definitely established architecture is borrowed the shape, form and order of house, garden, loggia, fountain, or garden wall, with which to convert the theatre auditorium into a meeting place surrounded by nature's setting.

Color is the most important instrument to create effects and influence the appreciative mind and sensitive soul of the public. We credit the deep azure blue of the Mediterranean sky with a therapeutic value, soothing the nerves and calming perturbing thoughts.

The punch of light and brilliant color of exteriors and lobbies might charm and attract the amusement-loving public, but it is in the softly lighted foyers and in the blue-domed auditoriums that our mesmerism is performed. Calming excited feelings and sputtering nerves, the aim is to frame the minds of patrons and prepare them to receive the entertainment, without the influence of an over elaborate interior, designed after repeated ornament always in view and persistently claiming attention.

Atmospheric Theatres Alive

The atmospheric theatre seems to create a very desirable feeling of intimacy and illusion, making an atmosphere which is always new, fresh and alive. In an outdoor atmosphere, in addition to the warm, foreign picturesqueness of some of our conceptions, the spectator enjoys the natural beauties of skies and flowers that it is his nature to love. He does not feel himself called upon to absorb grandeur and majestic palatial architecture. Thus the atmospheric theatre offers the theatre operator additional material and wares to sell to the public besides his show.



UPPER LOUNGE, CAPITOL THEATRE, CHICAGO, WHERE CLASSIC STATUARY IS DISPLAYED AGAINST BLUE SKY BACKGROUND
JOHN EBERSON, *Architect*

Careful attention to detail and perfect consistency in style is absolutely necessary to make an atmospheric theatre successful.

The drastic deviation from what is common in the average American theatre design and the compulsory necessity of creating reproductions and illusions necessitates the creation of an architectural organization which will accept responsibilities lying somewhat on the outside of the strictly architectural sphere of activities. In our case we have found it necessary to befriend sculptors, painters, color artists, students of history and foreign people's customs.

This association has been found most efficient in the creation of our special theatres.

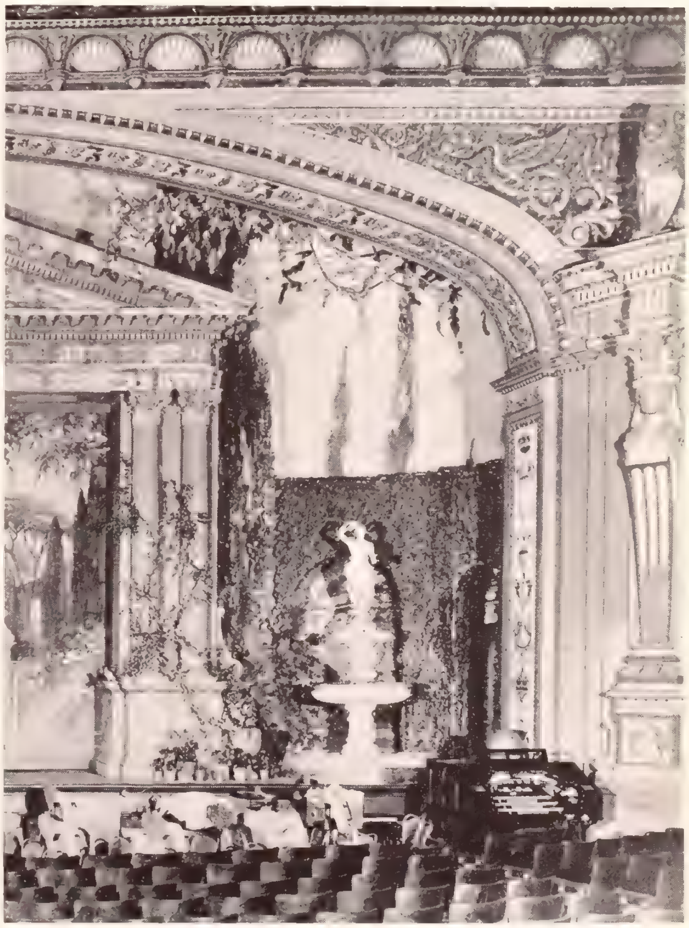
Must Present Feasible Plans

Serving owners as a group and working shoulder to shoulder with the deep-felt understanding of the great problem which we must solve, we have developed a following of excellent talent.

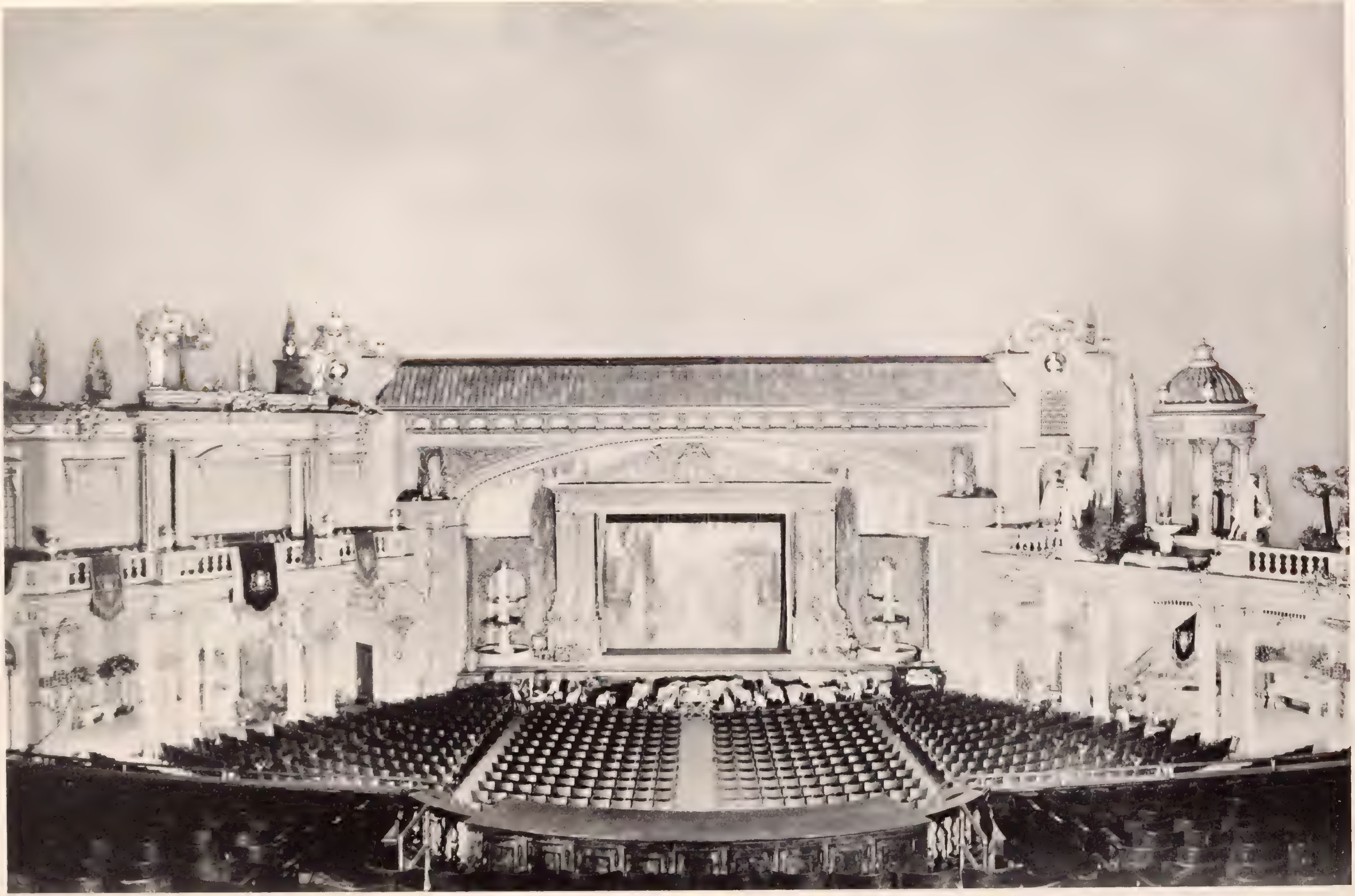
My own early training in the schools of Vienna, Austria, and in the art schools of Dresden, Saxony, and my travels in the Old Country, makes this work enjoyable to me.

The charm of an antiqued interior opportunes a design of finish, furnishings and equipment, offering economy in upkeep and a protection against the destroying influences of wear and tear.

I want to come back to one of the most important of an architect's problems, serving theatre owners as a specialist. A theatre architect must have the ability to present a feasible plan, showing maximum capacity, dependable sight lines and acoustics, proper facilities for quickly seating and dismissing audiences. He must be thoroughly familiar with the engineering problems of a dependable atmospheric conditioning apparatus which must provide the proper air conditioning of an auditorium.

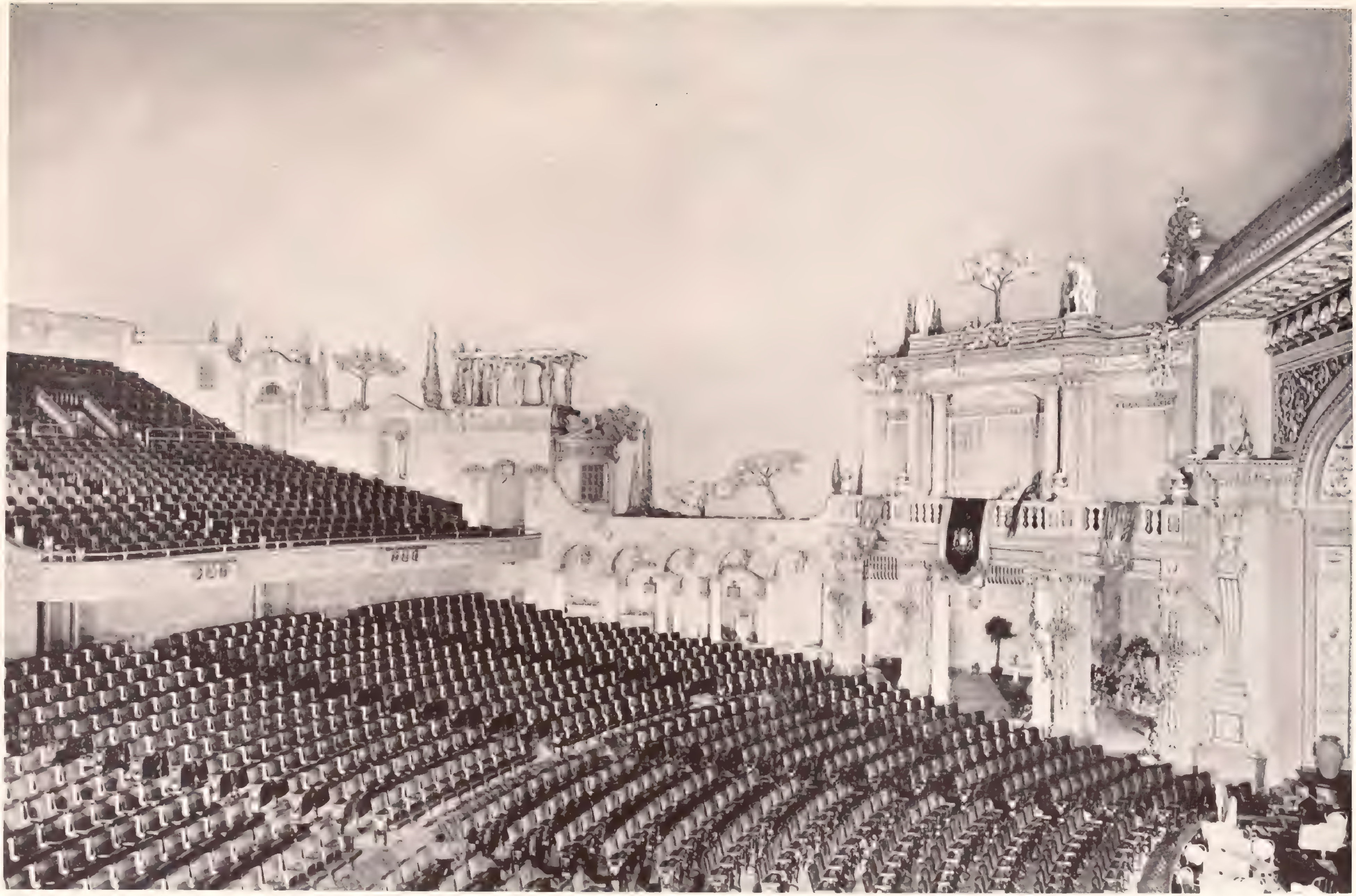


STAGE SETTING OF CAPITOL THEATRE, CHICAGO, SHOWING ITALIAN TEMPLE WITH MARBLE FOUNTAIN
JOHN EBERSON, *Architect*



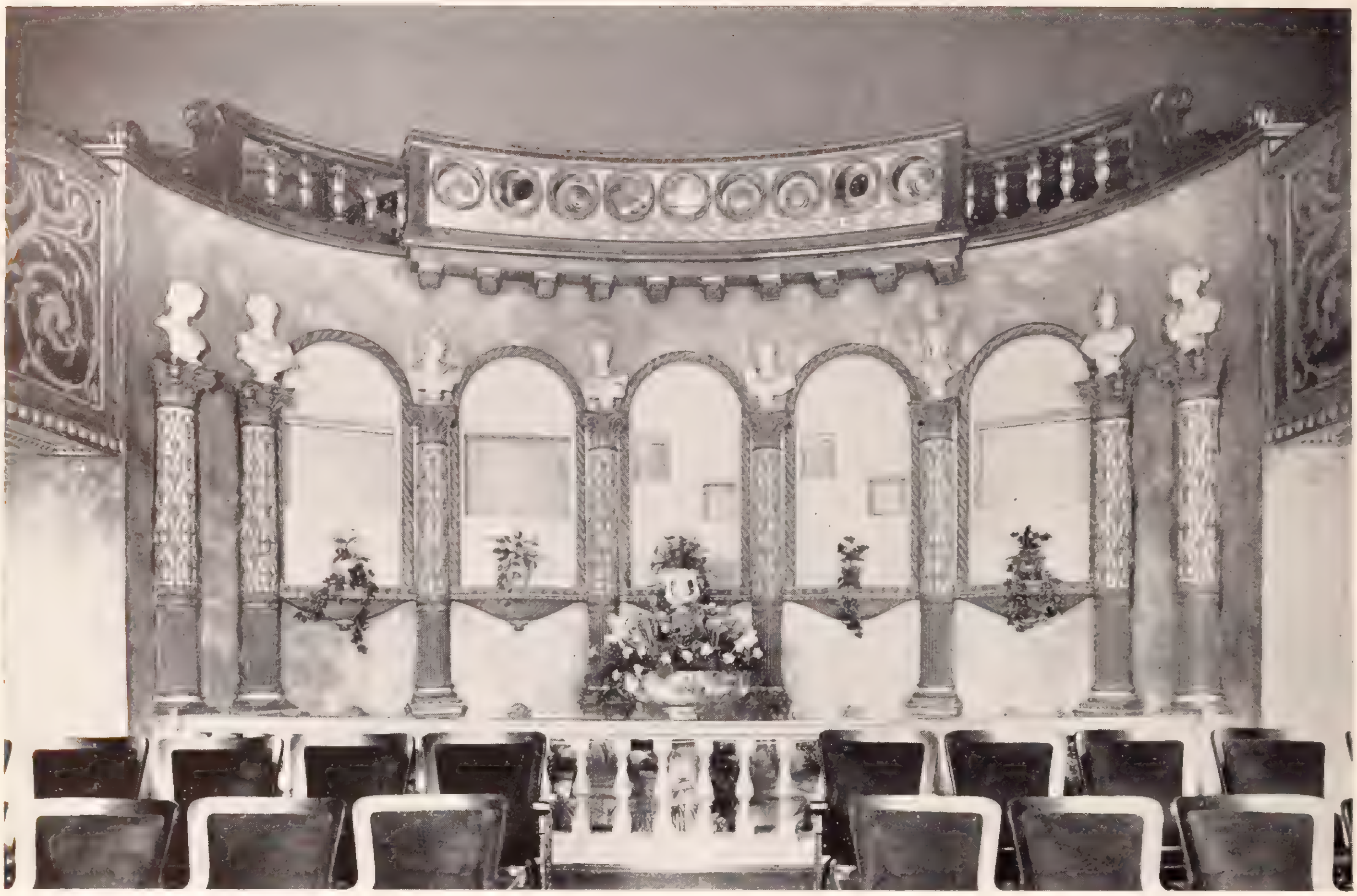
AUDITORIUM OF CAPITOL THEATRE, CHICAGO, WITH CEILING TREATED AS OPEN SKY. NOTE THE DISSIMILARITY IN DESIGN OF THE LEFT AND RIGHT SIDE WALLS

JOHN EBERSON, *Architect*



A STUDY OF THE SEATING ARRANGEMENT AND SIDE WALL TREATMENT OF THE CAPITOL THEATRE, CHICAGO. NOTE THE EFFECT OF AN OPEN AIR AUDITORIUM SECURED THROUGH CEILING TREATMENT

John Eberson, Architect



LOCATION AND ARTISTIC TREATMENT OF PROJECTION ROOM AND BALCONY FLOODS, CAPITOL THEATRE, CHICAGO
JOHN EBERSON, *Architect*

All this with a thorough knowledge of the building market so as to achieve these accomplishments well within the financial appropriation which must be commensurate with the possibilities of proper financial returns to the investor—the theatre owner.

A Practical Creed

I want to state what I might call a practical creed for theatre architects. "Prepare Practical Plans for Pretty Playhouses—Please Patrons—Pay Profits," nine little Ps.

"Practical Plans." How very important it is to be familiar with the general run of the show business, with particular reference to moving picture theatres when developing floor plans, can only be realized when coming in contact with the many intricate situations facing the exhibitor.

The question of a fair and advantageous seating capacity, designed to accommodate in comfortable and intimate grouping the average week-day business, is important. Then comes the question of giving the exhibitor sufficient capacity for the heavy Saturday and Sunday business. How to balance these extreme demands and conditions which one will find in the small town as well as in the super-theatre located in the Rialto of a big city, is one of the most important questions for owner and architect to determine.

"Practical Plans" also means thought given to the creating of constellations of aisles, corridors, stairs, foyers and lanes, which must be designed to avoid cross traffic and enable the floor manager to load the house quickly, and arrange for an efficient turnover of crowds. All these arrangements must function in a smooth and undisturbing fashion with a minimum number of guides, ushers and doormen.

Sees 4,200 Seat Limit

The proper proportioning of the seating capacity of the main floor to mezzanine and balcony and the arrangement of gradients and stairs must be intelligently worked out and designed, or untold damage to the enterprise will result.

We condemn and discourage the overseating of auditoriums, being fully convinced that it is almost impossible to put more than 4,200 people in any kind of an auditorium within proper distance for hearing or seeing.

Many of our new super-theatres now in existence and now planned and under construction, pride themselves on enormous seating capacity, reaching as high as 5,000 or 5,500 people—it is false pride—it is a strained effort. A majority of these people will be too far away from the stage to hear distinctly and a good many will be forced to view the pictures or the general performance from an angle offering distortion and an unsatisfactory view of the scene.

Many designs clearly show that in order to provide seats for 500 or more people, the comfort and the real value for a large portion of the remaining 4,000 in the house is sacrificed. I have heard that some of the owners of such mammoth theatres contemplate putting in an order for point-heated spears and tridents for their ushers and lobby floor managers to use, thinking that this would be an effective way to chase unwilling patrons up into the higher seating tiers of their theatre.

The Atmospheric Theatre

"Pretty Playhouses." Herein lies perhaps the greatest opportunity for service to the industry that is open to the architect, and it appears to be a service that can be best rendered by courageously and intelligently deviating from the stereotyped style of the American Theatre De Luxe.

With the success of our first atmospheric theatre assured, by virtue of its favorable reception and its now proven lasting interest, we are fully convinced that what the public wants is something "different." This something "different" must be artistic and colorful, it must have texture and punch.

The present attitude of the public towards these atmospheric theatres is most encouraging. We are now dwelling in the art of conceiving and executing designs representing the restoration of classic, well defined characteristic buildings which are designed to form the interior of a theatre. These buildings are circumposed by nature's grand outdoor setting, reproduced in near perfect illusion. The restoration of old buildings and gardens is specialized work.

In most of these instances the standard knowledge and experience of an architectural organization must be augmented by a group of artists and students whose efforts with reference to the art of decorating, furnishing and lighting must be absorbed by the architect assuming the responsibility for such a design.

Must Appeal to Masses

"Pleasing Patrons." This means removing the red ink from the profit and loss report.

America, the land of the masses. We must please the broad masses, and in most cases they do not know art, but rather feel it. An atmospheric theatre based on nature's school of color harmony is art which is felt by everybody. This new form of theatre caters to those who do not possess educated tastes. It capitalizes the well-known fact that buildings are living things, possessing individual character and expression. Their personality is as varied as that of humans. They utter a voiceless message that is clear to us who would listen and endeavor to understand. Color—lots of color, and lots of certain color gives interest and spells life.

The dissimilarity so often used by us in a design of theatre auditoriums, and the lack of symmetry between side walls, adds in our estimation to the intimacy of the engaging qualities of our atmospheric theatre interiors. The many interesting details introduced to imitate, in an artful way, Flora and Fauna of the tropical outdoor used as a background for our ancient structures, add the elements of interest and life.

Costs and Upkeep Low

"Paying Profits." This slogan should be the watermark of the stationery of every theatre architect.

In constructing an atmospheric theatre the expenditures and appropriations ordinarily made for imported marble, cut glass chandeliers, French damask, etc., in other types of theatres, will build and create approximately four times the amount of effective and attractive interior decorations when applied to an atmospheric classic building restoration scheme.

The cost of upkeep of an antique treated auditorium with its textured surfaces, antiqued ironwork and modeled decorations, is ignorably small when compared with the necessity of keeping a palatial interior in good condition in the face of the hard usage of the multitude of patrons.

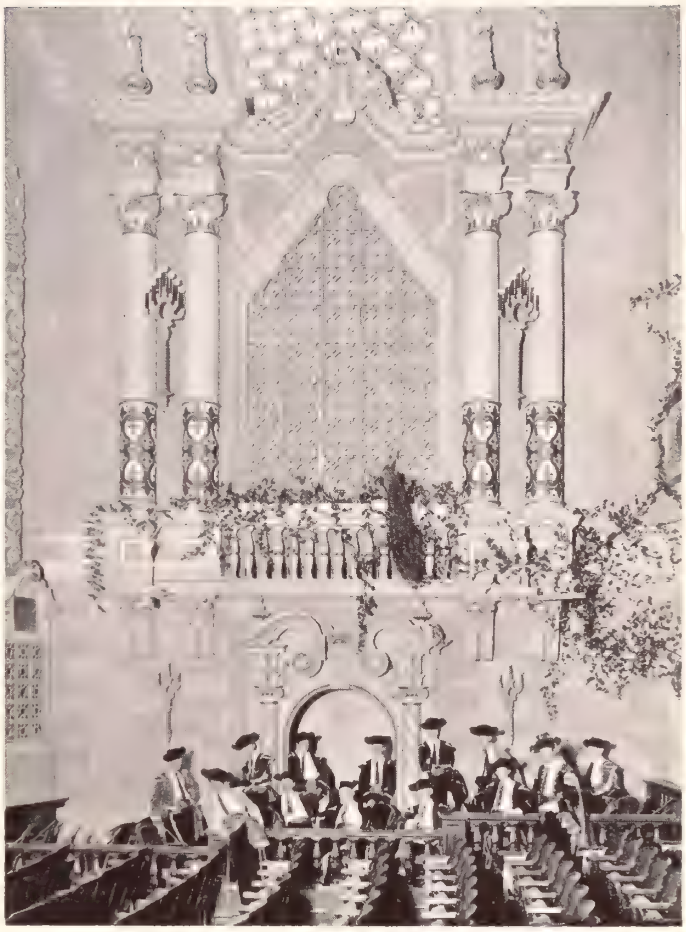
The advertising feature of an unusual and outstanding theatre interior adds to the profits of the owner. We feel that in an atmospheric theatre there is given the owners something else to sell besides the show—a lasting interest in an architectural treatment.

I am extremely pleased to note the reaction after the completion of several atmospheric theatres dedicated to a wholesome amusement presented to the entertainment-loving public in several important sections of the United States.

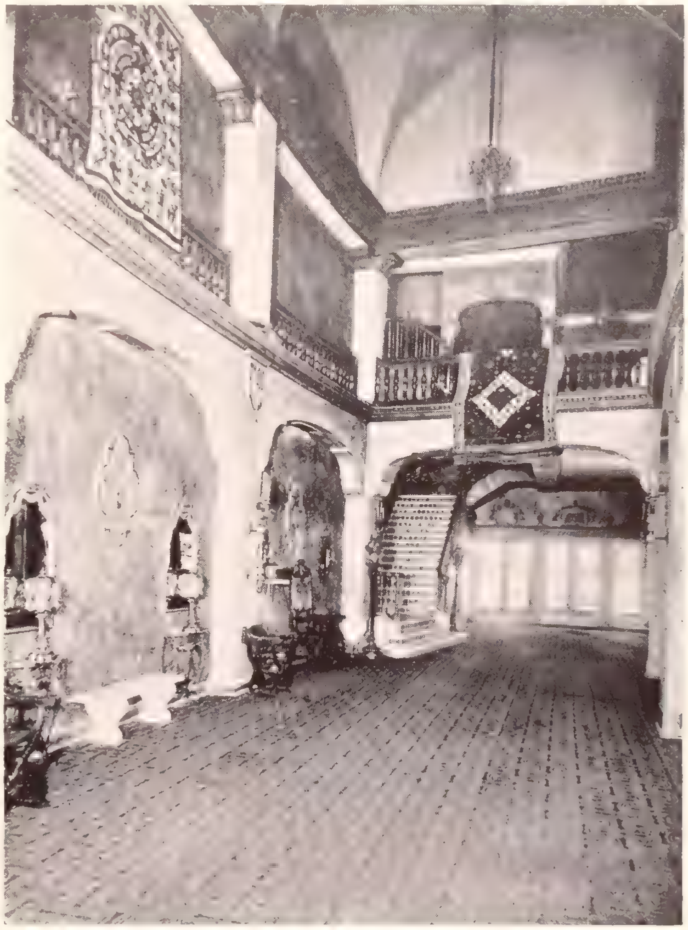
To have achieved an architectural success and to have gained recognition as an architect is one of my pleasures, but by far the greatest pleasure given the theatre architect is for him to see the men who have entrusted him with the architectural duties in connection with their building operations prosper.

Birth of Big Idea

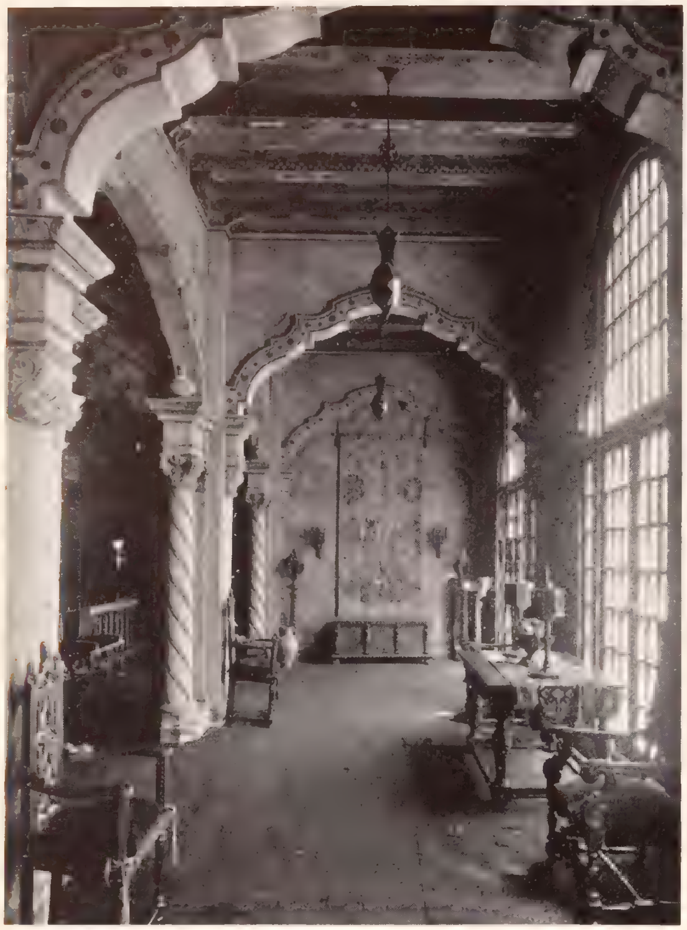
The planning of a new theatre and the birth of a new



VINE-COVERED CHURCH WINDOW AND ORGAN GRILLE, ORPHEUM THEATRE, WICHITA, KANSAS
John Eberson, Architect



A CLOISTER PROMENADE OF TILE AND STONE, PALACE THEATRE, WICHITA, KANSAS
John Eberson ,Architect

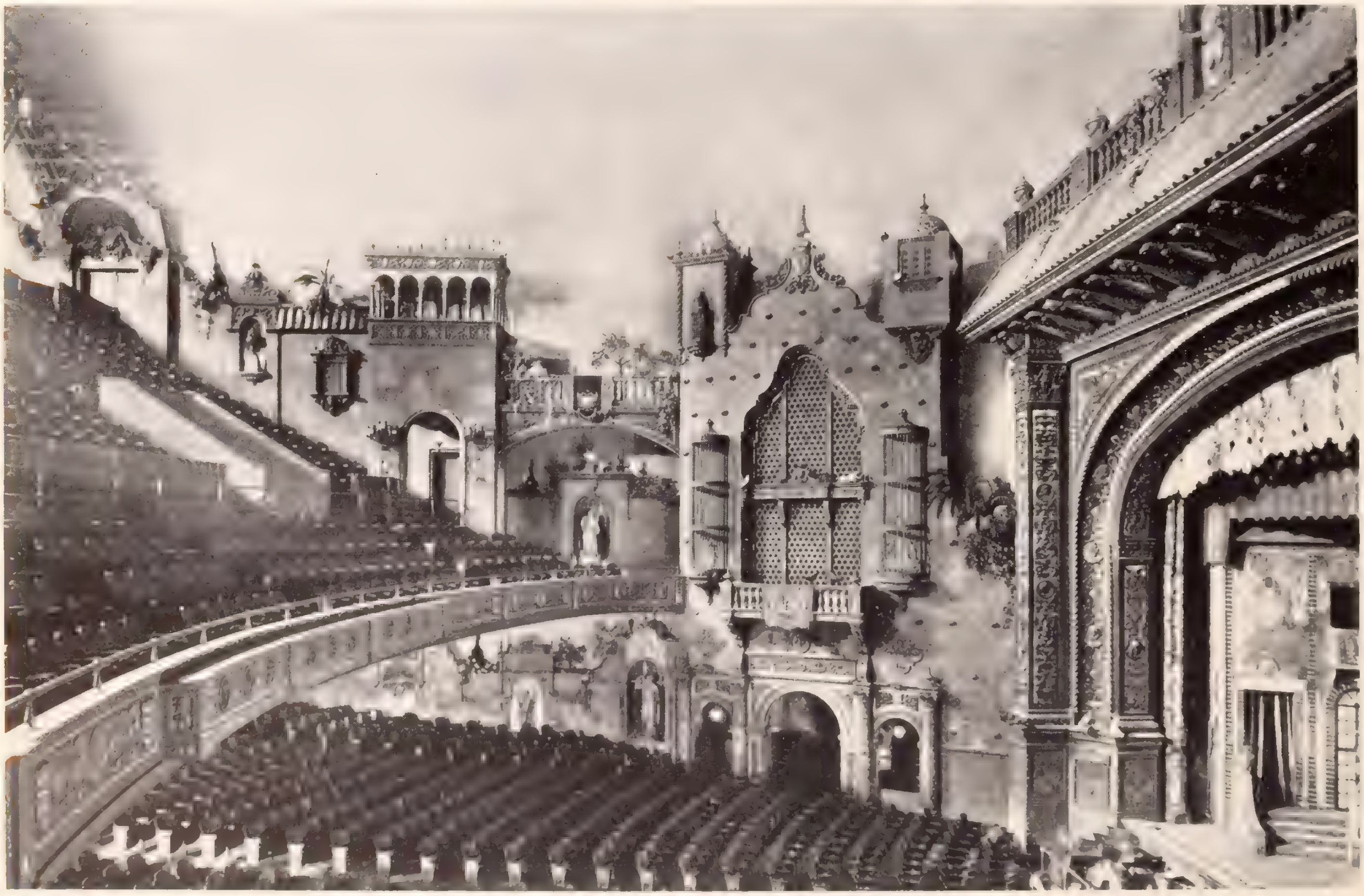


PORTION OF MEZZANINE OF THE OLYMPIA THEATRE, MIAMI, FLORIDA, SHOWING GENUINE AND REPLICAS OF ANTIQUES
JOHN EBERSON, *Architect*

design is the occasion for a most delightful time in our Studio, and I am very happy, indeed, to have an opportunity to mention the deep-felt friendship between myself and my associate of many years, A. C. Liska, my Chief Designer and aide. It is now a matter of almost eighteen years that we have worked together and have put into form and into reality theatre buildings, getting our inspiration in many cases, from a most trivial source.

Traveling through New Orleans with my friend, Liska, some years ago and attracted by the old world charm of Royal Street, we rummaged through the antique dealers' shops and spied an ancient pierced brass jewel-studded Persian incense burner. Then and there was born the idea and scheme for a Persian theatre. Persia, the land of the turquoise and the rose, the land of the sacred shrine, blue and gold, the predominating colors—a theatre design developing the auditorium side walls in an interesting but non-symmetrical fashion. The richly grilled and torridly embellished palace on the left, the tall walls of a Persian rose garden on the right, the sacred pilgrim's fountain and shrine in the left side stage niche, the heavily barred and shuttered entrance to the sacred city courtyard on the right side of the main stage. Mystic pierced brass lanterns, rich tent hangings, colorful mosaic panels, richly carved and polychromed wooden ceiling beams, intricate marble Moorish pattern floors, jeweled door heads, mirrored curtains, fragrant bowers of roses, all under the starlit sky of the near east, a softly mysterious but interesting scheme for a modern theatre auditorium.

The idea developed after frequent visits and conferences and hours spent in reading rare works on Persian art and Persian history in company with my friend, Wm. A. Hartman, associated with me in our work and in charge of our Art Department. He is a young artist who has traveled and studied in Europe, and is a graduate of Art Academies, and has worked under Arthur Dow and Hugo Froehlich. To him is due credit for some of the splendid



AUDITORIUM OF THE OLYMPIA THEATRE, MIAMI, FLORIDA, SHOWING TREATMENT OF SIDE WALL, WITH CEILING TREATED AS OPEN SKY
JOHN EBERSON, *Architect*

results obtained in our color work. I must confess that a good deal of my deep appreciation of and inspiration from the beauty of the Italian renaissance expressed in color, came to me through Mr. Hartman.

Associates Give Inspiration

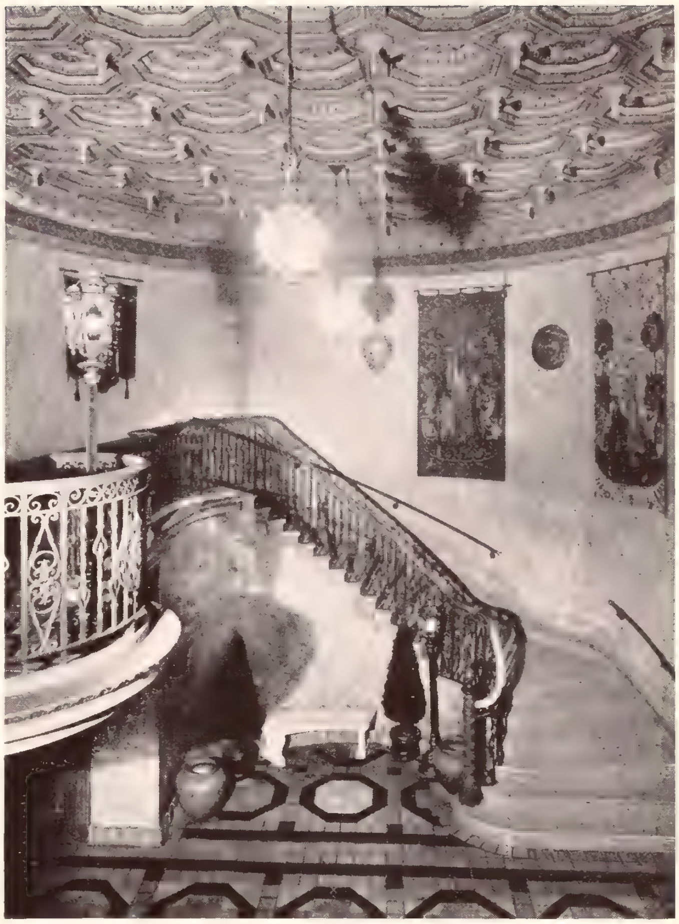
It is in the company of my associates that I find happiness and strength. The deep understanding of art and the sincere devotion to true art, such as my friend and associate, Wellington J. Schaefer, expresses in his work, gives me the inspiration so very necessary in my profession and in my capacity as the head of this organization.

Frankly speaking, there is only one criticism that I have to make and just this one, and that is, that in our effort to serve the theatre world, beauty, gentleness, love—the spiritual in life—is subordinated to the crass materialism of a commercial world.

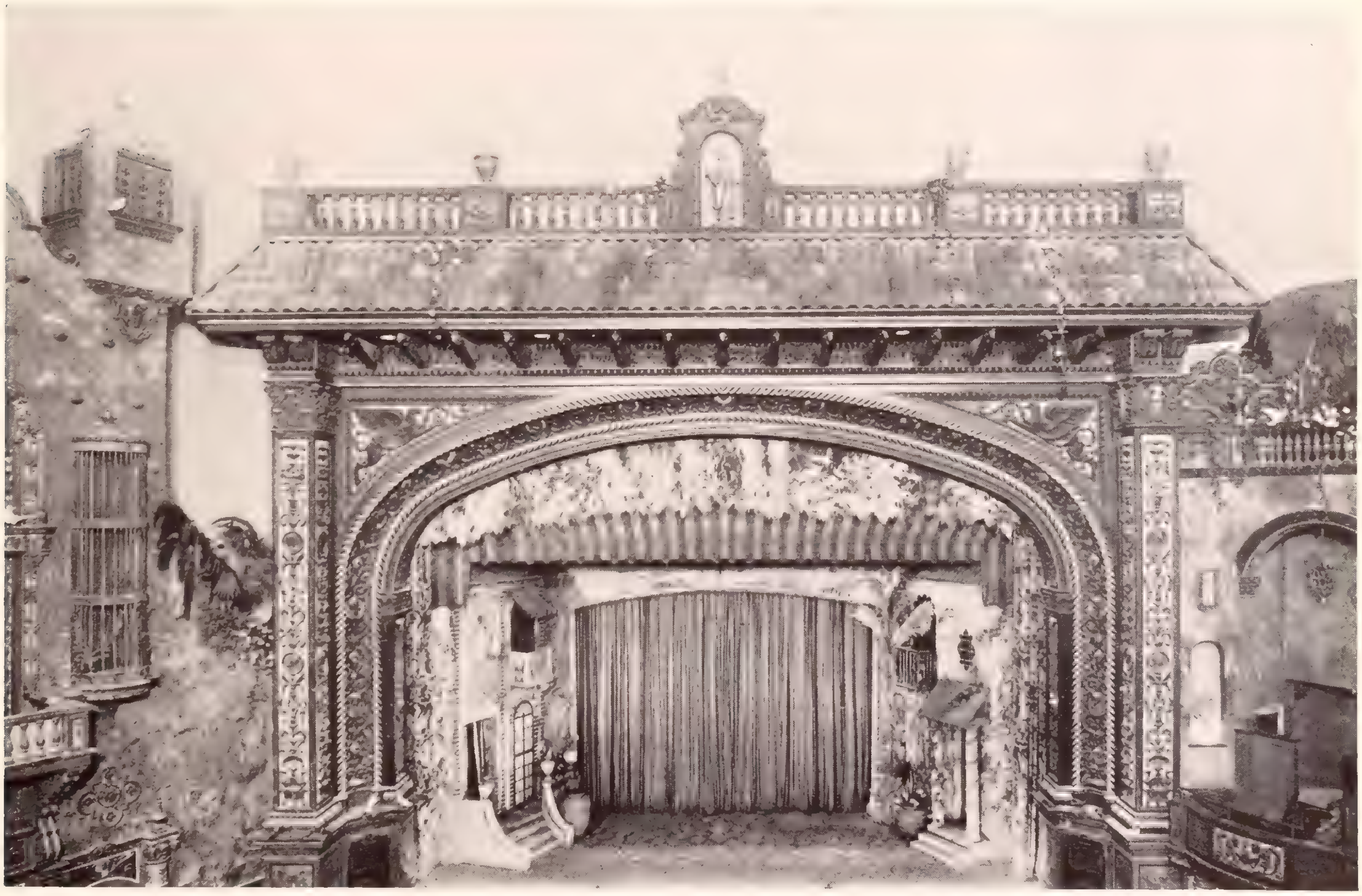
And I plead for your tolerance in talking about the intimacy between my co-workers, our work itself, and those who make it possible for us to indulge in architectural dreaming—our clients.

I am working with Mr. Schaefer on a French interpretation of an atmospheric theatre. We are designing a theatre—the Garden of the Tuileries. We picture a Louis sending a message through the Land calling for painters, sculptors, gardeners, artisans of all kinds, and he gives them command to transform the spacious lawns lying in front of his palace into a festive ground, as he is going to entertain his grandees and dames at a glorious, magic night feast.

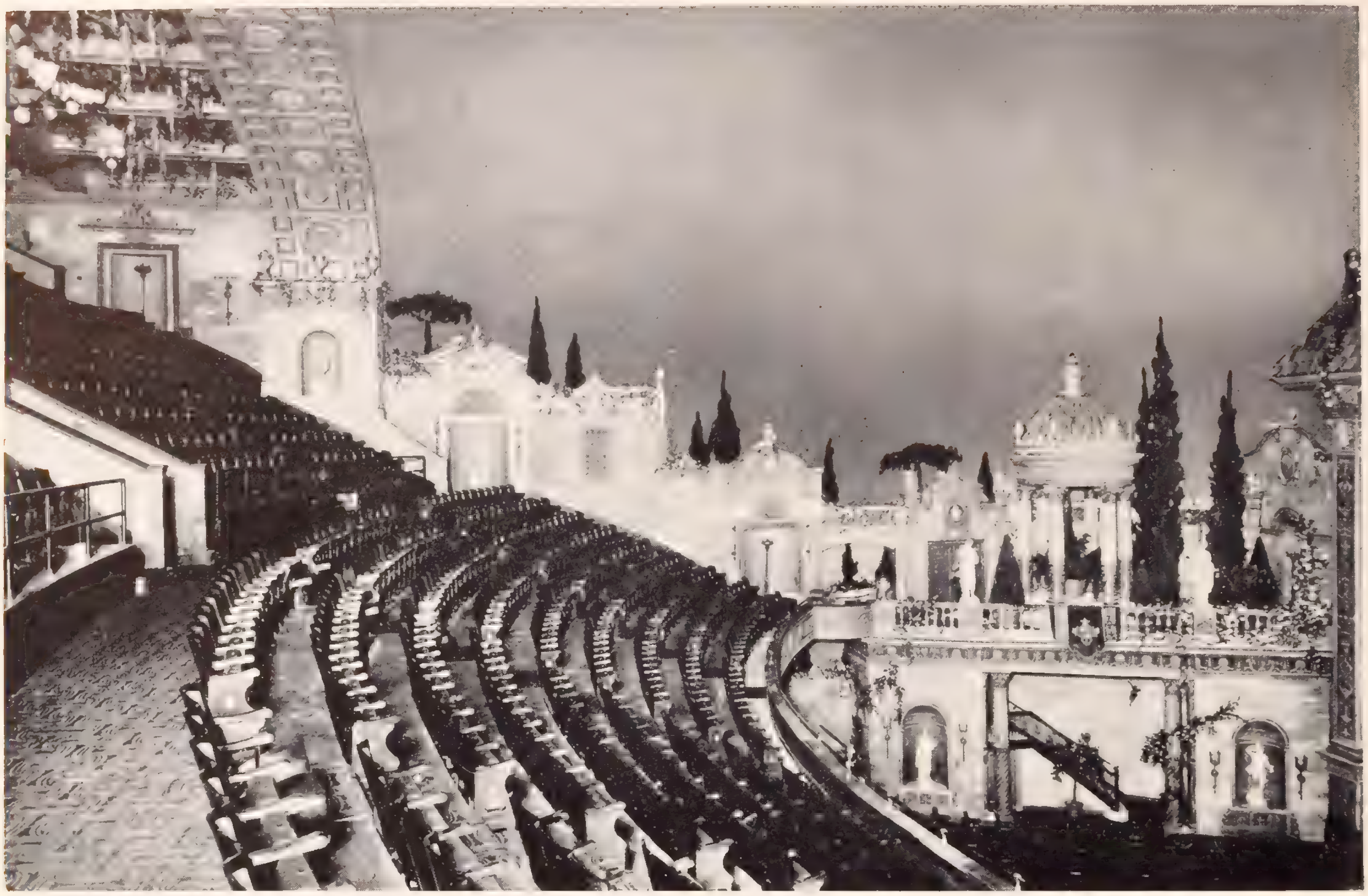
Months and months of artful effort and vast energy is devoted to the transformation and for the festive decoration of these lawns—an evening feast, gigantic arches, enchanting colonnades, illuminated lattice garden houses, mystic pyrotechnic effects all silhouetted against the entrancing moonlit sky of a beautiful summer night, surprises, illuminated fountains, music niches, lovers' lanes—



A STAIRCASE IN A SPANISH THEATRE, THE OLYMPIA, OF MIAMI, FLORIDA. TILE FLOOR, WITH POLYCHROMED CEILING
John Eberson, *Architect*

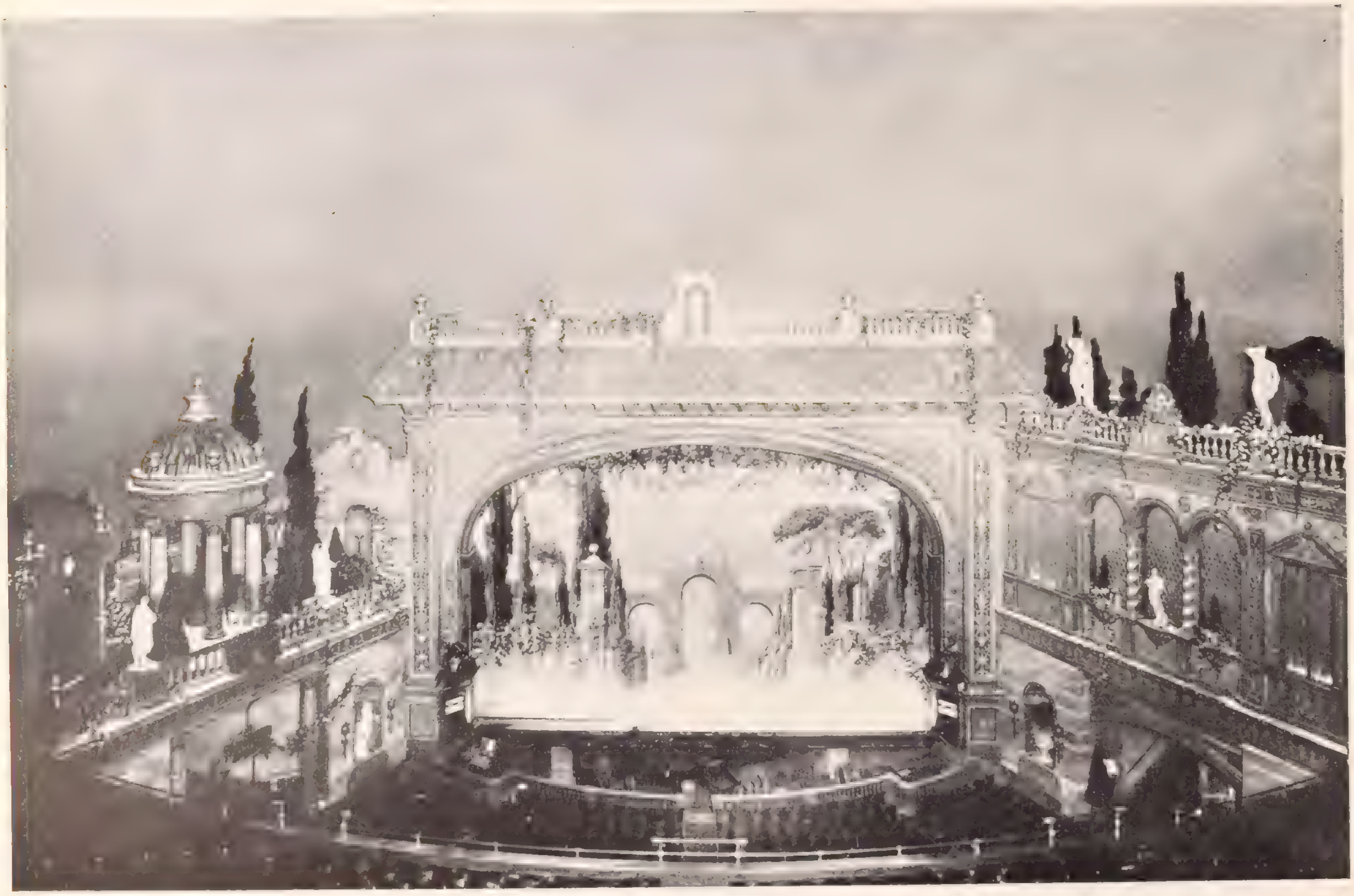


DETAIL OF THE STAGE OF THE OLYMPIA THEATRE, MIAMI, FLORIDA, SHOWING COMPLETE PERMANENT SETTING
John Eberson, *Architect*



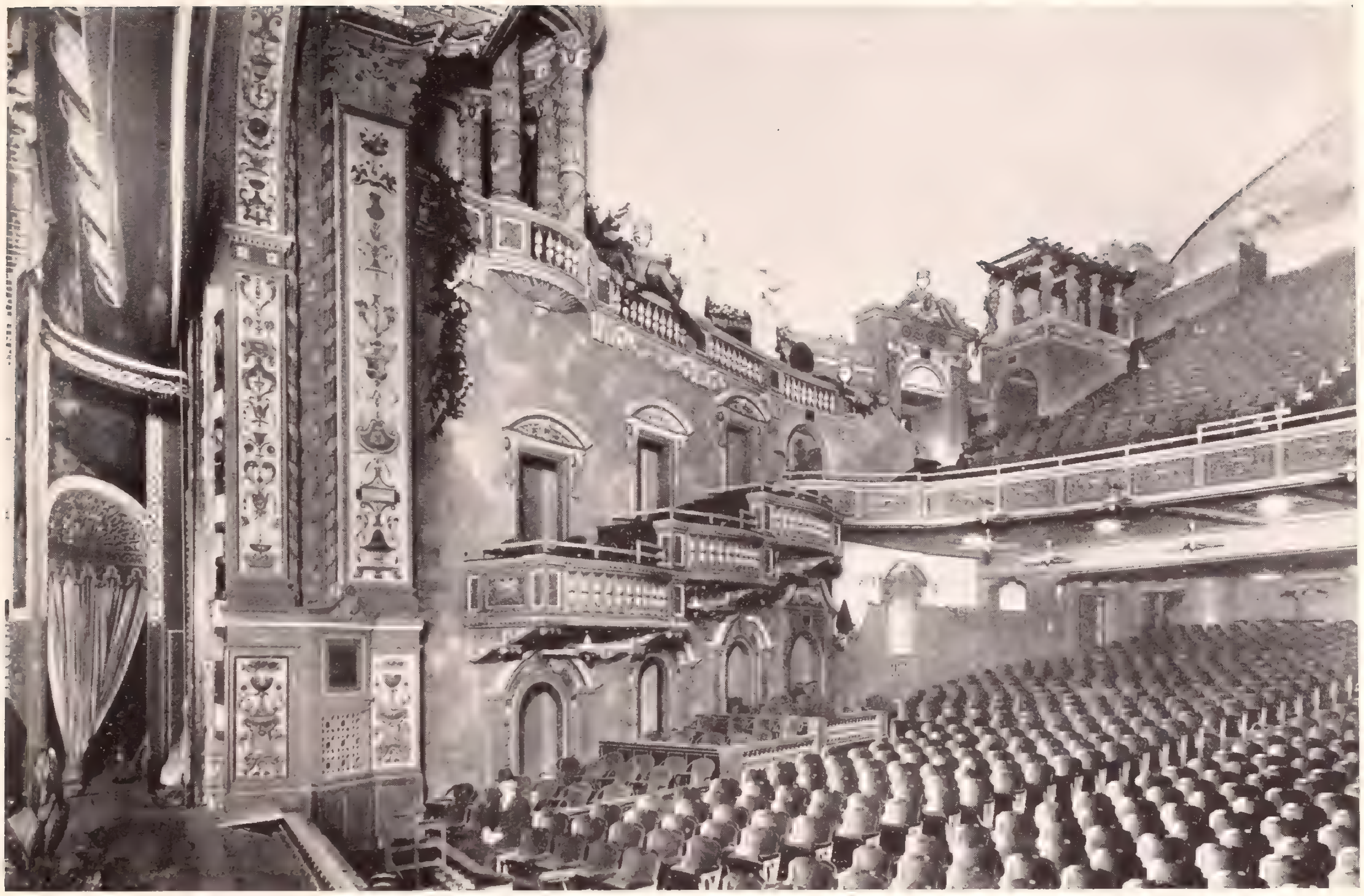
AUDITORIUM OF RIVIERA THEATRE, DETROIT. NOTE THE GARDEN EFFECT SECURED THROUGH TREATMENT OF SIDE WALL, AND BACKGROUND OF SKY BLUE CEILING

JOHN EBERSON, *Architect*



FULL VIEW OF STAGE, SIDE WALLS AND CEILING OF THE RIVIERA THEATRE, DETROIT. THE PROSCENIUM IS A TILE-COVERED TRIUMPHAL ARCH

JOHN EBERSON, *Architect*



AUDITORIUM OF THE MAJESTIC THEATRE, HOUSTON, TEXAS, SHOWING FLOWER-LADEN GARDEN SIDE WALL
JOHN EBERSON, *Architect*

a marvelous setting for a fantastic artful dance, the frills of the satin and silk-gowned nobles of the Court, the coquettish silk and ruffle-covered damsels, the air laden with the smell perfume of jasmine.

Beautiful but Practical

To work out the artistic details of such an auditorium and to synchronize them with the very necessary practical demands for a modern theatre auditorium, occupy time—my time—and this time is spent with great satisfaction as I have such congenial and efficient help.

I pride myself on a most efficient field organization and want you to know about Raymond Mork, a young engineer in charge of one of my branch offices. The interpretation and the transfiguration of our highly specialized architectural problems of design and planning into craftsmanship of steel, concrete and brick, and the guidance of workmen in the proper and prompt execution of our work, require intimate knowledge of Home Office atmosphere. We are very grateful to have found in Raymond Mork a young engineer, not only possessed of the fullest knowledge of the many details of the construction and engineering business, but also a man who feels with us the artistic purpose of our plans and specifications.

Our efforts in the Eastern field are in charge of my friend, A. O. Budina, a young architect, who has intelligently and diligently applied his time and early training to a full understanding of our efforts. I feel that my associate, Mr. Budina, by reason of his thorough knowledge and his own personality, has helped me to make new friends and hold my old friends.

Harry E. Weaver associated with me for many years, is in charge of Southern field operations and has supervised the erection of many of our finest buildings.

His keen sense of justice and fairness has been a great help to my organization in encouraging contractors to pursue the difficult task of constructing buildings for our clients with the spirit of co-operation.

It is the ambition of my life to find myself an efficient servant to the motion picture industry and a factor in the art of bringing pleasure and happiness into the life of the amusement-loving public of America.

Need "Sensational" Theatres

My own efforts and the co-operation of my associates are centered on the hope that the good work of our organization may be continued and carried on, and I am most grateful to have in Drew Eberson, my son, a young architectural student. He is now employed in my organization. If I have to say it myself, he is backed by a marked degree of talent, strengthened by his earnest studies and application to duties.

"A man is only worth as much as he can do for others." I cannot but help repeat that today a motion picture theatre, more than any other building, requires sensational features—it must have modern features—it must be something "Never Before," and it is for that reason that our thoughts were directed towards an artistic effort to create something new by adopting the atmospheric reproduction style of theatre auditoriums, fully appreciating that the taste of our public is always looking for something "new," and in order to play safe we chose Nature for the mirror of our activities in our efforts to "impress."

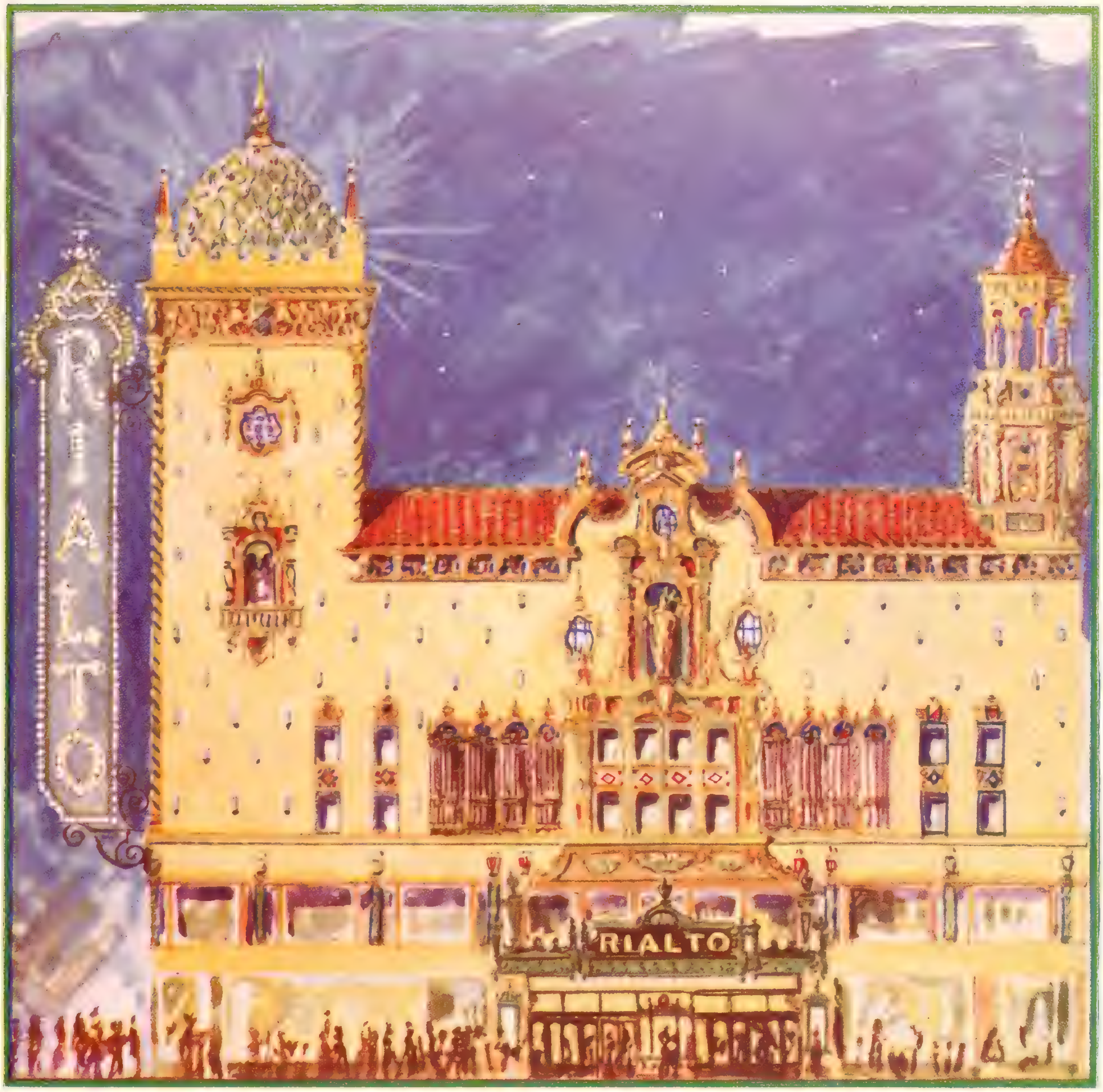
This super motion picture theatre must be decorated so that decorations will be seen in the dark and felt in the dark. Color and the combination of color; the play of light and shadows; textures; shapes and silhouettes must be blended into a plan, which will not only give effect, but also must have an atmosphere of impressiveness in keeping with modern taste and development. To impress the public with mass and grandeur of proportion is the art and skill of the office building and railway depot designer. The modern theatre architect is called upon to design large buildings, enormous auditoriums giving the feeling of restful intimacy, and the atmospheric theatre will do this.

PRESENTED on the following pages are reproductions in full color of sketches for "atmospheric theatres." These sketches show the lavishness with which color is used in the decoration schemes of this ultra-modern type of motion picture palace.

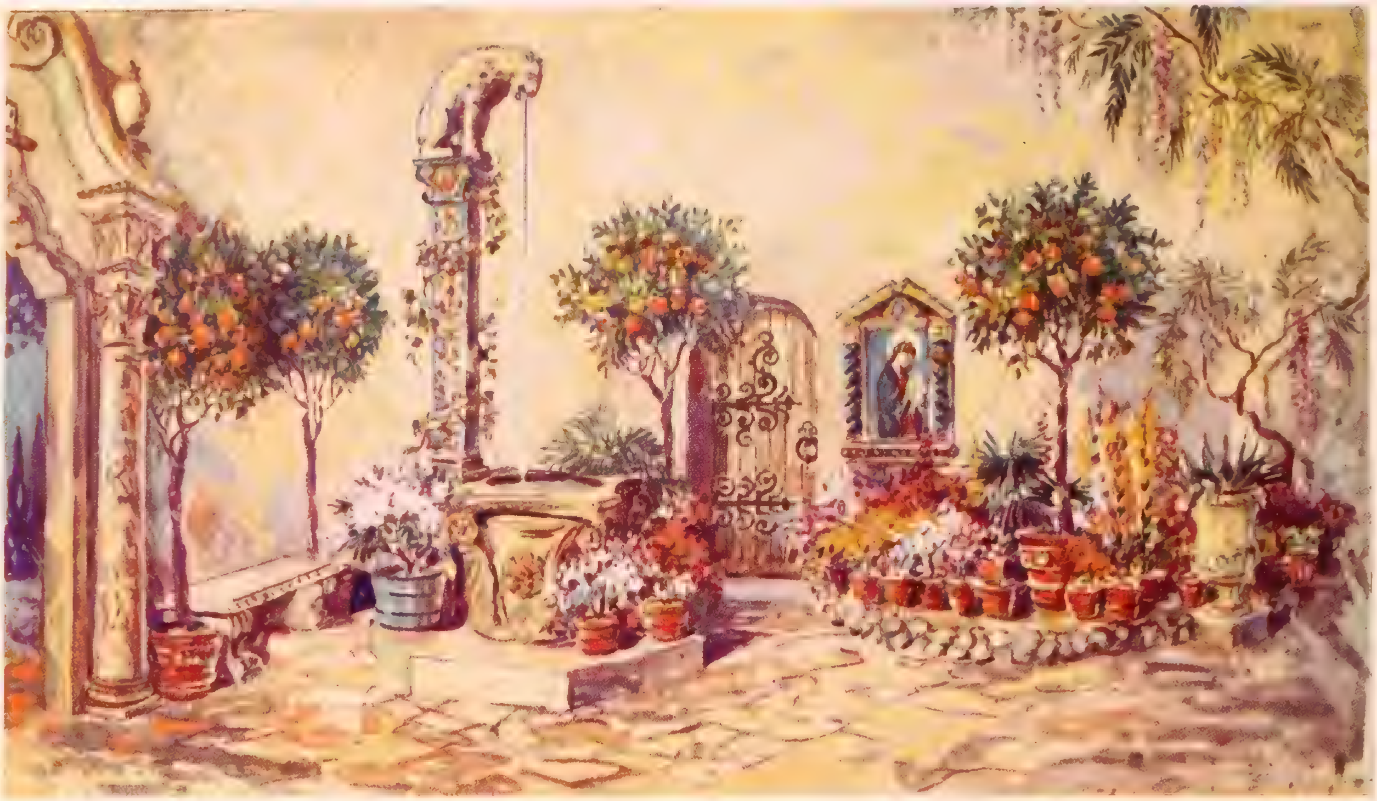
Only by reproducing these theatres in color is it possible to gain a conception of the almost perfect illusion of the open air effect so convincingly secured through the color treatment of the ceilings and the subtle use of light.

Also worthy of special note is the dissimilarity in design of the two opposite garden walls of each theatre. No attempt is made to hold to symmetry, complete freedom being afforded for securing the strongest individuality.

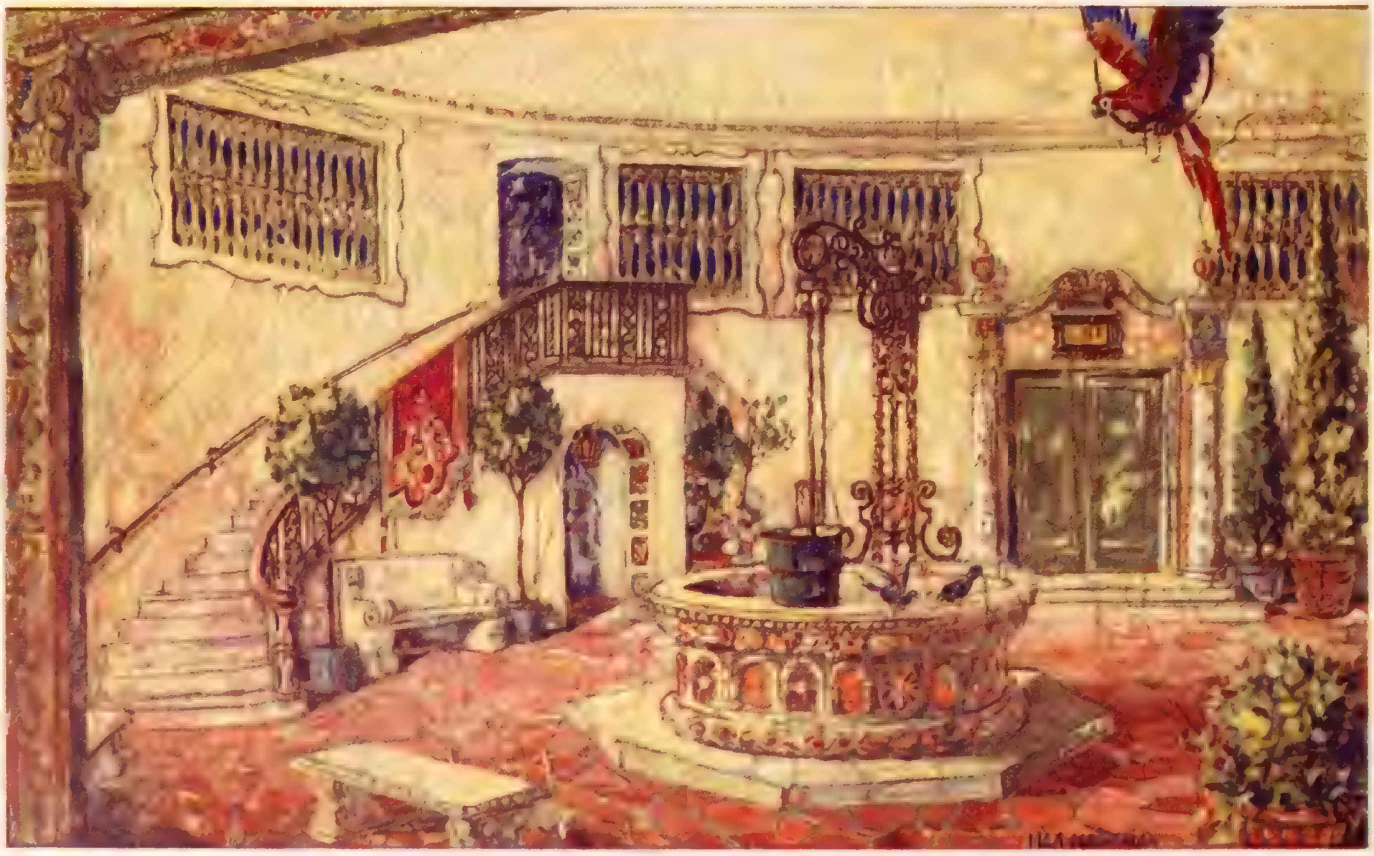
No one can predict, with any degree of certainty, the theatre of tomorrow. Yet it is an interesting speculation to consider the possibilities that are held by this present conception and probable ultimate development of the "atmospheric theatre."



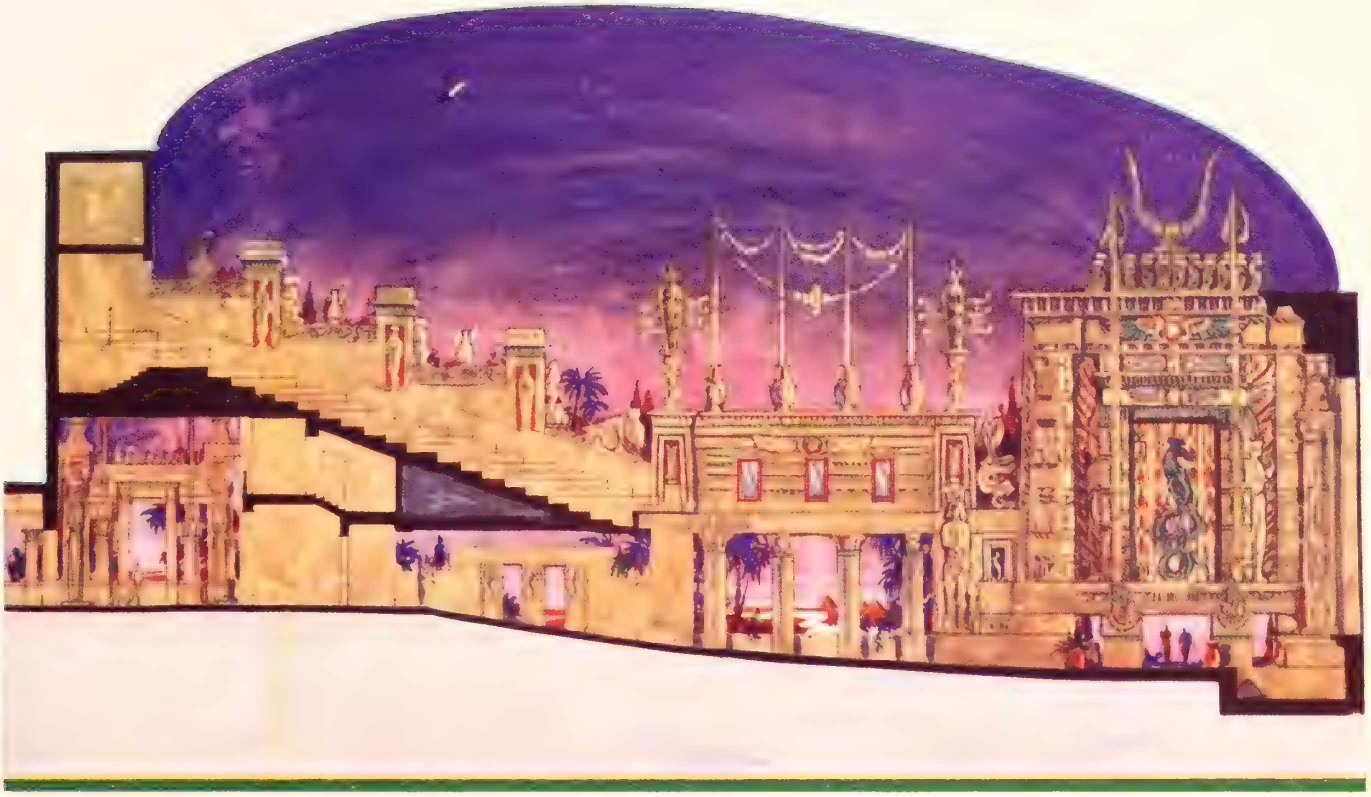
A SKETCH FOR THE REMODELING OF A FAMOUS OLD THEATRE
JOHN EBERSON, ARCHITECT



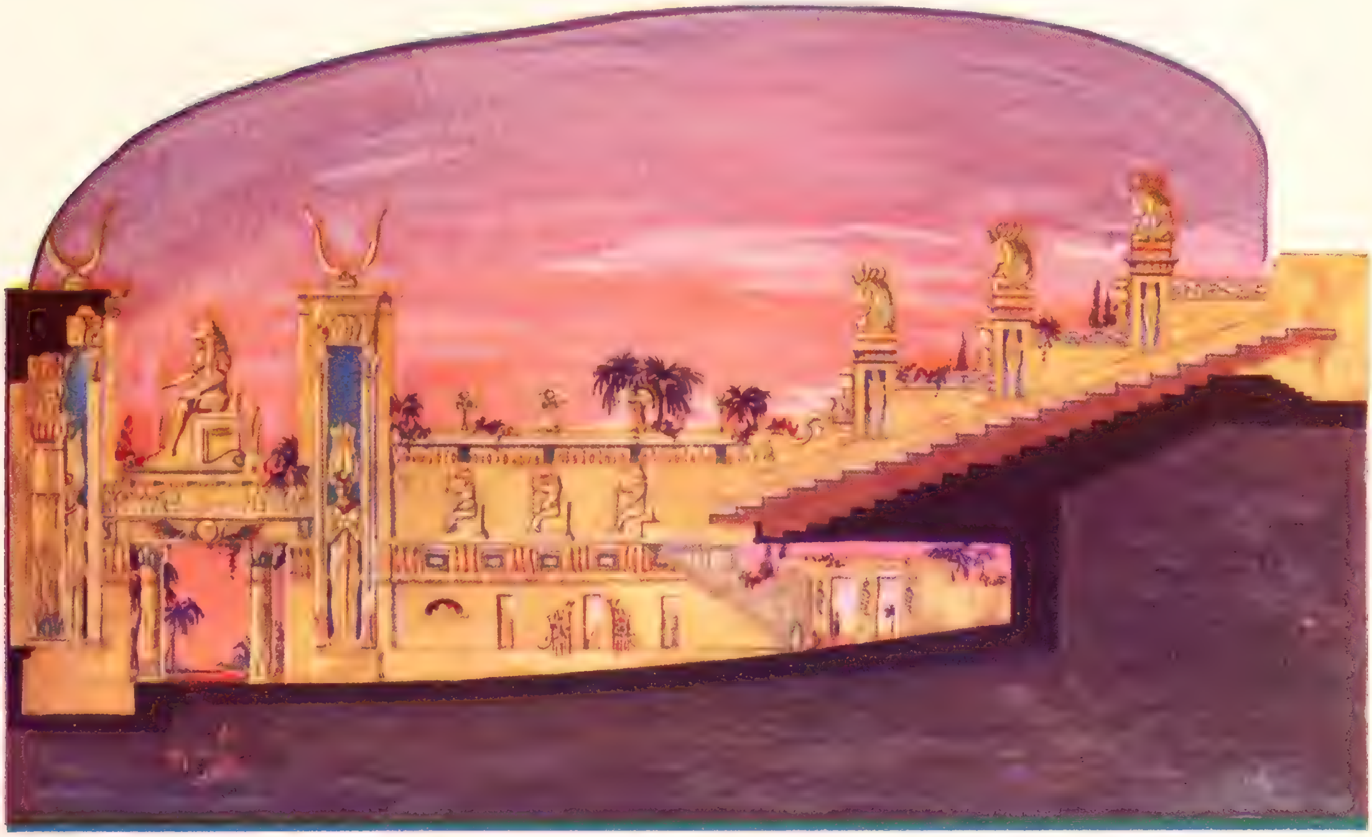
THE COUNTRYSIDE FOUNTAIN NICHE IN AN ITALIAN THEATRE



THE MARKET WELL, SIDE STAGE, OF AN ITALIAN THEATRE
FROM SKETCHES BY JOHN EBERSON, ARCHITECT



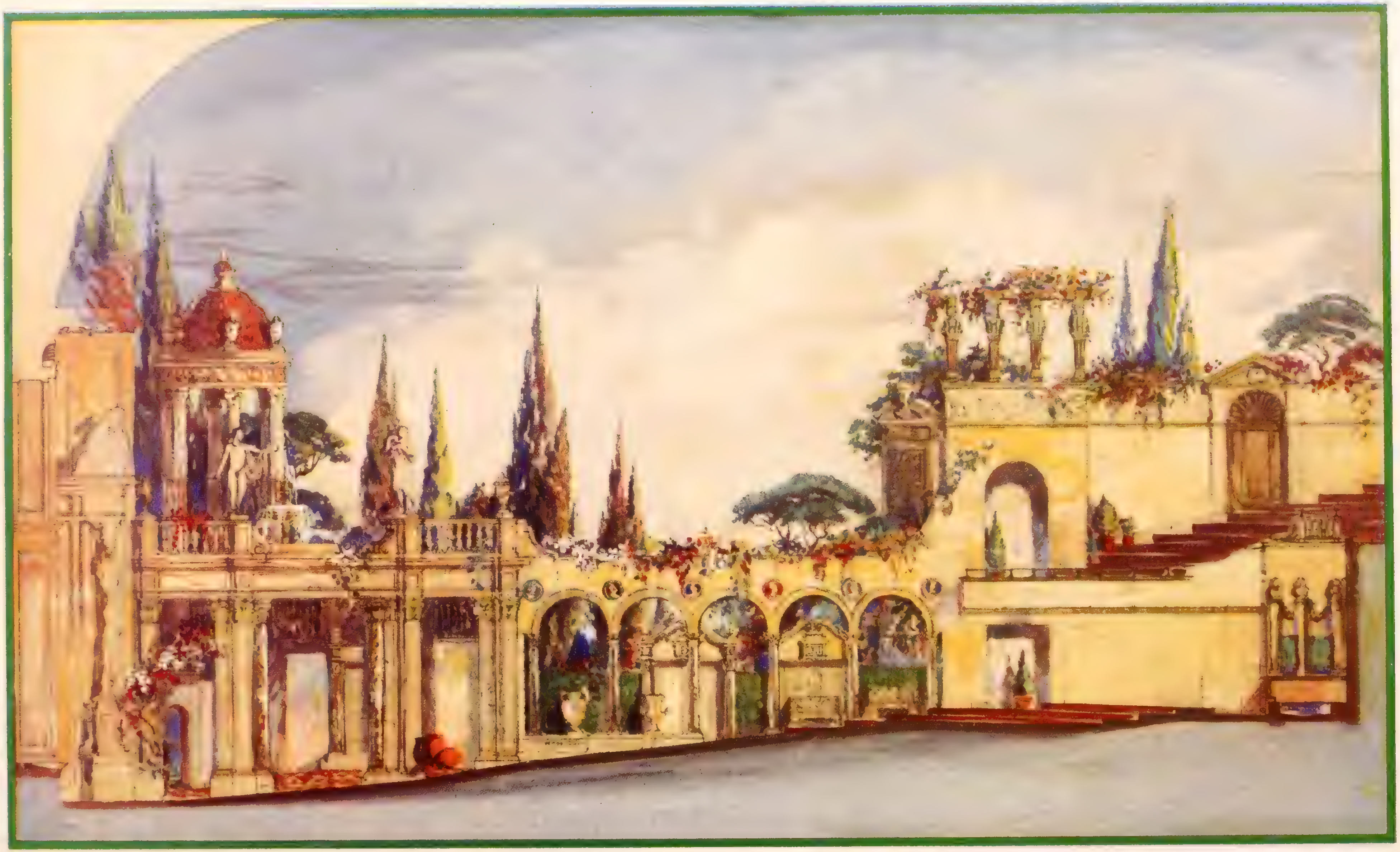
INSPIRATION FROM THE LAND OF THE PHARAOHS



SILHOUETTING THE SUNSET FROM THE BURNING SANDS

SKETCHES FOR SIDE WALL TREATMENT OF AN EGYPTIAN THEATRE WITH CEILING TREATED AS A DESERT SKY

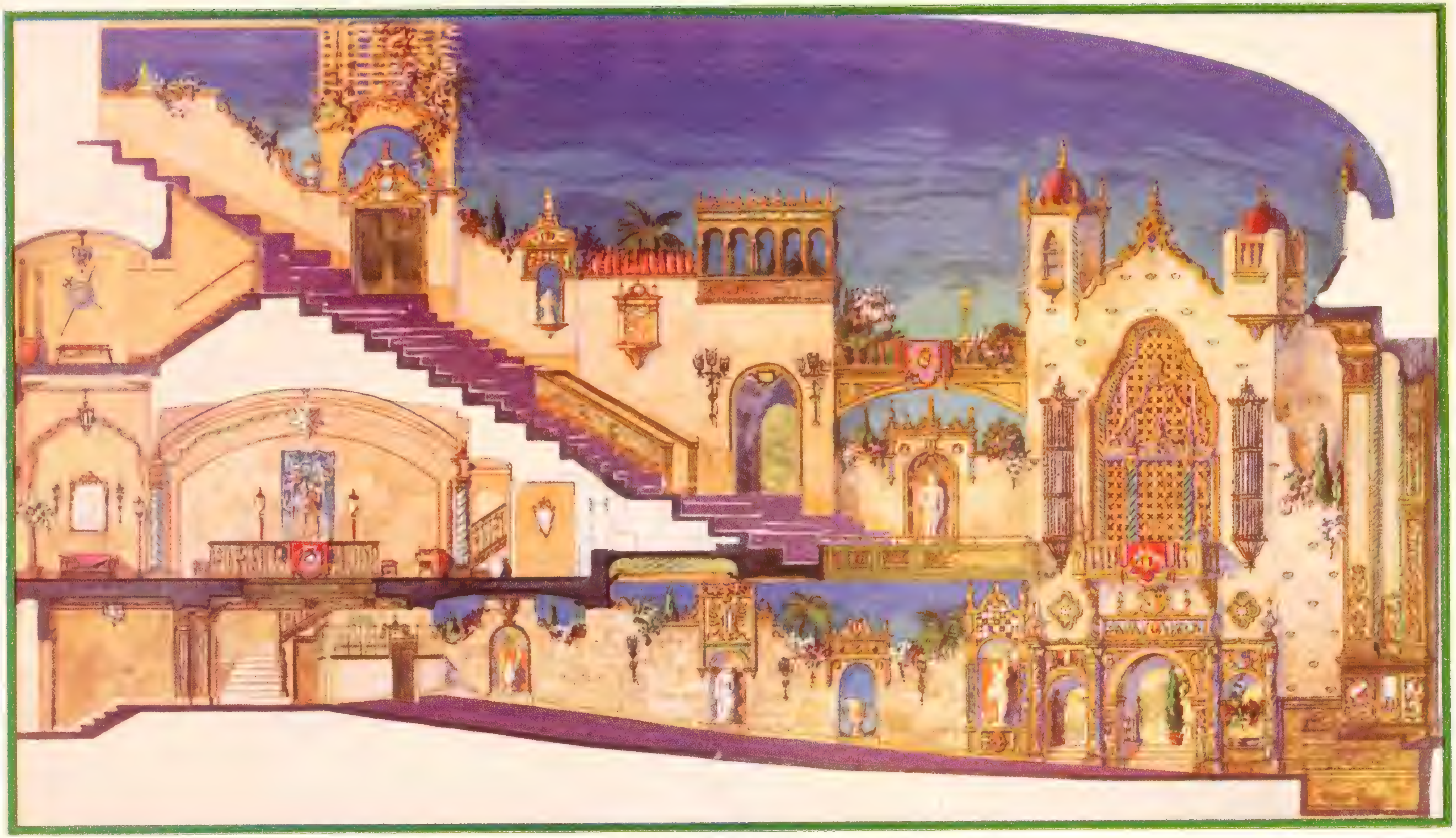
JOHN EBERSON, ARCHITECT



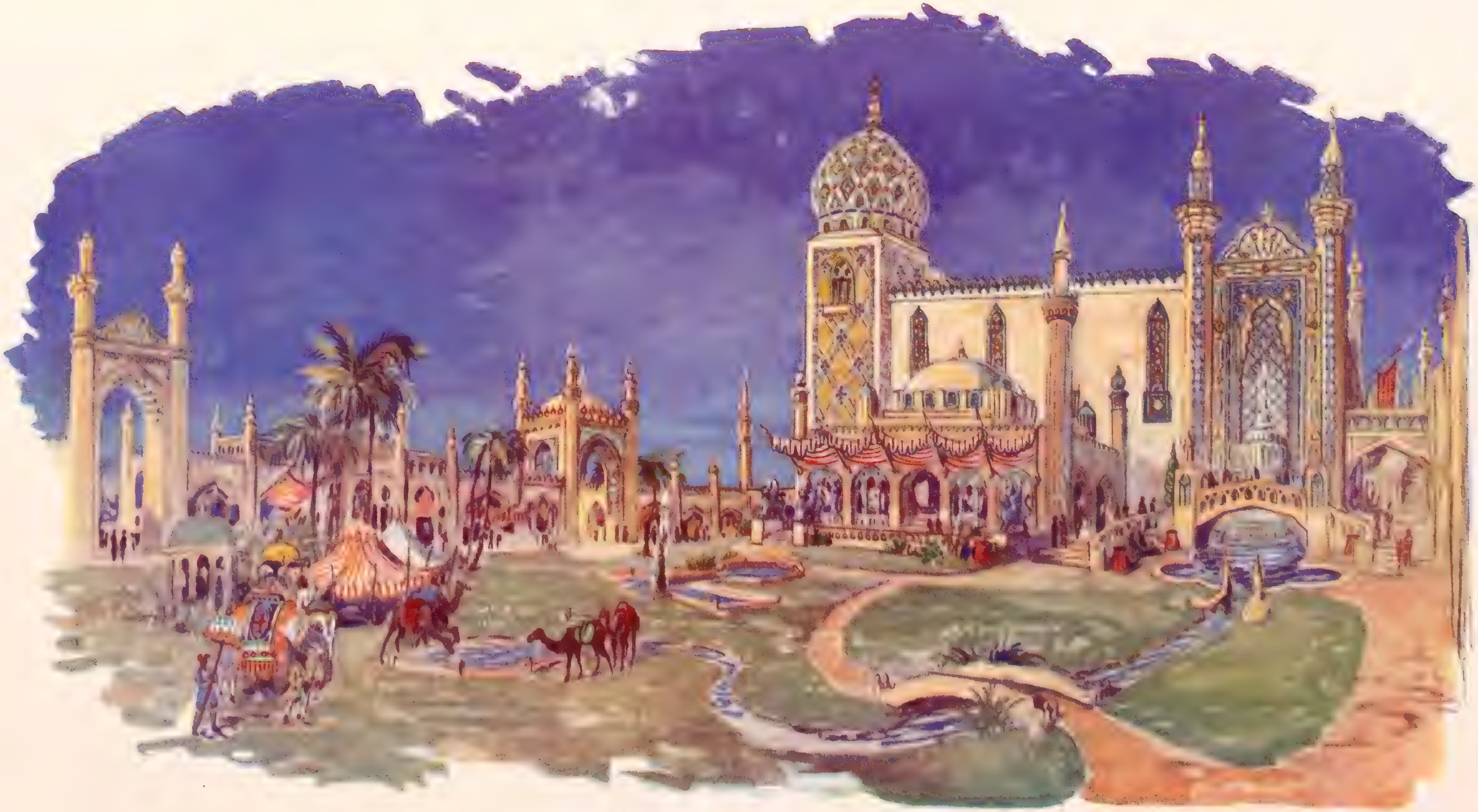
THEATRE AUDITORIUM DEPICTING AN ITALIAN ROSE GARDEN

A SKETCH OF AN INTERIOR WITH OPEN SKY CEILING TREATMENT

JOHN EBERSON, ARCHITECT



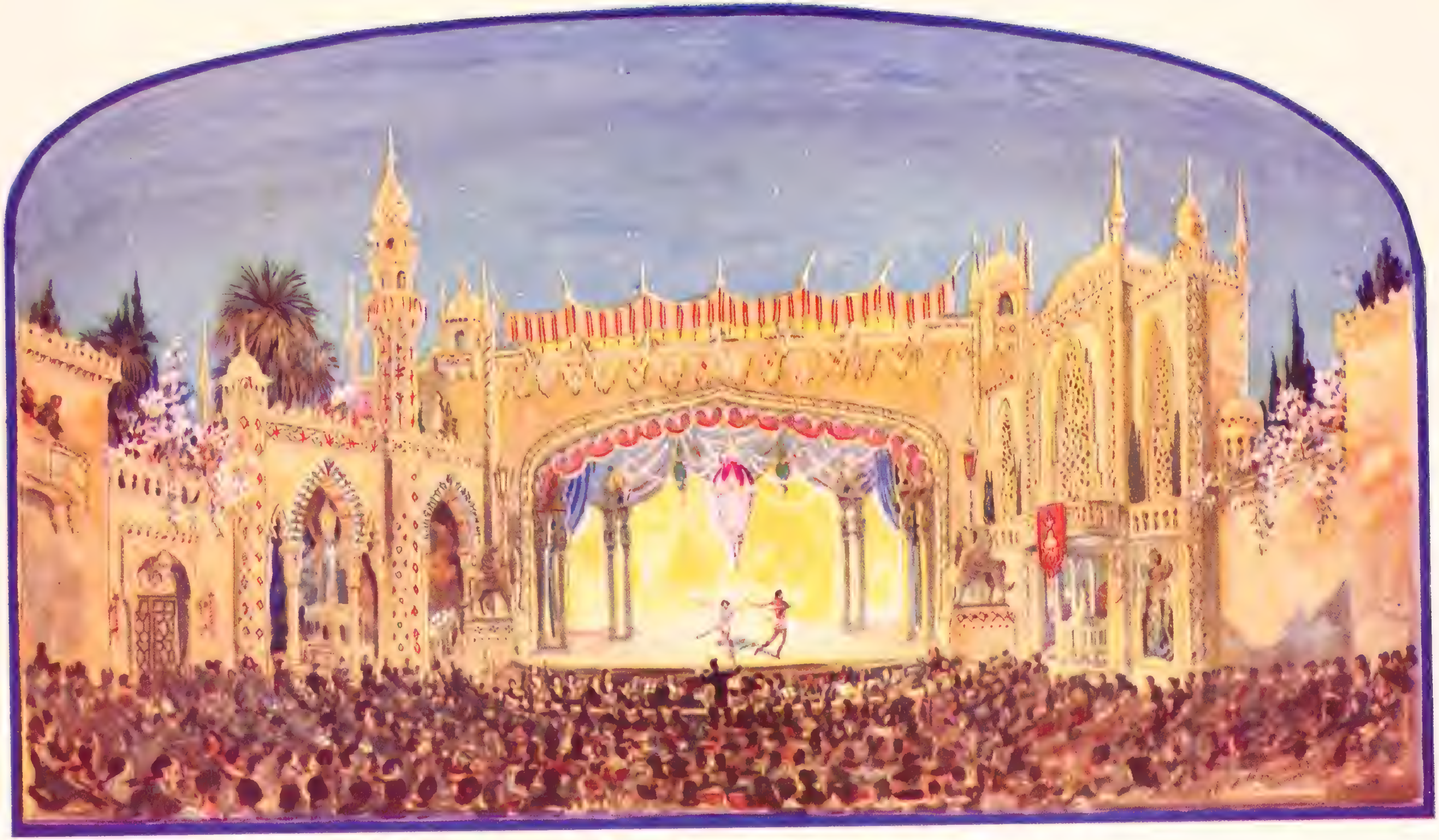
AN "ATMOSPHERIC" THEATRE IN TRUE ANDALUSIAN SPANISH STYLE
SKETCH FOR AN INTERIOR WITH OPEN-AIR EFFECT, OBTAINED BY COLOR TREATMENT
JOHN EBERSON, ARCHITECT



A PERSIAN THEATRE WITH "A FOREGROUND"

SKETCH OF A THEATRE EXTERIOR

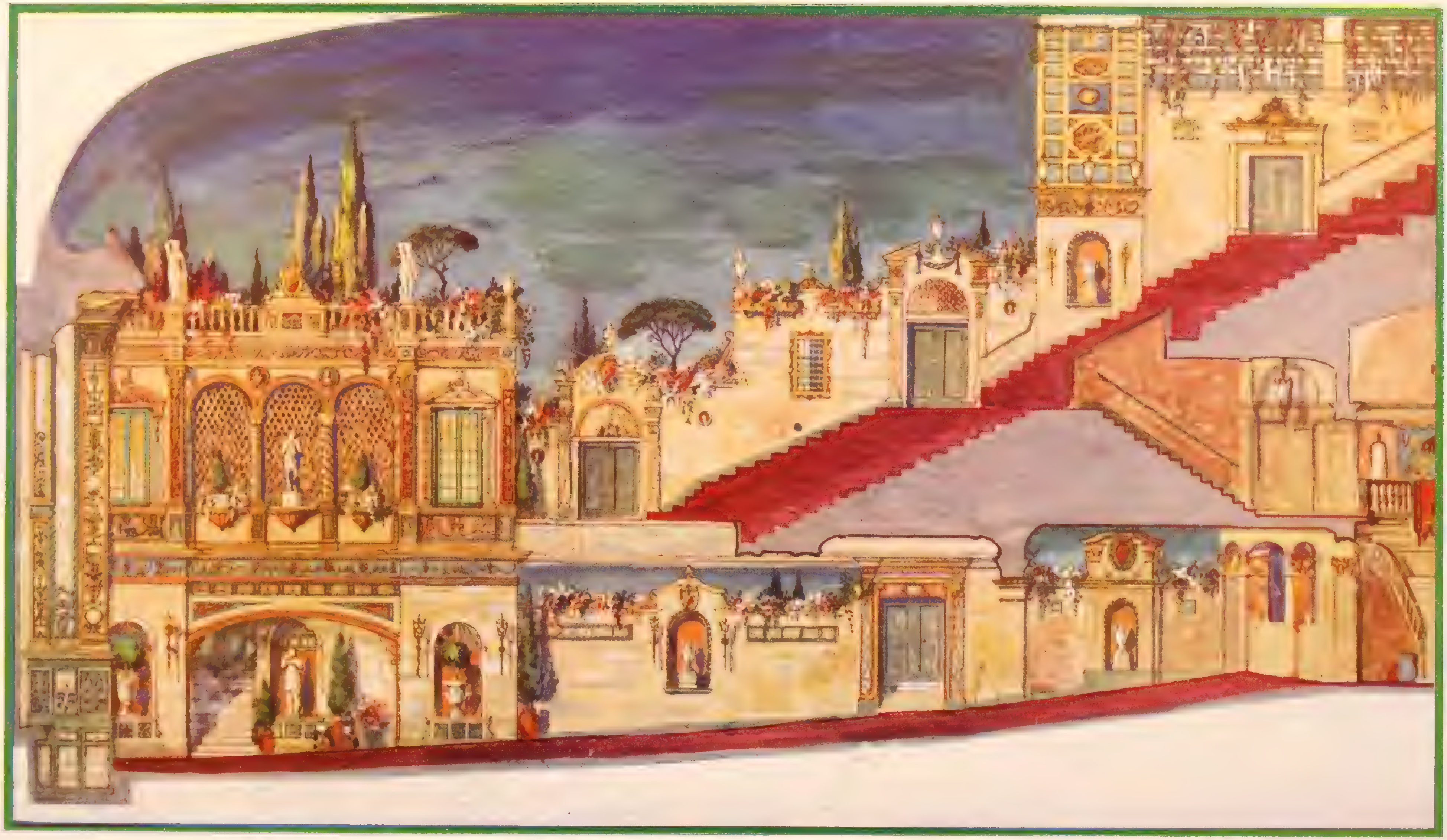
JOHN EBERSON, ARCHITECT



SKETCH FOR THE INTERIOR OF A PERSIAN ATMOSPHERIC THEATRE

DESIGNED [illegible] TO CREATE OPEN AIR ILLUSION

JOHN EBERSON, ARCHITECT



THE CHARM AND PEACEFUL GRANDEUR OF THE MEDITERRANEAN SKY
A SKETCH OF A THEATER INTERIOR WITH CEILING TREATED AS AN OPEN SKY
JOHN EBERSON, ARCHITECT

Motion Picture News Theatre Building *and* Equipment

Buyers Guide

Giving complete sources for purchase of all types of theatre equipment, accessories and building construction materials

Published Semi-Annually as a separate supplement to Motion Picture News, 729 Seventh Ave., N. Y. C.

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THE listings printed on the following pages have been compiled for the purpose of providing theatre owners, architects, builders, studios, laboratories and the motion picture industry in general a reliable and complete reference for the purchase of all types of equipment and supplies. Whether important equipment or accessories that are infrequently used are desired, BUYERS GUIDE will be found of invaluable aid to the purchaser. For through the sources of purchase given in this book, all models, grades and priced apparatus and materials may be investigated with practically no effort on the part of the buyer. ¶ Hang this issue of Theatre Building and Equipment BUYERS GUIDE in some convenient place. It will serve an excellent purpose until our Fall Edition supplants it with additional valuable information. ¶ Through the advertising pages contained in BUYERS GUIDE owners and builders of theatres are given the opportunity of learning of the latest and most up-to-date equipment available for modernizing theatres. ¶ The firms advertising in BUYERS GUIDE make a specialty of serving theatres, laboratories, studios, etc., and build equipment and accessories best suited for the particular needs of the motion picture industry. ¶ Write us for sources of purchase for any special apparatus that is not listed in BUYERS GUIDE.

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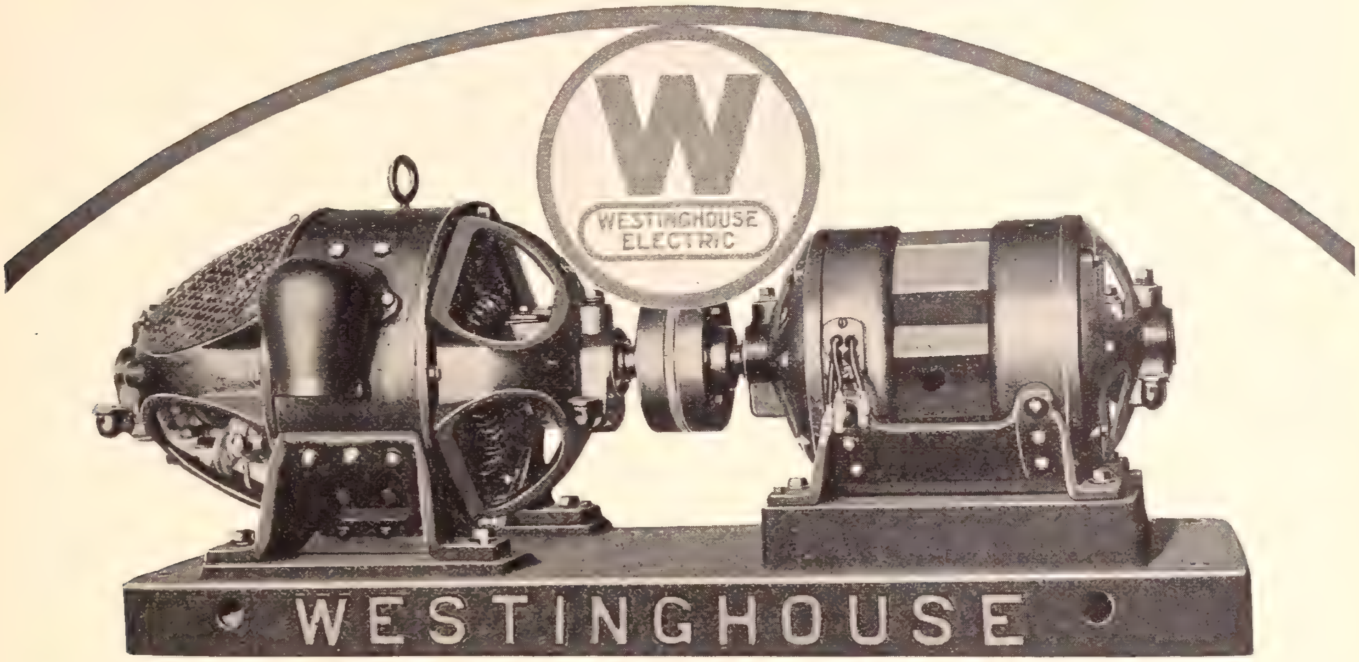

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Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill.
Burke & James, 425 S. Wabash Ave., Chicago, Ill.
Eastman Kodak Co., Rochester, N. Y.
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Wilart Camera Co., New Rochelle, N. Y.

Willoughby, Inc., Chas. G., 110 W. 32nd St., N. Y. City. (See Adv.)

CAMERA SUPPLIES

(See Cameras, Motion Picture)

CAMERAS, Ultra Speed, Motion Picture

Bass Camera Co., 109 No. Dearborn St., Chicago, Ill. (See Adv.)

Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill.

Herbert & Huesgen Co., 18 E. 42nd St., N. Y. City.

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Strauss & Co., Inc., 616 W. 43rd St., N. Y. City.

Tucker Duck & Rubber Co., 515 Garrison Ave., Fort Smith, Ark.

CANS, Film

American Can Co., 120 Broadway, N. Y. City.

Bass Camera Co., 109 No. Dearborn St., Chicago, Ill. (See Adv.)

Gotham Can Co., Brooklyn, N. Y.

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Moeschl-Edwards Corrugating Co., Cincinnati, Ohio.

Neumade Products Corp., 249 W. 47th St., N. Y. City (See Adv.)

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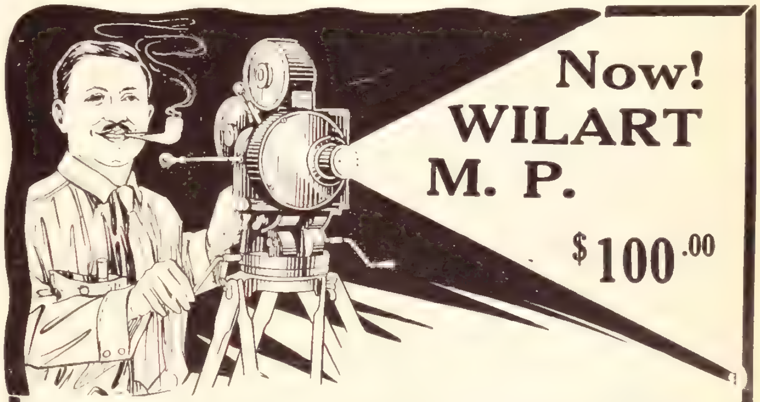

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Rosco Laboratories, 131 Third Place, So. Brooklyn, N. Y. (See Adv.)

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National Carbide Sales Corp., 342 Madison Ave., N. Y. City.

Union Carbide Sales Co., 30 E. 42nd St., N. Y. City.

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Best Devices Co., 1514 Prospect Ave., Cleveland, Ohio.

Blue Seal Prod. Co., 456 State St., Brooklyn, N. Y.

Fulton & Co., E. E., 3208 Carroll Ave., Chicago, Ill.

Warren Products, Inc., 265 Canal St., N. Y. City.

CARBON SHARPENERS

(See Sharpeners, Carbon)

CARBONS, Projector

Arco Electric Co., 112 W. 42nd St., N. Y. City. (See Adv.)

Felder, M. G. Sales Co., 1560 B'way, N. Y. City.

National Carbon Co., Inc., 30 E. 42nd St., N. Y. City.

Phellis, Chas. W. Co, Inc., 130 W. 42nd St., N. Y. City.

Reisinger, Hugo, 11 Broadway, N. Y. City.

Speer Carbon Co., St. Mary's, Pa.

Warren Prod. Co., Inc., 265 Canal St., N. Y. City.

CARDBOARD, Sign

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National Card Mat & Board Co., 4318 Carroll Ave., Chicago, Ill.

Pace Press, Inc., 207 W. 25th St., N. Y. City.

Runey Show Print Co., Runey Bldg., Cincinnati, Ohio.

Stafford, N. Co., 96 Fulton St., N. Y. City.

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Rand Co., Inc., N. Tonawanda, N. Y.

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Brown & Bigelow, Quality Park St., St. Paul, Minn.

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Lochren, Wm. A., Film & Slide Co., 16 N. 4th St., Minneapolis, Minn.

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Fulton & Co., E. E., 3208 Carroll Ave., Chicago, Ill.

Moeschl-Edwards Corrugating Co., Cincinnati, Ohio.

Neumade Products Corp., 249 W. 47th St., N. Y. City (See Adv.)

Russakov Can Co., 940 W. Chicago Ave., Chicago, Ill.

Sharlow Bros. Co., 442 W. 42nd St., N. Y. City.

Willoughby, Inc., Chas. G., 110 W. 32nd St., N. Y. City. (See Adv.)

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Geisser, W. H., 845 S. Wabash Ave., Chicago, Ill.

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Standard Casting Directory, 1650 Broadway, N. Y.

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Milwaukee Corrugating Co., 36th Ave., Milwaukee, Wisc.

Moeschl-Edwards Corrugating Co., Cincinnati, Ohio.

CEMENT, Film

Bass Camera Co., 109 N. Dearborn St., Chicago, Ill. (See Adv.)

Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill.

Duplex M. P. Industries, 74 Sherman St., L. I. City, N. Y. (See Adv.)

Eastman Kodak Co., Rochester, N. Y.

Fulton, E. E., & Co., 3208 Carroll Ave., Chicago, Ill.

Hewes & Co., 47 Meserole St., Brooklyn, N. Y.

International Projector Corp., Acme Division, 1130 W. Austin Ave., Chicago, Ill.

Monarch Theatre Supply Co., 724 So. Wabash Ave., Chicago, Ill.

Neumade Products Corp., 249 W. 47th St., N. Y. City. (See Adv.)

Rothacker Film Mfg. Co., 1339 Diversey Pkwy., Chicago, Ill.

Technical Color & Chem. Works, 523 Third Ave., Brooklyn, N. Y.

Weldon Film Cement Co., 301 Loeb Arcade, Minneapolis, Minn.

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(See Coverings, Theatre Seat)

CHAIRS, Rattan, Reed and Willow

Demarest, Chas. H., Inc., 227 Water St., N. Y. City.

Ficks Reed Co., Cincinnati, Ohio.

Heywood-Wakefield Co., 209 Washington St., Boston, Mass. (See Adv.)

Jayson Co., Inc., The, 217 Mercer St., N. Y. City.

Karpen & Bros., 111 W. 37th St., N. Y. City.

National Rattan & Willow Co., 130 W. 34th St., N. Y. City.

Universal Willow & Reed Ware Co., Vernon & Nott Ave., L. I. City, N. Y.

Warnecke, J. W., Corp., 2nd and Grand Sts., Hoboken, N. J.

CHAIRS, Theatre

(See Seats, Theatre)

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Rialto Import Co., 114 W. 44th St., N. Y. City. (See Adv.)

Shapiro & Aronson, Inc., 20 Warren St., N. Y. City. (See Adv.)

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Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill. (See Adv.)

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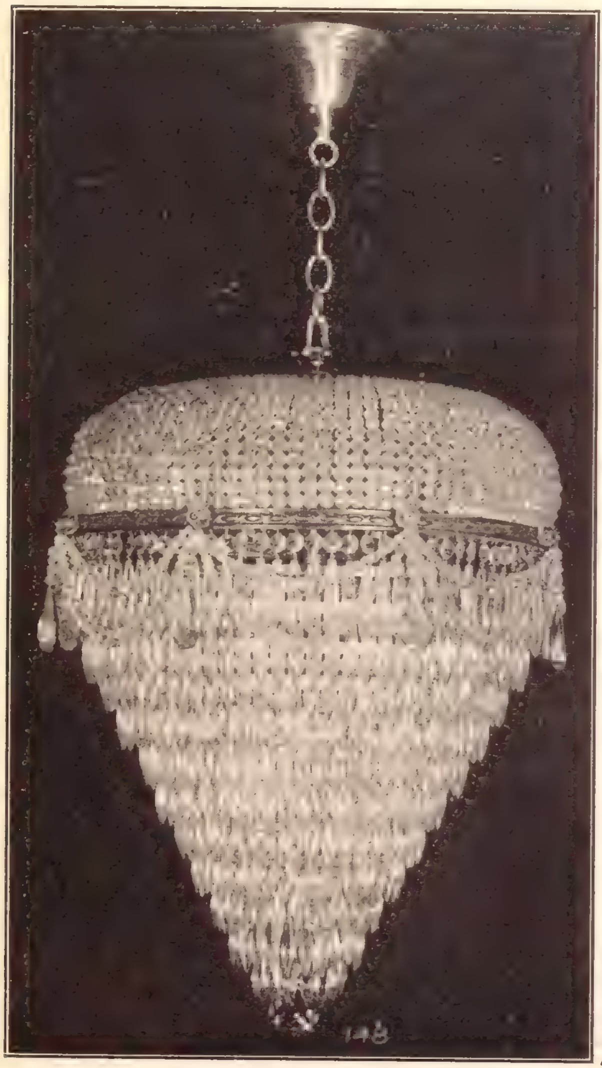

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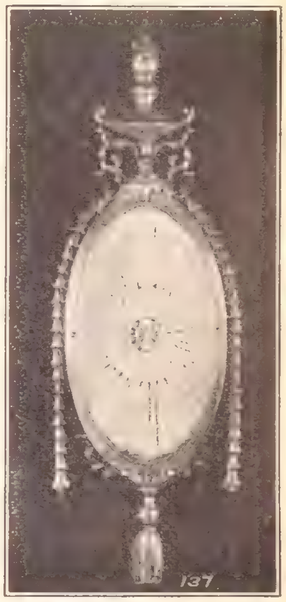

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Mestrum, Henry, 166 W. 48th St., N. Y. City. (See Adv.)
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio. (See Adv.)

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Technicolor Motion Picture Corp., 120 Brookline Ave., Boston, Mass.

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Newton, Chas. I., 244 W. 14th St., N. Y. City.
Opalume Sign System, Box 288, Battle Creek, Mich.
Reynolds Co., B. F., 118 W. Ohio St., Chicago, Ill. (See Adv.)
Rialto Stage Lighting Co., 304 W. 52nd St., N. Y. City.
Strauss & Co., Inc., 616 W. 43rd St., N. Y. City.
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill. (See Adv.)

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Burke & James, 425 S. Wabash Ave., Chicago, Ill.
Channon Corp., J. H., 223 W. Erie St., Chicago, Ill.
Chicago Stage Lighting Co., 112 N. La Salle St., Chicago, Ill.
Kliegl Bros. Universal Stage & Lighting Co., 321 W. 50th St., N. Y. City. (See Adv.)
Mestrum, Henry, 817 Sixth Ave., N. Y. City (See Adv.)
Newton, Chas. J., 244 W. 14th St., N. Y. City.
Rialto Stage Lighting Co., 304 W. 52nd St., N. Y. City.
Welsh, J. H., 270 W. 44th St., N. Y. City.

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(See Transformers. Alternative Current)

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Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich. (See Adv.)
Burke & James, 425 S. Wabash Ave., Chicago, Ill.
Corning Glass Works, Corning, N. Y.
Fish-Schurman Corp., 45 W 45th St., N. Y. City.
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Atlas Portland Cement Co., 30 Broadway, N. Y. City.
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Berger Mfg. Co., Canton, Ohio.
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Channon Corp., J. H., 223 W. Erie St., Chicago, Ill.
Common Brick Mfg. Ass'n of America, 2121 Guarantee Title Bldg., Cleveland, Ohio.
Indiana Limestone Quarrymen's Ass'n, 360 N. Michigan Ave., Chicago, Ill.

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Jardin Co., 507 5th Ave., N. Y. City.
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Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill. (See Adv.)
Thompson-Starrett Co., 250 Park Ave., N. Y. City.

CONTROL, Automatic Curtain

(See Temperature Regulation Systems)

CONTROL, Automatic Temperature

(See Automatic Temperature Control)

CONTROLS, Automatic Arc

(See Arc Feeds, Automatic)

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Hertner Electric Co., 1900 W. 112th St., Cleveland, Ohio. (See Adv.)
International Projector Corp., Simplex Division, 90 Gold St., N. Y. City. (See Adv.)
Samuels Stabilarc Co., Hunsicker Bldg., Allentown, Pa. (See Adv.)
Wagner Electric Corp., 6400 Plymouth Ave., St. Louis, Mo.
Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa. (See Adv.)

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(See Air Conditioning Equipment and Heating and Ventilating Equipment)

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Chicago Theatrical Costume Co., 24 W. Washington St., Chicago, Ill.
Miller-Costumier, 236 S. 11th St., Philadelphia, Pa.
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Kahn, Theodore, Scenic Studios, 155 W. 29th St., N. Y. City. (See Adv.)
Kennedy Carliner & Bag Co., Shelbyville, Ind.
Kuhn, Louis, Studios, Inc., 105 W. 63rd St., N. Y. City.
National Slip Cover Co., 2100 Film Bldg., Cleveland, Ohio.
Nu-Tex Fabrics Co., 526 Broadway, N. Y. City.
Philadelphia Tapestry Mills, Allegheny Ave., Philadelphia, Pa.
Textile Specialties Co., Pioneer & Broadway, Cincinnati, Ohio.
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill. (See Adv.)

COVERS, Program

Hennegan Co., The, 311 Genesee St., Cincinnati, Ohio. (See Adv.)

CUPS, Sanitary Individual

American Paper Goods Co., Kensington, Conn.
Best Chemical Co., 833 W. 17th St., Allentown, Pa.
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Individual Drinking Cup Co., Inc., Easton, Pa.
Lily Cup Co., 120 Broadway, N. Y. City.
Rochester Germicide Co., Inc., Rochester, N. Y.
Tulip Cup Corp., 220 Fifth Ave., N. Y. City.
U. S. Sanitary Specialties Corp., 435 S. Western Ave., Chicago, Ill.

CURTAIN MACHINES, Automatic

Automatic Devices Co., Hunsicker Bldg., Allentown, Pa. (See Adv.)
Beck, Wm. & Sons Co., Highland & Dorchester Ave., Cincinnati, Ohio.
Channon Corp., J. H., 223 W. Erie St., Chicago, Ill.
Clark, Peter, Inc., 534 West 30th St., N. Y. City. (See Adv.)
Grinnell Co., Inc., 277 W. Exchange St., Providence, R. I.
Howell Cine Equipment Co., 740 Seventh Ave., N. Y. City.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill. (See Adv.)
Richards-Wilcox Mfg. Co., Third St., Aurora. Ill.
Sundh Electric Co., 5 Avenue C, Newark, N. J.
Tiffin Scenic Studios, Tiffin, Ohio. (See Adv.)
Vallen, E. J., Electrical Co., 13 S. Canal St., Akron, Ohio.
Welsh, J. H., 270 W. 44th St., N. Y. City.

CURTAINS, Fireproof

Beck, Wm., & Sons Co., Highland & Dorchester Aves., Cincinnati, Ohio.
Central Asbestos & Magnesia Co., Chicago, Ill.
Channon Corp., J. H., 223 W. Erie St., Chicago, Ill.
Clark, Peter, 534 West 30th St., N. Y. City. (See Adv.)
Johns-Manville Co., Madison Ave. & 41st St., N. Y. City.
Kahn, Theodore, Scenic Studios, 155 W. 29th St., N. Y. City. (See Adv.)
Keasby & Mattison, Ambler, Pa.
Kuhn, Louis, Studios, Inc., 105 W. 63rd St., N. Y. City.
Lee Lash Studios, Mt. Vernon, N. Y.
Moeschl-Edwards Corrugating Co., Cincinnati, Ohio.
Novelty Scenic Studios, 226 W. 47th St., N. Y. City. (See Adv.)
N. Y. Studios, 328 W. 39th St., N. Y. City.
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill. (See Adv.)
Tiffin Studios, Tiffin, Ohio. (See Adv.)
Twin City Scenic Co., 2819 Nicollet Ave., Minneapolis, Minn.
Volland Scenic Studios, Inc. 3737 Cass Ave., St. Louis, Mo. (See Adv.)
Welsh, J. H., 270 W. 44th St., N. Y. City.

CURTAIN TRACKS

(See also Curtain Machines, Automatic)

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Beck, Wm., & Sons Co., Highland and Dorchester Aves., Cincinnati, Ohio.
Channon Corp., J. H., 223 West Erie St., Chicago, Ill.
Clark, Inc., Peter, 534 West 30th St., N. Y. City. (See Adv.)
Coburn Trolley Track Mfg. Co., Holyoke, Mass.
Lee Lash Studios, Mt. Vernon, N. Y.
Reliable Decorative Co., Inc., 17 N. 10th St., Philadelphia, Pa.
Tiffin Scenic Studios, Tiffin, O. (See Adv.)
Triangle Iron Works, Inc., 435 Austin Place, N. Y. City.
Twin City Scenic Co., 2819 Nicollet Ave., Minneapolis, Minn.
Volland Scenic Studios, Inc., 3737 Cass Ave., St. Louis, Mo. (See Adv.)

CURTAINS, Sound-proof

Clark, Inc., Peter, 534 West 30th St., N. Y. City. (See Adv.)

CURTAINS, Velour and Velvet

(See also Curtains, Fireproof)

American Art Curtain Works, 62 E. 12th St., N. Y. City.
Beck & Sons Co., Wm., Highland & Dorchester Aves., Cincinnati, Ohio.
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(See also Posters, Advertising)

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Lloyd's Film Storage Corp., 130 W. 46th St., N. Y. City.

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Reliable Poster Mfg. Co., 449 W. 61st St., Chicago, Ill.

CUTTING ROOMS, Public Film

Duplex Motion Picture Industries, 74 Sherman St., L. I. City, N. Y. (See Adv.)

Miles, Joseph R., 130 W. 46th St., N. Y. City.

DATE STRIPS

Exhibitors Printing Service, 845 S. Wabash Ave., Chicago, Ill.

Filmack Co., 730 S. Wabash Ave., Chicago, Ill. (See Adv.)

Hennegan Co., 311 Genesee St., Cincinnati, Ohio. (See Adv.)

Moving Picture Adv. Co., 1208 Vine St., Philadelphia, Pa.

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DAYLIGHT CAMERA LOADERS

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Bing, Ferdinand, & Co.'s Successors, 67 Irving Pl., N. Y. City. (See Adv.)

Burke & James, 425 S. Wabash Ave., Chicago, Ill.

Universal Camera Co., 361 W. Ontario St., Chicago, Ill.

DECORATIONS, Artificial Flower

(See Artificial Flowers)

DECORATIONS, Stage

(See also Decorations, Theatre Interior)

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Angelo, Michel, Studios, 212 E. Superior St., Chicago, Ill. (See Adv.)

Dennison Mfg. Co., Framingham, Mass.

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Kuhn, Louis, Studios, 105 W. 63rd St., N. Y. City.

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DECORATIONS, Theatre Interior

Art Fontaine Exposition Co., 107½ N. Main St., Los Angeles, Cal.

Bing, Ferdinand, & Co.'s Successors, 67 Irving Pl., N. Y. City. (See Adv.)

Bodine-Spanjer Co., 1160 Chatham Court, Chicago, Ill.

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Eckart, Wm., Studios, Inc., 1440 Broadway, N. Y. City.

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Kahn, Theodore, Scenic Studios, 155 W. 29th St., N. Y. City. (See Adv.)

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McCallum Decorative Corp., 135 7th St., Pittsburgh, Pa.

Mandel Bros., Chicago, Ill. (See Adv.)

Netschert, Frank, Inc., 61 Barclay St., N. Y. City. (See Adv.)

Novelty Scenic Studios, 226 W. 47th St., N. Y. City. (See Adv.)

Philadelphia Tapestry Mills, Allegheny Ave., Philadelphia, Pa.

Reliable Decorative Co., Inc., 17 N. 10th St., Philadelphia, Pa.

Sarsi Studio, 4475 Santa Monica Blvd., Los Angeles, Cal.

Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill. (See Adv.)

Vitrolite Co., 133 W. Washington St., Chicago, Ill. (See Adv.)

Volland Scenic Studios, Inc., 3737 Cass Ave., St. Louis, Mo. (See Adv.)

DECORATORS, Theatre

(See Decorations, Theatre Interior)

DEODORANTS, Theatre

(See Disinfectants)

DEVELOPING, Film

(See Laboratories)

DIMMERS, Lighting

(See Theatre Dimmers)

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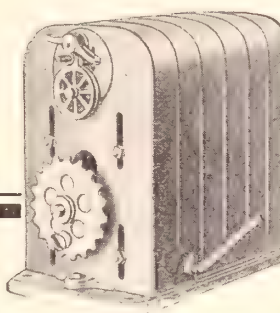

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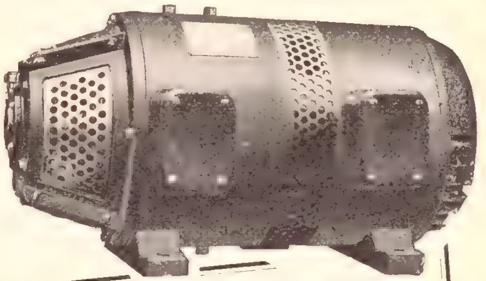

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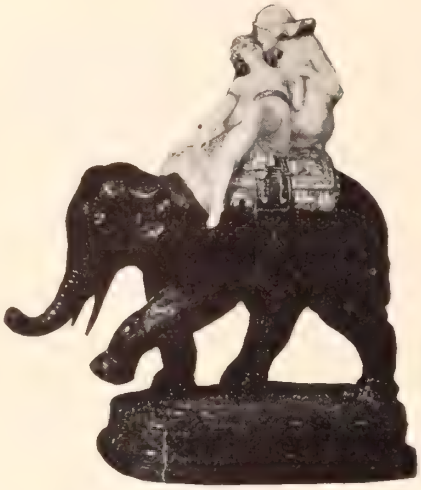

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DISPLAYS, Scenic Lobby

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(See Doors, Fireproof)

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Haller & Haller, Terminal Bldg., Columbus, Ohio.
Kuhn, Louis, Studios, 105 W. 63rd St., N. Y. City.
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Mandel Bros., Chicago, Ill. (See Adv.)
Novelty Scenic Studios, 226 W. 47th St., N. Y. City. (See Adv.)
Pick, Albert, & Co., 208 W. Randolph St., Chicago, Ill.
Reliable Decorative Co., Inc., 17 N. 10th St., Philadelphia, Pa.
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Titus Blatter & Co., 162 Fifth Ave., N. Y. City.
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Murdock Mfg. & Supply Co., Cincinnati, Ohio.
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DROPS, Stage

(See Decorations, Stage)

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(See Lighting & Power Plants, Portable)

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McLain, Wm. H., Inc., 2988 Archer Ave., Chicago, Ill.
Newman Mfg. Co., The, 416 Elm St., Cincinnati, Ohio. (See Adv.)
Norden Electric Sign Co., 132 W. 43rd St., N. Y. City.
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Rawson & Evans Co., 710 Washington Blvd., Chicago, Ill.
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Lu-Min-Us Signs, Inc., 2736 Wentworth Ave., Chicago, Ill. (See Adv.)

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Bass Camera Co., 109 N. Dearborn St., Chicago, Ill. (See Adv.)

Bell & Howell Co., 1803 Larchmont Ave., Chicago, Ill.

Burke & James, 425 S. Wabash Ave., Chicago, Ill.

Gennert, G., Inc., 24 E. 13th St., N. Y. City.

Herbert & Huesgen, 18 E. 42nd St., N. Y. City.

FAN MAIL ANSWERED

Screen Publicity Service, 5540 Hollywood Blvd., Los Angeles, Cal.

FANS, Advertising

(See Advertising Novelties)

FANS, Exhaust

(See Exhaust Fans)

FANS, WALL

(See Electric Fans)

FERNERIES

Bing, Ferdinand, & Co.'s Successors, 67 Irving Pl., N. Y. City. (See Adv.)

(Listing Continued)

"Mr. Eberson faced a real problem here!"

So, Autovent Fan Equipment Was Used

NIGHT after night, sweet, fresh air is poured into every nook and corner of this great auditorium. The people come out refreshed and happy. They do not feel the "smothering" sensation often experienced in ill-ventilated theatres.

The many thousands who have already admired the new Capitol Theatre, Chicago, scarcely realize that the Autovent Fan Equipment plays such an important part in its success.

REGISTERED AUTOVENT TRADE MARK

CAPITOL THEATRE
Chicago
John Eberson, Architect

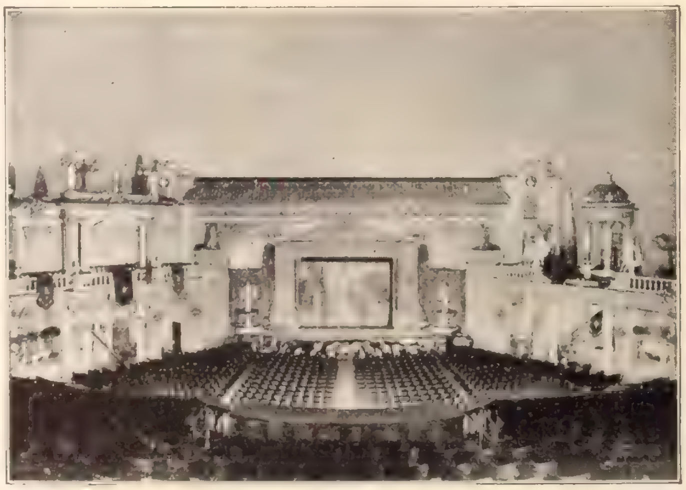
ONLY because of the unfailing performance of these fans is this beautiful interior a lasting success. The Italian Garden is complete in every detail.

Large or small, every theatre needs dependable fan equipment to provide regular air changes. It has been found that each occupant requires 25 cubic feet of air per minute to breathe. Are you offering your patrons such modern ventilation?

Have you a Ventilating Problem?

NOW that hot weather is here, this matter of ventilation becomes especially urgent. Something must be done to keep the people coming.

If you have a problem that needs immediate action write to us at once. Let us show you how you can make people more comfortable, so that they will enjoy your show to the limit.



Let us Help YOU Overcome It!

THE services of our Engineering Department are given gladly and our long, successful record in theatre ventilation backs up every statement we make.

Give us a rough drawing, seating capacity and dimensions of your theatre. Let us show you how to have good scientific ventilation at a reasonable cost! Write today!

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BLOWERS
UNIT HEATERS

AUTOVENT FAN & BLOWER CO.
730-738 W. MONROE ST. - - - CHICAGO

FANS
BLOWERS
UNIT HEATERS

Heywood-Wakefield Co., 209 Washington St., Boston, Mass. (See Adv.)
Lewis & Valentine Co., 47 W. 34th St., N. Y. City.
Reising, G., & Co., 227 W. Austin Ave., Chicago, Ill. (See Adv.)
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill. (See Adv.)
Treecraft Co., Grand Central Palace, N. Y. City.

FILM CABINETS

(See Cabinets, Film)

FILM CLEANERS

(See Cleaners, Film)

FILM CLEANING FLUID

Bennett, Geo. H., Argentine Station, Kansas City, Kans.
Hewes Laboratories, N. 13th and Berry Sts., Brooklyn, N. Y.

FILM DISTRIBUTORS

(See Pages 117, 118, 120)

FILM FIRE PREVENTION, Projector

The Protectall Co., 1324 E. Front St., Fort Worth, Texas.

FILM NOTCHERS

Pausin Engineering Co., 727 Frelinghuysen Ave., Newark, N. J.

FILM PACKERS

Lloyd's Film Storage Corp., 130 W. 46th St., N. Y. City.
Massce & Co., Inc., 115 Broad St., N. Y. City.

FILM PRESERVATION

Cleveland Film Protector Co., 811 Prospect Ave., Cleveland, Ohio.
Dura Film Protector Co., 220 W. 42nd St., N. Y. City.
Rex Film Renovator Co., 73 E. Naghten St., Columbus, Ohio.
Stewart-Teitel Film Process, 1600 Broadway, N. Y. City.

FILM RACKS

Atlas Metal Works, Dallas, Tex.
Dow Co., The, 201 N. Buchanan St., Louisville, Ky.
Pacific Tank & Pine Co., Equitable Bank Bldg., Los Angeles, Cal.

FILM, Raw, Negative and Positive

Agfa Film, 6368 Santa Monica Blvd., Los Angeles, Cal.
Ansco Photoproducts Co., Inc., Binghamton, N. Y.
DuPont Pathe Film Mfg. Corp., 35 W. 45th St., N. Y. City.
Eastman Kodak Co., Rochester, N. Y.
Fish-Schurman Corp., 45 W. 45th St., N. Y. City.
Powers Film Prod., Inc., Rochester, N. Y.

FILM REELS

(See Reels, Film)

FILM SPLICING MACHINES

Bass Camera Co., 109 N. Dearborn St., Chicago, Ill. (See Adv.)
Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill.
Burke & James, 425 S. Wabash Ave., Chicago, Ill.
Duplex M. P. Industries, 74 Sherman St., L. I. City, N. Y. (See Adv.)
Fulton & Co., E. E., 3208 Carroll Ave., Chicago, Ill.
Gennert, G., Inc., 24 E. 13th St., N. Y. City.
Griswold Machine Works, Port Jefferson, N. Y.
Lochren, Wm. A., Film & Slide Co., 16 N. 4th St., Minneapolis, Minn.
Neumade Products Corp., 249 W. 47th St., N. Y. City. (See Adv.)
Pausin Engineering Co., 727 Frelinghuysen Ave., Newark, N. J.
Willoughby, Chas. G., Inc., 110 W. 32nd St., N. Y. City. (See Adv.)

FILM STORAGE

Duplex M. P. Industries, 74 Sherman St., L. I. City, N. Y. (See Adv.)
Dura Film Protector Co., Inc., 220 W. 42nd St., N. Y. City.
Empire Film Vaults, Inc., 723 7th Ave., N. Y. City.
Lloyds Film Storage Corp., 130 W. 46th St., N. Y. City.
Premier Fireproof Storage Co., 6372 Santa Monica Blvd., Los Angeles, Cal.

FILM WAXING MACHINES

Eastman Kodak Co., Rochester, N. Y.
Neumade Products Corp., 249 W. 47th St., N. Y. City. (See Adv.)
Werner Mfg. Co., 5719 Gravois Ave., St. Louis, Mo.
Willoughby, Chas. G., Inc., 110 W. 32nd St., N. Y. City. (See Adv.)

FILTER LENS

Bausch & Lomb Optical Co., 635 St. Paul St., Rochester, N. Y. (See Adv.)
Corning Glass Works. Corning, N. Y.
Gundlach-Manhattan Optical Co., 761 Clinton Ave., S. Rochester, N. Y.
Herbert & Huesgen Co., 18 E. 42nd St., N. Y. City.
Kliegl Bros. Universal Stage Lighting Co., 321 W. 50th St., N. Y. City. (See Adv.)
Kollmorgen Optical Corp., 35 Steuben St., Brooklyn, N. Y.
Sussfeld, Lorsch & Schimmel, 153 W. 23rd St., N. Y. City. (See Adv.)
Wallensak Optical Co., 872 Hudson Ave., Rochester, N. Y.

FIRE ALARMS

Automatic Fire Alarm Co., 416 Broadway, N. Y. City.
Croker Electric Co., 22 W. 30th St., N. Y. City.
Garrison Fire Detecting System, Inc., 247 Park Ave., N. Y. City.
Globe Automatic Sprinkler Co., 250 Park Ave., N. Y. City.
Ostrander, W. R., & Co., 371 Broadway, N. Y. City.
Pettes & Randall, 150 Nassau St., N. Y. City.
Signal Engineering & Mfg. Co., 531 Canal St., N. Y. City.

FIRE DOORS

Coburn Trolley Track Mfg. Co., Holyoke, Mass.
Gescheidt, Jacob, & Co., Inc., 142 E. 43rd St., N. Y. City.
Milwaukee Corrugating Co., 36th Ave., Milwaukee, Wis.
Moeschl-Edwards Corrugating Co., Cincinnati, Ohio.
Richards-Wilcox Mfg. Co., 3rd St., Aurora, Ill.
Richmond Engineering Co., 940 Brook Ave., Richmond, Va.
United Metal Products Co., Canton, Ohio.
Westergren, M. F., Inc., 213 E. 144th St., N. Y. City.

FIRE EXTINGUISHERS

American Chemical Co., Lebanon, Pa.
American-La France Fire Engine Co., Inc., Elmira, N. Y.
Badger Fire Extinguisher Co., 123 William St., N. Y. City.
Croker Co., 22 W. 30th St., N. Y. City.
Foamite-Childs Corp., Turner St., Utica, N. Y.
Globe Automatic Sprinkler Co., 250 Park Ave., N. Y. City.
Grinnell Co., Inc., 277 W. Exchange St., Providence, R. I.
Philadelphia Fire Retarding Co., 1507 Arch St., Philadelphia, Pa.
Pyrene Mfg. Co., 560 Belmont Ave., Newark, N. J.
Safety Fire Extinguisher Co., 291 Seventh Ave., N. Y. City.
Worrell Mfg. Co., 114 S. Main St., St. Louis, Mo.

FIRE GUARD, Projection

Fire Guard Mfg. Co., Aurora, Ill.

FIRE HOSE

American-La France Fire Engine Co., Inc., Elmira, N. Y.
Croker Co., 22 W. 30th St., N. Y. City.
Globe Automatic Sprinkler Co., 250 Park Ave., N. Y. City.
Goodyear Rubber Co., Akron, Ohio.
Quaker City Rubber Co., Wissinoming, Pa.
Safety Fire Extinguisher Co., 291 Seventh Ave., N. Y. City.
Woodhouse Mfg. Co., 35 Warren St., N. Y. City.

FIREPROOF CURTAINS

(See Curtains, Fireproof)

FIREPROOFING MATERIALS

American Insulator Co., Philadelphia, Pa.
Anchor Fireproofing Co., Detroit, Mich.
Beaver Products Co., Inc., Military Rd., Buffalo, N. Y.
Central Asbestos & Magnesia Co., Chicago, Ill.
Common Brick Mfg. Ass'n of America, 2121 Guarantee Title Bldg., Cleveland, Ohio.
Consolidated Sheet Metal Works, 661 Hubbard St., Milwaukee, Wis. (Windows and Doors.)
Fuller Bros. & Co., 347 Madison Ave., N. Y. City.
Johns-Manville Co., H. W., Madison Ave. and 41st St., N. Y. City.
Keasby & Mattison, Ambler, Pa. (Asbestos.)
Milwaukee Corrugating Co., 36th Ave., Milwaukee, Wis. (Metal Lath, Corner Bead, etc., Steel Domes.)
Moeschl-Edwards Corrugating Co., Cincinnati, Ohio.
Reising, G., & Co., 227 W. Austin Ave., Chicago, Ill. (See Adv.)
Volland Scenic Studios, Inc., 3737 Cass Ave., St. Louis, Mo. (See Adv.)

FIRST AID EQUIPMENT

A. B. C. First Aid Kit Co., 498 Seventh Ave., N. Y. City.
American-La France Fire Engine Co., Inc., Elmira, N. Y.
Johnson & Johnson, New Brunswick, N. J.
Rochester Germicide Co., Inc., Rochester, N. Y.
Safety First Aid Co., 28 W. 15th St., N. Y. City.
Universal Prescription Corp., 25 Broad St., N. Y. City.

FIXTURES, Brass

(See Brass Fixtures)

FIXTURES, Lighting

American Reflecting & Lighting Co., 100 S. Jefferson St., Chicago, Ill.
Black & Boyd Mfg. Co., 17 E. 47th St., N. Y. City.
Caldwell, E. F., & Co., Inc.. 36 W. 15th St., N. Y. City.
Corning Glass Works, Corning, N. Y.
Curtis Lighting Co., Inc., 1119 W. Jackson Blvd., Chicago, Ill.
Dale Lighting Fixture Co., 108 W. 13th St., N. Y. City.
Daunt, Wm. A., Co., 110 E. 42nd St., N. Y. City.
Erikson, L., Electric Co., 6 Portland St., Boston, Mass.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill. (See Adv.)
MacBeth-Evans Glass Co., Chamber of Commerce Bldg., Pittsburgh, Pa.
Mitchell Vance Co., 503 W. 24th St., N. Y. City.
Newcomb, F. J., Mfg. Co., 42 W. 13th St., N. Y. City. (See Adv.)
Newman Mfg. Co., The, 416 Elm St., Cincinnati, Ohio. (See Adv.)
Ostrander, W. R., & Co., 371 Broadway, N. Y. City.
Pearlman, Victor S., 533 S. Wabash Ave., Chicago, Ill. (See Adv.)
Pierce Elec. Co., 215 W. Randolph St., Chicago, Ill. (See Adv.)
Pittsburgh Lamp, Brass & Glass Co., Pittsburgh, Pa.
Rialto Import Co., 114 W. 44th St., N. Y. City. (See Adv.)
Shapiro & Aronson, Inc., 20 Warren St., N. Y. City. (See Adv.)
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill. (See Adv.)
Voigt Co., 1743 N. 12th St., Philadelphia, Pa.

FIXTURES, Plumbing

Crane Co., 836 S. Michigan Ave., Chicago, Ill. (See Adv.)
Economy Plumbing Co., 4646 Holly Blvd., Los Angeles, Cal.
Kohler Co., Kohler, Wis.
Lieblich, H., & Co., 551 W. 181st St., N. Y. City.
Maddock's Sons Co., Thomas, Trenton, N. J.
Mock, Chas., Inc., 200 W. 101st St., N. Y. City.
Mott, J. L., Co., Hancock and Lalor Sts., Trenton, N. J.

(*Listing continued*)

THEATRE LOBBY DISPLAY FRAMES

Box Offices

Ticket Boxes

S. MARKENDORFF
Manufacturer
159 West 23rd St. New York City
Telephone: CHELSEA 2483

Pennsylvania Plumbing & Heating Co., 351 W. 38th St., N. Y. City.
Standard Sanitary Mfg. Co., Mfrs. Bldg., Pittsburgh, Pa.
Wheeling Sanitary Mfg. Co., W. 4th St., Wheeling, W. Va.

FLAG MAKERS

(See Advertising Novelties)
Annin Co., 99 Fulton St., N. Y. City.
Jackson, Henry, 141 Fulton St., N. Y. City.

FLASHERS, Electric Sign

Betts, Jas. H., Inc., 1391 Sedgwick Ave., N. Y. City.
Betts & Betts Corp., 645 W. 43rd St., N. Y. City.
Brilliant Co., The, 3531 Washington Ave., St. Louis, Mo.
Cramblett Engineering Corp., 177 5th St., Milwaukee, Wis.
General Outdoor Adv. Co., 550 W. 57th St., N. Y. City.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill. (See Adv.)
Lu-Min-Us Signs, Inc., 2736 Wentworth Ave., Chicago, Ill. (See Adv.)
Nelke, L. D., Signs, 45 E. 17th St., N. Y. City.
Opalume Sign System, Box 288, Battle Creek, Mich.
Sundh Electric Co., 5 Avenue C., Newark, N. J.
Tablet & Ticket Co., 1015 W. Adams St., Chicago, Ill.

FLOOD LIGHTING

Alexander, Harry, Inc., 20 W. 34th St., N. Y. City. (See Adv.)
Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich. (See Adv.)
Chicago Stage Lighting Co., 112 N. La Salle St., Chicago, Ill.
Curtis Lighting, Inc., 1119 W. Jackson Blvd., Chicago, Ill.
Edison Lamp Works of General Electric Co., Harrison, N. J. (See Adv.)
E-J Electric Installation Co., 155 E. 44th St., N. Y. City.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill. (See Adv.)
Kliegl Bros. Universal Stage Lighting Co., 321 W. 50th St., N. Y. City. (See Adv.)
National Lamp Works, Nela Park, Cleveland, Ohio.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)

FLOOR COVERINGS

Acme Asbestos Covering & Flooring Co., 240 N. Elizabeth St., Chicago, Ill.
Commercial Floors, Inc., 89 Warren St., N. Y. City.
Congoleum-Nairn, Inc., 1412 Chestnut St., Philadelphia, Pa.
Cook Linoleum Co., Trenton, N. J.
Dreadnought Flooring Co., Inc., 177 Broadway, N. Y. City.
Finck, S., Co., Inc., 177 Broadway, N. Y. City.
Miller, John, 5 W. 29th St., N. Y. City.
O'Neill, W. J., Floors, Inc., 168 W. Jackson Blvd., Chicago, Ill.
Pepper, C. H., Inc., 279 Fifth Ave., N. Y. City.
Philadelphia Tapestry Mills, Allegheny Ave., Philadelphia, Pa.

This Company, with its unlimited resources, relieve the architect and decorator of the necessity of making undesirable selections from limited stocks of conventional and commonplace designs.

For example note our merchandise in the following places:—

Grand Riviera—Detroit, Mich.
Palace Theatre—Gary, Ind.
Olympia Theatre—Miami, Fla.
Majestic Theatre—Tulsa, Okla.
Albee Theatre—Brooklyn.
B.F. Keith Palace—Cleveland, O.

Also the Keith-Albee Theatres in New York, Brooklyn, Boston, Syracuse, Akron, Youngstown and others.

F. J. Newcomb Mfg. Co.
42 to 50 West 13th St.
New York

Pick, Albert, & Co., 208 W. Randolph St., Chicago, Ill.
Roxbury Carpet Co., 295 Fifth Ave., N. Y. City.
Russelloid Co., 18th and Rudy Sts., Harrisburg, Pa.
Scott, West & Aitken, 15 E. 40th St., N. Y. City.
Sloane, W. & J., Fifth Ave. and 47th St., N. Y. City.
Wild, Joseph, 230 Fifth Ave., N. Y. City.

FLOORING, Mosaic

Howden Tile & Marble Co., 216 E. 42nd St., N. Y. City.
Linomosaic Co., 15 E. 40th St., N. Y. City.
Mueller Mosaic Co., 154 W. 49th St., N. Y. City.
Ravenna Mosaics, Inc., 101 Park Ave., N. Y. City.

FLOORING, Tile

Armstrong Cork & Insulation Co., 24th St. and Allegheny River, Pittsburgh, Pa.
Associated Tile Mfrs., Beaver Falls, Pa.
Bonded Floors Co., Inc., Long Island City, N. Y.
Kennedy, David E., Inc., 250 W. 57th St., N. Y. City.
National Floor Tile Co., Mobile, Ala.
Supreme Cork Flooring Co., 6418 Third Ave., Brooklyn, N. Y.
United Cork Flooring Co., 50 Church St., N. Y. City.
Velvetile Floor Co., 231 S. Wells St., Chicago, Ill.

FLOOR SCRUBBING & WAXING MACHINES

Ace Floor Waxing Co., 348 Third Ave., N. Y. City.
Electric Rotary Machine Co., Grand Central Terminal, N. Y. City.
Fay, The, Co., 514 W. 57th St., N. Y. City.
Herr, John, Mfg. Co., 44 N. 4th St., Philadelphia, Pa.
Kent, The, Co., 160 Fifth Ave., N. Y. City.
Pick, Albert & Co., 208 W. Randolph St., Chicago, Ill.
Ponsell Floor Machine Co., 220 W. 19th St., N. Y. City.

FLOWER BASKETS, Electric

(See Baskets, Decorative)

FLOWERS, Artificial

(See Artificial Flowers)

FOOTLIGHTS

(See Lighting, Stage Equipment)

FOUNTAINS, Decorative

Fink, John, Co., Inc., 104 Lexington Ave., N. Y. City.
Fisk, J. W., Iron Works, 78 Park Pl., N. Y. City.
Ingersoll Humidifier Co., 200 E. Illinois St., Chicago, Ill.
Mott Co., J. L., Hancock and Lalor Sts., Trenton, N. J.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio. (See Adv.)
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill. (See Adv.)
Voigt Co., 1743 N. 12th St., Philadelphia, Pa.

FOUNTAINS, Drinking

(See Drinking Fountains)

FRAMES, Poster & Lobby Display

Bilt Rite Mfg. Co., 221 N. Green St., Chicago, Ill.
Bing, Ferdinand, & Co.'s Successors, 67 Irving Pl., N. Y. City. (See Adv.)
Braxton Frame Co., Inc., 3 E. 12th St., N. Y. City.
Daniel Ornamental Iron Works, 4435 W. Division St., Chicago, Ill. (See Adv.)
Gorham Co., Bronze Division, Providence, R. I.
Kraus Mfg. Co., 220 W. 42nd St., N. Y. City.
Libman-Spanjer Corp., 1600 Broadway, N. Y. City.
Markendorff, S., 159 W. 23rd St., N. Y. City. (See Adv.)
Menger, Ring & Weinstein, Inc., 306 W. 42nd St., N. Y. City.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio. (See Adv.)
Stanley Frame Co., 727 Seventh Ave., N. Y. City.
Superior Frame Co., Inc., 723 Seventh Ave., N. Y. City.
Tablet & Ticket Co., 1015 W. Adams St., Chicago, Ill.

FRONTS, Metal Theatre

Brasco Mfg. Co., 502 S. Wabash Ave., Chicago, Ill.
Daniel Ornamental Iron Works, 4435 W. Division St., Chicago, Ill. (See Adv.)
Edwards Mfg. Co., 409 E. 5th St., Cincinnati, Ohio.
Milwaukee Corrugating Co., 36th Ave., Milwaukee, Wis.
Moeschl-Edwards Corrugating Co., Cincinnati, Ohio.
Smith, F. P., Wire & Iron Works, 2340 Clybourn Ave., Chicago, Ill.
Southern Brass Mfg. & Plating Co., 6614 Harrisburg Blvd., Houston, Texas.
Triangle Iron Works, Inc., 435 Austin Pl., N. Y. City.

FROSTING LAMP

(See Lamp Dip Coloring)

FURNACES, Coal Burning

Reynolds, B. F., & Co., 118 W. Ohio St., Chicago, Ill. (See Adv.)
Skinner Bros. & Co., Inc., 1474 S. Vandeventer Ave., St. Louis, Mo.
Supreme Heater & Ventilating Corp., 1522 Olive St., St. Louis, Mo.
Thatcher, The, Co., 19 W. 44th St., N. Y. City.
Williamson Heater Co., 1819 Broadway, N. Y. City.

(Listing continued)

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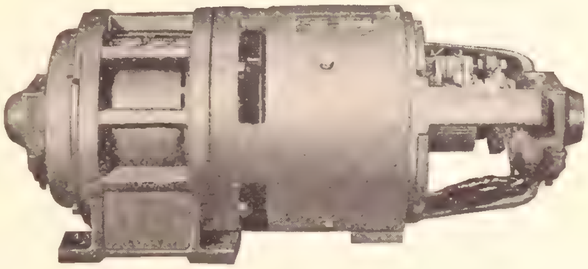
If You Show Pictures You Need The Transverter



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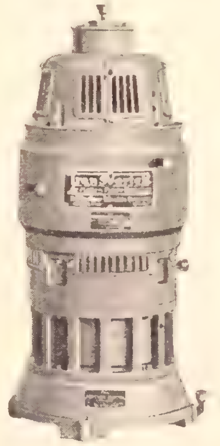

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Gentlemen:—

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Address ....

Theatre ....

The Hertner ELECTRIC COMPANY
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FURNACES, Oil Burning

(See Oil Burning Equipment)

FURNITURE, Theatre

(See also Seats, Theatre)

Allied Furniture Mfg. Co., Inc., 1341 S. Michigan Ave., Chicago, Ill.

Hasbrouck Bergen Co., Inc., 797 Madison Ave., N. Y. City.

Mandel Brothers, Chicago, Ill. (See Adv.)

Newcomb, F. J., Mfg. Co., 42 W. 13th St., N. Y. City. (See Adv.)

Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill. (See Adv.)

FUSES, Electric

Chicago Fuse Mfg. Co., Laflin & 15th St., Chicago, Ill.

Federal Electric Co., 8700 S. State St., Chicago, Ill.

General Electric Co., Schenectady, N. Y.

Motion Picture Service Co., 417 W. 44th St., N. Y. City.

Western Electric Co., 195 Broadway, N. Y. City.

Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)

GAZING BALLS, Lobby

Architectural Decorating Co., 1600 S. Jefferson St., Chicago, Ill.

Bing, Ferdinand, & Co.'s Successors, 67 Irving Pl., N. Y. City. (See Adv.)

Sussfeld, Lorsch & Schimmel, 153 W. 23rd St., N. Y. City. (See Adv.)

GELATINES

Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich. (See Adv.)

Chicago Stage Lighting Co., 112 N. La Salle St., Chicago, Ill.

Curtis Lighting, Inc., 1119 W. Jackson Blvd., Chicago, Ill.

Doty & Scrimgeour Sales Co., 148 Duane St., N. Y. City.

Elco Gelatone Pub. Corp., 47 Ninth Ave., N. Y. City.

Essex Gelatine Co., 40 N. Market St., Boston, Mass.

Gelatine Products Co., Inc., 224 Flatbush Ave., Brooklyn, N. Y.

Rosco Laboratories 131 3rd Pl., So. Brooklyn, N. Y. (See Adv.)

Sussfeld, Lorsch & Schimmel, 153 W. 23rd St., N. Y. City. (See Adv.)

Ucopco Gelatine Co., 607 W. 34th St., N. Y. City.

GENERATORS, Motor

Allis-Chalmers Mfg. Co., Milwaukee, Wis.

Fidelity Electric Co., Lancaster, Pa.

General Electric Co., Schenectady, N. Y.

Hallberg, J. H., 445 Riverside Drive, N. Y. City.

Hertner Electric Co., 1900 W. 112th St., Cleveland, Ohio. (See Adv.)

Holtze-Cabot Electric Co., 101 Park Ave., N. Y. City.

Kimble Electric Co., 634 N. Western Ave., Chicago, Ill.

Marathon Electric Mfg. Co., P. O. Box 440, Wausau, Wis.

Northwestern Electric Co., 408 S. Hoyne Ave., Chicago, Ill.

Oleson, Otto K., 1645 Hudson Ave., Los Angeles, Cal.

Peerless Electric Co., Warren, Ohio.

Roth Bros. & Co., 1400 W. Adams St., Chicago. Ill.

Samuels Stabilarc Co., Hunsicker Bldg., Allentown, Pa. (See Adv.)

Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)

GLASS SPECIALTIES

Bates, S. T., 482 Austin Pl., N. Y. City.

Lancaster Lens Co., 220 W. Main St., Lancaster, Ohio.

Pittsburgh Plate Glass Co., 1618 Frick Bldg., Pittsburgh, Pa.

Welded Glass Co., Springfield, N. J.

GOGGLES, Operators'

American Thermoware Co., Inc., 16 Warren St., N. Y. City.

Sussfeld, Lorsch & Schimmel, 153 W. 23rd St., N. Y. City. (See Adv.)

GRANITE, Building

Dodds, George, & Sons Granite Co., Pershing Square Bldg., N. Y. City.

Harrison Granite Co., 4 E. 43rd St., N. Y. City.

Haskel, S., & Sons, Inc., Harrison Pl., Brooklyn, N. Y.

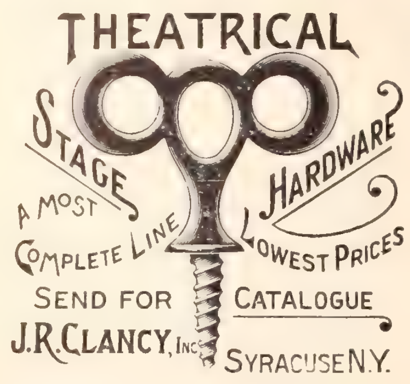
Presbrey-Leland Qurries Co., 681 Fifth Ave., N. Y. City.

Swenson Granite Co., John, 101 Park Ave., N. Y. City.

Woodbury Granite Co., 405 Lexington Ave., N. Y. City.

GRILLS, Brass

(See Brass Grills)



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(See also Brass Grills)

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Gorham Co., Bronze Division, Providence, R. I.

Daniels Ornamental Iron Works, 4435 W. Division St., Chicago, Ill. (See Adv.)

Moeschl-Edwards Corrugating Co., Cincinnati, Ohio.

Newman Mfg. Co., The, 416 Elm St., Cincinnati, Ohio. (See Adv.)

Triangle Iron Works, Inc., 435 Austin Pl., N. Y. City.

Tyler, W. S., Co., Cleveland, O.

GUMMED LABELS

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Greene, P. A., 52 Rumford Ave., Waltham, Mass.

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Neumade Products Corp., 249 W. 47th St., N. Y. City. (See Adv.)

Stafford, N., Co., 96 Fulton St., N. Y. City.

Steiner, Wm., Sons & Co., 257 W. 17th St., N. Y. City.

HANGERS, Door and Curtain

(See Curtain Tracks)

HARDWARE, Theatre

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Chantrell Hardware & Tool Co., 109 Lafayette St., N. Y. City.

Clancy, J. R., Inc., Syracuse, N. Y. (See Adv.)

Russell & Erwin Mfg. Co., New Britain, Conn.

Solidhed Tack Co., 39 Murray St., N. Y. City.

Tiffin Scenic Studios, Tiffin, O. (See Adv.)

Warren Hardware & Tool Co., 26 Warren St., N. Y. City.

Welsh, J. H., 270 W. 44th St., N. Y. City.

HEATERS, Organ

Cramblett Engineering Corp., 177 5th St., Milwaukee, Wis.

HEATERS, Ticket Booth

Crown Coloring & Chemical Co., 1991 Broadway, N. Y. City.

Kausalite Mfg. Co., 8129 Rhodes Ave., Chicago, Ill.

Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)

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Cooling & Air Conditioning Corp., The, 31 Union Square, W., N. Y. City. (See Adv.)

Crane Co., 836 S. Michigan Ave., Chicago, Ill. (See Adv.)

Garden City Fan Co., McCormack Bldg., Chicago, Ill.

Helmer Air Conditioning Corp., 103 Park Ave., N. Y. City.

Ilg Electric Ventilating Co., 2850 N. Crawford Ave., Chicago, Ill.

Johnson Service Corp., Milwaukee, Wis. (See Adv.)

Mass. Blower Co., Howard St., Watertown, Mass.

Reynolds, B. F., & Co., 118 W. Ohio St., Chicago, Ill. (See Adv.)

Richmond Engineering Co., 940 Brook Ave., Richmond, Va.

Skinner Bros. Mfg. Co., Inc., 1474 S. Vandeventer Ave., St. Louis, Mo.

Sturtevant B. F., Co., Hyde Park, Boston, Mass.

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HEATING SYSTEMS, Coal

(See Furnaces, Coal Burning and Heating and Ventilating Equipment)

HEATING SYSTEMS, Oil

(See Oil Burning Equipment)

HEATING, Theatre

(See Heating and Ventilating Equipment)

HERALDS, Novelty

Exhibitors Printing Service, 840 S. Wabash Ave., Chicago, Ill.

Filmack Co., 730 S. Wabash Ave., Chicago, Ill. (See Adv.)

Hennegan Co., 311 Genesee St., Cincinnati, Ohio. (See Adv.)

Kleeblatt, Erwin S., Press, 351 W. 52nd St., N. Y. City.

Pace Press, Inc., 207 W. 25th St., N. Y. City.

Singer Program Co., 250 W. 54th St., N. Y. City.

HIGH INTENSITY ARC LAMPS

(See Arcs, High Intensity)

HOLDERS, Ticket

(See Ticket Choppers and Holders)

HOODS, Color

(See Color Hoods)

INCANDESCENT LAMPS

(See Lamps, Mazda)

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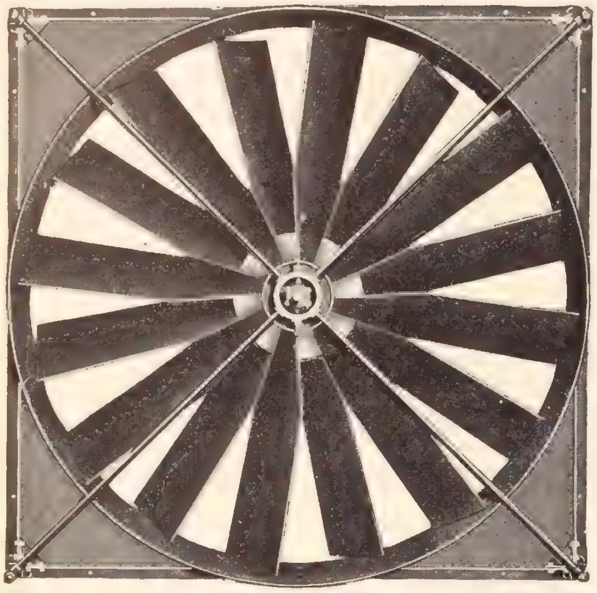

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Radio Mat Slide Co., Inc., 167 W. 48th St., N. Y. City. (See Adv.)
Side, Edward, 261 Broadway, N. Y. City.
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Superior Slide Co., 211 W. 48th St., N. Y. City.
Weber, F., Co., 1220 Buttonwood St., Philadelphia, Pa.

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Atlas Metal Works, Dallas, Tex.
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Duplex Motion Picture Industries, 74 Sherman St., Long Island City, N. Y. (See Adv.)

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Grand Central Iron Works, 210 E. 52nd St., N. Y. City.
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Llewellyn Iron Works, Los Angeles, Cal.
Milwaukee Corrugating Co., 36th Ave. and Burnham St., Milwaukee, Wis.
Mott, J. L., Iron Works, 118 Fifth Ave., N. Y. City.
Richmond Engineering Co., 940 Brook Ave., Richmond, Va.
Sanger-Turner Con. Co., 1674 Broadway, N. Y. City.

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(See Decorations, Theatre Interior)

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Brown Iron Works, 25 Cherry St., N. Y. City.
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Daniel Ornamental Iron Works, 4435 W. Division St., Chicago, Ill. (See Adv.)
Newman Mfg. Co., The, 416 Elm St., Cincinnati, Ohio. (See Adv.)

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American Standard Mfg. Co., 2266 Archer Ave., Chicago, Ill.
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Daniel Ornamental Iron Works, 4435 W. Division St., Chicago, Ill. (See Adv.)
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio. (See Adv.)
Sargent & Co., New Haven, Conn.

LABELS, Film

Dennison Mfg. Co., Framingham, Mass.
Filmack Co., 730 S. Wabash Ave., Chicago, Ill. (See Adv.)
Neumade Products Corp., 249 W. 47th St., N. Y. (See Adv.)

LABELS, Gummed

(See Gummed Labels)

LABORATORIES

CALIFORNIA:
- Bennett, Chester, 6363 Santa Monica Blvd., Hollywood, Cal.
- Clunes, 5356 Melrose Ave., Hollywood, Cal.
- Consolidated Film Industries, Inc., Seward & Romaine, Hollywood, Cal.
- Davidge, Roy & Co., 6701 Santa Monica Blvd., Hollywood, Cal.
- Dawes, Fred C., Negative Film Lab., 6115 De Longpre, Cor. Gower, Hollywood, Cal.

Handshiegl Color Process Corp., 1040 McCadden Pl., Hollywood, Cal.
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National Aero. Map Co., 861 Seward, Hollywood, Cal.
Ries Bros., Commercial Photographers, 6035 Hollywood Blvd., Hollywood, Cal.
Rothacker-Aller Laboratory, 5515 Melrose Ave., Hollywood, Cal.
Technicolor Motion Picture Corporation, 1006 Cole Ave., Hollywood, Cal.

CANADA:
Dominion Film Co., Vancouver, B. C.

COLORADO:
Ford's, 1029 16th St., Denver.

D. C., WASHINGTON:
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FLORIDA:
Miami Studios, Miami.

GEORGIA:
Scenic Film Co., 146 Marietta St., Atlanta.

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Camel Film Co., 950 Edgecomb Pl., Chicago.
Commercial M. P. Mfg. Co., 2436 Sheffield Ave., Chicago.
Emerald M. P. Co., 1717 N. Wells St., Chicago.
Burton Holmes, 7510 N. Ashland Ave., Chicago.
Premier Title Co., 350 E. 35th St., Chicago.
Rothacker Film Co., 1339 Diversey Pkwy., Chicago.

INDIANA:
Coburn Photo & Film Co., 539 W. Meridian St., Indianapolis.

IOWA:
Parrot Films, 772 9th St., Des Moines.

MARYLAND:
Lewcy, Harry. Wizard Theatre Bldg., Baltimore.

MASSACHUSETTS:
Commonwealth Cinema Co., 29 Middlesex St., Boston.
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Technicolor Motion Picture Corp., 120 Brookline Ave., Boston.

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Merchants Feature Film Studios, 2502 Cass Ave., St. Louis.

NEW JERSEY:
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Goldwyn, Fort Lee.
Hirlagraph, M. P. Film Corp., Fort Lee.
Kelly Color Studio, Fort Lee.
Paragon, John St., Fort Lee.
Pathe, Bound Brook.
Saturn Film Co., Interhaven Ave., Plainfield.
Universal Film Mfg. Co., Fort Lee.

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Claremont Laboratory, Park Ave. & Claremont Pkway., N. Y. City.
Colorgraph Laboratories, Hudson Park Rd., New Rochelle.
Cromlow Film Lab., 220 W. 42nd St., New York City.
Duart Film Lab., Westchester Ave., Bronx.
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Famous Players-Lasky, 6th St. & Pierce Ave., Long Island City.
David Fischer Studios & Laboratories, New Rochelle.
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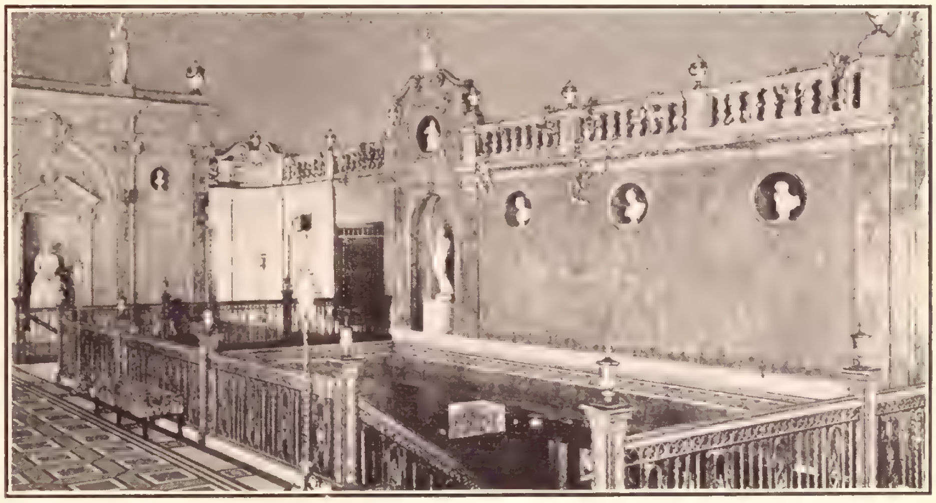

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Masterpiece Film Attractions, 1235 Vine St., Philadelphia.

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Gelatine Products Co., Inc., 224 Flatbush Ave., Brooklyn, N. Y.
Hewes & Co., 47 Meserole St., Brooklyn, N. Y.
Pyramid Color Co., 326 Canal St., N. Y. City.
Roscoe Laboratories, 131 3rd Pl., So. Brooklyn, N. Y. (See Adv.)
Technical Color & Chemical Works, 523 Third Ave., Brooklyn, N. Y.

LAMPS, Arc

Brenkert Light Proj. Co., 7348 St. Aubin Ave., Detroit, Mich. (See Adv.)
Burke & James, 425 S. Wabash Ave., Chicago, Ill.
Chicago Stage Lighting Co., 112 N. La Salle St., Chicago, Ill.
Cinema Studios Supply Corp., 1438 Beachwood Drive, Hollywood, Cal.
Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago, Ill. (See Adv.)
General Electric Co., Schenectady, N. Y.
Hall & Connelly, 129 Grand St., N. Y. City.
Hallberg, J. H., 445 Riverside Drive, N. Y. City.
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LAMPS, Incandescent

(See Lamps, Mazda)

LAMPS, Incandescent Projection

(See Lamps, Mazda Projection)

LAMPS, Mirror Arc Reflector Projection

Beseler Co., Chas., 131 E. 23rd St., N. Y. City.
Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago, Ill. (See Adv.)
Goerz American Optical Co., C. P., 317 E. 34th St., N. Y. City.
Hall & Connelly, 129 Grand St., N. Y. City.
International Projector Corp., 90 Gold St., N. Y. City. (See Adv.)
Kliegl Bros. Universal Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City. (See Adv.)
McAuley Mfg. Co., J. E., 554 W. Adams St., Chicago, Ill. (See Adv.)
Morelite Co., Inc., 600 W. 57th St., N. Y. City.
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Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill. (See Adv.)

LAMPS, Lacquer

(See Lamp Dip Coloring)

LAMPS, Mazda

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Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich. (See Adv.)
Edison Lamp Works, General Electric Co., Harrison, N. J. (See Adv.)
International Projector Corp., Acme Division, 1130 W. Austin Ave., Chicago, Ill.
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International Projector Corp., Acme Division, 1130 W. Austin Ave., Chicago, Ill.
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West Side Wood Turning Co., 227 Tenth Ave., N. Y. City.

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Best Devices Co., 200 Film Bldg., Cleveland, Ohio.
Brenkert Light Proj. Co., 7348 St. Aubin Ave., Detroit, Mich. (See Adv.)
Hall & Connelly, 129 Grand St., N. Y. City.
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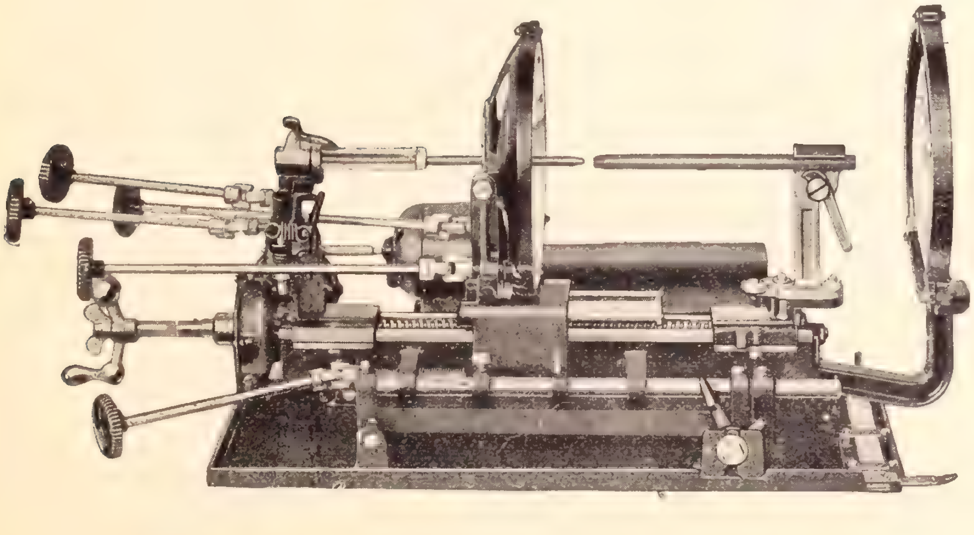

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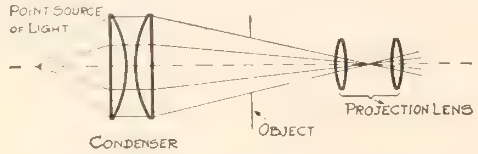
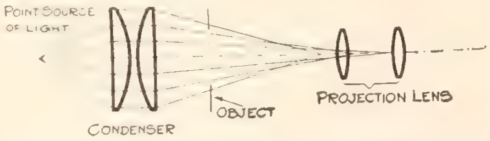
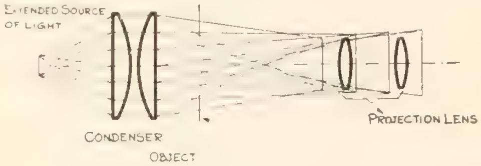


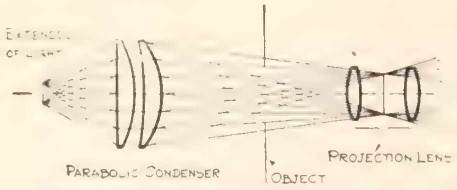
The first diagram represents the ideal condition that would result if there were available a "point source of light" and if the condensing lenses were perfectly corrected for spherical aberration.



The next diagram shows what the result would be with a theoretical point source of light and ordinary condensers.



The third figure indicates the condition found with the usual type of condensing system under actual operating conditions. (Rays of light from different zones of condenser imaged in widely separated planes).



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Crane Co., The, 836 S. Michigan Ave., Chicago, Ill. (See Adv.)
Idico Corp., 461 Eighth Ave., N. Y. City.
Mott, J. L. Co., Hancock & Lalor Sts., Trenton, N. J.
Standard Sanitary Mfg. Co., Mfrs. Bldg., Pittsburgh, Pa.
Vitrolite Co., The, 133 W. Washington St., Chicago, Ill. (See Adv.)

LEADERS, Film

National Screen Service, Inc., 126 West 46th St., N. Y. City. (See Adv.)
Neumade Products Corp., 249 W. 47th St., N. Y. City. (See Adv.)

LENSES, Condenser

(See Condenser Lenses)

LENSES, Made to Order

Bausch & Lomb Optical Co., 253 Freeman St., Rochester, N. Y. (See Adv.)
Corning Glass Works, Corning, N. Y.
Goerz American Optical Co., C. P., 317 E. 34th St., N. Y. City.
Gundlach-Manhattan Optical Co., 735 Clinton Ave., Rochester, N. Y.
Jones-Hewett Optical Co., 2 Gordon St., N. Y. City.
Kollmorgen Optical Corp., 35 Steuben St., Brooklyn, N. Y.
Spencer Lens Co., 442 Niagara St., Buffalo, N. Y.
Wollensak Optical Co., 872 Hudson Ave., Rochester, N. Y.

LENSES, Motion Picture Camera

Bass Camera Co., 109 N. Dearborn St., Chicago, Ill. (See Adv.)
Bausch & Lomb Optical Co., 253 Freeman St., Rochester, N. Y. (See Adv.)
Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill.
Burke & James, 425 S. Wabash Ave., Chicago, Ill.
Fish-Schurman Corp., 45 W. 45th St., N. Y. City.
Gennert, Inc., G., 24 E. 13th St., N. Y. City.
Herbert & Huesgen Co., 18 E. 42nd St., N. Y. City.
Mitchell Camera Corp., 6025 Santa Monica Blvd., Los Angeles, Cal.
Sussfeld, Lorsch & Schimmel, 153 W. 23rd St., N. Y. City. (See Adv.)
Willoughby, Inc., Chas. G., 110 West 32nd St., N. Y. City. (See Adv.)

LENSES, Projection

Bausch & Lomb Optical Co., 253 Freeman St., Rochester, N. Y. (See Adv.)
Goerz American Optical Co., C. P., 317 E. 34th St., N. Y. City.
Gundlach-Manhattan Optical Co., 735 Clinton Ave., Rochester, N. Y.
Kollmorgen Optical Corp., 35 Steuben St., Brooklyn, N. Y.
Spencer Lens Co., 442 Niagara St., Buffalo, N. Y.
Sussfeld, Lorsch & Schimmel, 153 W. 23rd St., N. Y. City. (See Adv.)
Wollensak Optical Co., 872 Hudson Ave., Rochester. N. Y.

LIBRARIES, Film

Dawes, Fred C., 6115 De Longpre Ave., Los Angeles, Cal.
Film Library, Inc., 130 W. 46th St., N. Y. City.
General Film Library, 723 Seventh Ave., N. Y. City.
Pathescope Co. of America, 35 West 42nd St., N. Y. City. (Suite 1828.)
Wafilms, Inc., 130 West 46th St., N. Y. City (See Adv.)

LIGHTING, Acetylene

Commercial Acetylene Supply Co., Berkeley, Cal.
Mestrum, Henry, 817 Sixth Ave., N. Y. City. (See Adv.)
National Carbide Sales Corp., 342 Madison Ave., N. Y. City.
Prest-O-Lite Co., Indianapolis, Ind.

LIGHTING & POWER PLANTS

Allis-Chalmers Mfg. Co., Milwaukee, Wis.
American Gas Machine Co., Albert Lea, Minn.
Continental Electric Co., Inc., 149 Church St., N. Y. City.
Crane Co., The, 836 S. Michigan Ave., Chicago, Ill. (See Adv.)
Delco Light Co., 304 N. Taylor St., Dayton, Ohio.
General Electric Co., Schenectady N. Y.
Homelite Corp., Grand Central Terminal, N. Y. City.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)

LIGHTING & POWER PLANTS, Portable

Alexander, Inc., Harry, 20 West 34th St., N. Y. City. (See Adv.)
Delco Light Co., 304 N. Taylor St., Dayton, Ohio.
Homelight Corp., Grand Central Terminal, N. Y. City.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)

LIGHTING ENGINEERS

(See Engineers, Lighting)

LIGHTING FIXTURES

(See Fixtures, Lighting)

LIGHTS, Exit

(See Exit Light Signs)

LIGHTS, Aisle

(See Aisle Lights)

LIGHTS, Border

(See Lighting, Stage Equipment)

LIGHTING, Stage Equipment

Brenkert Light Proj. Co., 7348 St. Aubin Ave., Detroit, Mich. (See Adv.)
Channon Mfg. Co., James H., 223 W. Erie St., Chicago, Ill.
Chicago Stage Lighting Co., 112 N. La Salle St., Chicago, Ill.
Curtis Lighting, Inc., 1119 W. Jackson Blvd., Chicago, Ill. (Strip Only.)
Cutler-Hammer Mfg. Co., Milwaukee, Wis.
Duplex Stage Lighting Co., 334 W. 44th St., N. Y. City.
Erikson Electric Co., L., 6 Portland St., Boston, Mass.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill. (See Adv.)

(Listing Continued)

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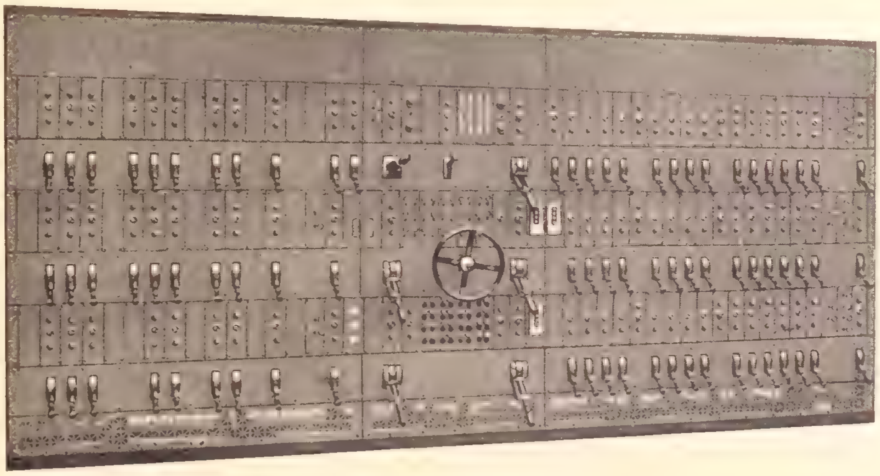

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Lu-Min-Us Signs, Inc., 2736 Wentworth Ave., Chicago, Ill. (See Adv.)
Mestrum, Henry, 817 Sixth Ave., N. Y. City. (See Adv.)
Newton, Chas. I., 244 W. 14th St., N. Y. City.
Rialto Stage Lighting Co., 304 W. 52nd St., N. Y. City.
Strauss & Co., Inc., 616 W. 43rd St., N. Y. City.
Tiffin Scenic Studios, Tiffin, O. (See Adv.)
Ward-Leonard Electric Co., Mt. Vernon, N. Y. (See Adv.)
Welsh, J. H., 270 W. 44th St., N. Y. City.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)

LIGHTS, Orchestra

Brenkert Light Proj. Co., 7348 St. Aubin Ave., Detroit, Mich. (See Adv.)
Channon Mfg. Co., James H., 223 West Erie St., Chicago, Ill.
Chicago Electric Sign Co., 2219 W. Grand Ave., Chicago, Ill.
Curtis Lighting, Inc., 1119 W. Jackson Blvd., Chicago, Ill.
Gallagher Orch. Equip. Co., 3235 Southport Ave., Chicago, Ill. (See Adv.)
Kausalite Mfg. Co., 8129 Rhodes Ave., Chicago, Ill.
Kliegl Bros. Universal Stage Lighting Co., 321 W. 50th St., N. Y. City. (See Adv.)
Rialto Stage Lighting Co., 304 W. 52nd St., N. Y. City.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)

LIGHTS, Spot

(See Spotlights)

LIGHTS, Studio

Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich. (See Adv.)
Burke & James, 425 S. Wabash Ave., Chicago, Ill.
Cinema Studios Supply Corp., 1438 Beachwood Drive, Hollywood, Cal.
Cooper Hewitt Electric Co., Hoboken, N. J.
E-J Electric Installation Co., 155 E. 44th St., N. Y. City.
General Electric Co., Schenectady, N. Y.
Hall & Connelly, 129 Grand St., N. Y. City.
Kliegl Bros. Universal Stage Lighting Co., 321 W. 50th St., N. Y. City. (See Adv.)
Mayer, Max, 218 W. 42nd St., N. Y. City.
Rialto Stage Lighting Co., 304 W. 52nd St., N. Y. City.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)
Wohl & Co., Inc., M. J., Hancock St., Long Island City, N. Y.
Wolff Mfg. Corp., 225 N. Hoyne Ave., Chicago, Ill.

LINKS, Fusible

Corbin, P. & F., 323 W. Randolph St., Chicago, Ill. (See Adv.)
Globe Automatic Sprinkler Co., 250 Park Ave., N. Y. City.
Moeschl-Edwards Corrugating Co., Covington, Ky.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)
Yates, J. W., Inc., 168 Eighth Ave., N. Y. City.

LINOLEUM

(See Floor Coverings)

LIQUID SOAP & SOAP CONTAINERS

American Standard Mfg. Co., 2266 Archer Ave., Chicago, Ill.
Best Chemical Co., 833 W. 17th St., Allentown, Pa.
Huntington Laboratories, Inc., Huntington, Ind.
Idico Corporation, 461 Eighth Ave., N. Y. City.
Nichols Mfg. Co., R. H., 38 17th St., Buffalo, N. Y.
Rochester Germicide Co., Rochester, N. Y.
U. S. Sanitary Specialties Corp., 435 S. Western Ave., Chicago, Ill.
West Disinfecting Co., Barn St., Long Island City, N. Y.
Worrell Mfg. Co., 114 S. Main St., St. Louis. Mo.

LISTS, Mailing

(See Mailing Lists)

LITHOGRAPHERS

American Lithograph Co., 52 E. 19th St., N. Y. City.
Artcraft Lithograph & Printing Co., 106 Seventh Ave., N. Y. City.
Bing, Ferdinand & Co.'s Successors, 67 Irving Pl., N. Y. City. (See Adv.)
Edwards & Deutsch Lithographing Co., 2320 S. Wabash Ave., Chicago, Ill.
Forbes Lithographing Co., Boston, Mass.
Goes Lithographing Co., 42 W. 61st St., Chicago, Ill.
Hennegan Co., 311 Genesee St., Cincinnati, Ohio. (See Adv.)
Milwaukee Lithographing Co., 2101 Sycamore St., Milwaukee, Wis.
Otis Lithograph Co., Cleveland, Ohio.
Stafford, N., Co., 96 Fulton St., N. Y. City.

LOBBY DECORATIONS

Doty & Scrimgeour Sales Co., Inc., 148 Duane St., N. Y. City.
Kraus Mfg. Co., 220 W. 42nd St., N. Y. City.
Libman-Spanjer Corp., 1600 Broadway, N. Y. City.
McCallum Decorative Corp., 135 Seventh St., Pittsburgh, Pa.
Old Glory Mfg. Co., 210 W. Van Buren St., Chicago, Ill.

LOBBY DISPLAY FRAMES

(See Frames, Poster & Lobby Display)

LOBBY FURNITURE

Bing, Ferdinand & Co.'s Successors, 67 Irving Pl., N. Y. City. (See Adv.)
Dow Co., The, 201 N. Buchanan St., Louisville, Mo.
Ficks Reed Co., 424 Findlay St., Cincinnati, Ohio.
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill. (See Adv.)

LOBBY SEATS, Stone

Architectural Decorating Co., 1600 S. Jefferson St., Chicago, Ill. (Se Adv.)
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill. (See Adv.)

LOBBY WALLS

(See Wall Coverings)

LUBRICANTS, Oil

Blue Seal Products Co., Inc., 456 State St., Brooklyn, N. Y.
International Metal Polish Co., Quill St. & Belt R. R., Indianapolis, Ind.
International Projector Corp., Powers Division, 90 Gold St., N. Y. City. (See Adv.)
International Projector Corp., Simplex Division, 90 Gold St., N. Y. City. (See Adv.)
New York Lubricating Oil Co., 116 Broad St., N. Y. City.
Republic Lubricants, 799 Broadway, N. Y. City.

LUMINOUS SIGNS, Interior & Exterior

(See Electric Signs)

MAILING BAGS

Boyle & Co., Inc., John, 112 Duane St., N. Y. City.
Federal Bag Co., 3500 S. Morgan St., Chicago, Ill.

MAILING LISTS

Boyd's City Dispatch, 114 E. 23rd St., N. Y. City.
Motion Picture Directory Co., 244 W. 42nd St., N. Y. City.
Polk, R. L. & Co., Inc., 524 Broadway, N. Y. City.
Ross-Gould Co., 309 W. 10th St., St. Louis, Mo.

MAKE-UP, Theatrical

Emmelin, Alfred, 49 W. 48th St., N. Y. City.
Factor, Max, 326 S. Hill St., Los Angeles, Cal.
Shindhelm, G., 144 W. 46th St., N. Y. City.
Tam's, 318 W. 46th St., N. Y. City.

MARBLE, Artificial

Chicago Art Marble Co., 2883 Hillock Ave., Chicago, Ill. (See Adv.)
Comelli & Co., John, 351 Classon Ave., Brooklyn, N. Y.
Henry Marble Co., 3208 Shields Ave., Chicago, Ill.
Martinelli, J., 1400 Broadway, N. Y. City.
Vitrolite Co., The, 133 W. Washington St., Chicago, Ill. (See Adv.)

MARBLE, Natural

Appalachian Marble Co., Knoxville, Tenn.
Bing, Ferdinand & Co.'s Successors, 67 Irving Pl., N. Y. City. (See Adv.)
Chicago Art Marble Co., 2883 Hillock Ave., Chicago, Ill. (See Adv.)
Comelli & Co., John, 351 Classon Ave., Brooklyn, N. Y.
Concord Slate, Marble & Tile Corp., 229 Bowery, N. Y. City.
Excelsior Marble & Tile Works, Inc., 729 Eleventh Ave., N. Y. City.
Pittsburgh Plate Glass Co., 1618 Frick Bldg., Pittsburgh, Pa.
United Marble Co., Rutland, Vt.
Vermont Marble Co., Proctor, Vt.

MARQUEES, Theatre

(See Canopies)

MATS & RUNNERS

American Standard Mfg. Co., 2266 Archer Ave., Chicago, Ill.
Getman Leather Products Co., Oshkosh, Wis.
Heywood-Wakefield Co., 209 Washington St., Boston, Mass. (See Adv.)
Maryland Mat Co., 16 E. 40th St., N. Y. City.
Mat Co., F. A., 230 Fifth Ave., N. Y. City.
McCallum Decorative Corp., 135 Seventh St., Pittsburgh, Pa.
Pick, Albert & Co., 208 W. Randolph St., Chicago, Ill.
Quaker City Rubber Co., Wissinoning, Philadelphia, Pa.
Wild, Joseph, 230 Fifth Ave., N. Y. City.

MAZDA LAMP PROJECTION

(See Projection, Mazda Lamp)

MAZDA LAMPS

(See Lamps, Mazda)

METAL NUMBERS, Letters

American Art Works, Coshocton, Ohio.
Arcus Ticket Co., 348 N. Ashland Ave., Chicago, Ill.
Milwaukee Corrugating Co., 36th Ave., Milwaukee, Wis.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio. (See Adv.)
Sargent & Co., New Haven, Conn.
Smith Wire & Iron Works, F. P., 2340 Clybourn Ave., Chicago, Ill.

Stafford, N. Co., 96 Fulton St., N. Y. City.

METERS, Film

Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill.
Duplex M. P. Industries, 74 Sherman St., Long Island City, N. Y. (See Adv.)
Gennert, G., Inc., 24 E. 13th St., N. Y. City.
Neumade Products Corp., 249 West 47th St., N. Y. City. (See Adv.)
Willoughby, Chas. G., Inc., 110 W. 32nd St., N. Y. City. (See Adv.)

MIRRORS

F. J. Newcomb Mfg. Co., 42 W. 13th St., N. Y. City. (See Adv.)
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio. (See Adv.)
Rawson & Evans Co., 710 Washington Blvd., Chicago, Ill.
Sussfeld, Lorsch & Schimmel, 153 W. 23rd St., N. Y. City. (See Adv.)
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill. (See Adv.)
Voigt Co., 1743 North 12th St., Philadelphia, Pa.

MOTH SPRAY

(See Disinfectants & Sprays)

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(See Generators, Motor)

MOTORS, Electric

General Elec. Co., Schenectady, N. Y.
Hertner Elec. Co., 1900 West 112th St., Cleveland, Ohio. (See Adv.)
Howell Elec. Motor Co., Howell, Mich. (See Adv.)
Roth Bros. & Co., 1400 W. Adams St., Chicago, Ill.
Samuels Stabilarc, Hunsicker Bldg., Allentown, Pa. (See Adv.)
Westinghouse Elec. & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)

MOUNTINGS, Poster

Milwaukee Corrugating Co., 36th Ave., Milwaukee, Wis.
National Card, Mat & Board Co., 4318 Carroll Ave., Chicago, Ill.
Reliable Poster Mfg. Co., 449 W. 42nd St., N. Y. City.

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MUSICAL INSTRUMENTS

(See also Organs and Pianos)
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Conn, 47th St. & Broadway, N. Y. City.
Holton & Co., Frank, Elkhorn, Wis.
King-Slater Co., 126 W. 34th St., N. Y. City.
Martin Band Instrument Co., 401 Baldwin St., Elkhart, Ind.
Selmer, H. & A., 117 W. 46th St., N. Y. City.
White Co., H. N., 5225 Superior Ave., Cleveland, Ohio.

MUSICAL INSTRUMENTS, Automatic

(See also Organs, and Pianos, Automatic)
Deagan, Inc., J. C., 1770 Berteau Ave., Chicago, Ill.
Kimball, W. W., Co., 308 S. Wabash Ave., Chicago, Ill. (See Adv.)
Leatherman, F. A. 64 N. Pryor St., Atlanta, Ga.
Marquette Piano Co., 2439 Wallace St., Chicago, Ill.
Oliver Ditson Co., 178 Tremont St., Boston, Mass.
Page Organ Co., 404 N. Main St., Lima, Ohio.
Tangley Co., 213 Chestnut St., Muscatine, Iowa.

MUSIC CUE SHEETS, Thematic

Cameo Music Service Corp., 112 W. 44th St., N. Y. City.

MUSIC PUBLISHERS

Berlin, Inc., Irving, 1607 Broadway, N. Y. City.

(Listing continued)

Cameo Music Service Corp., 112 W. 44th St., N. Y. City.
Fox Publishing Co., Samuel Arcade, Cleveland, Ohio.
International Music Publishers, 326 W. 43rd St., N. Y. City.
Remick, Jerome H., 461 Fort St., Detroit, Mich.
Rossiter, Will, 30 W. Lake St., Chicago, Ill.
Schirmer, G., Inc., 3 E. 43rd St., N. Y. City.
Von Tilzer, Harry, 1587 Broadway, N. Y. City.

MUSIC ROLLS for Organs and Pianos

Filmusic Co., 6701 Santa Monica Blvd., Hollywood, Cal.

MUSIC STANDS, Orchestra

Channon Corp., J. H., 223 W. Erie St., Chicago, Ill.
Gallagher Orch. Equip. Co., 3235 Southport Ave., Chicago, Ill. (See Adv.)
Kimball W. W., Co., 308 So. Wabash Ave., Chicago, Ill. (See Adv.)
Liberty Music Stand Co., 1960 E. 116th Ct., Cleveland, Ohio.
Oliver Ditson Co., 178 Tremont St., Boston, Mass.
Rialto Stage Lighting Co., 304 W. 52nd St., N. Y. City.
Selmer, Inc., H. & A., 117 W. 46th St., N. Y. City.

NEGATIVE, Raw Film

(See Film, Raw Negative and Positive)

NOTCHERS, Film

(See Film Notchers)

NOVELTIES, Advertising

(See Advertising Novelties)

NURSERY FURNISHINGS & EQUIPMENT

Fife Corporation, R. A., 70 Fifth Ave., N. Y. City.
Heywood-Wakefield Co., 209 Washington St., Boston, Mass. (See Adv.)
Miller Rubber Co., Akron, Ohio.

OHMMETERS

(See Volt Meters)

OIL BURNING EQUIPMENT

Anthony Co., The, 138 West Ave., Long Island City, N. Y.
Fuel Oil Burner Engineering Corp., 56 W. 45th St., N. Y. City.
Gilbert & Barker Mfg. Co., 26 Broadway, N. Y. City.
MacLeod Co., Bogen St., Cincinnati, Ohio.
Oilheat Systems, Inc., 7 E. 14th St., N. Y. City.
Reynolds, B. F. & Co., 118 W. Ohio St., Chicago, Ill. (See Adv.)
Skinner Bros. Mfg. Co., Inc., 1474 Vandeventer Ave., St. Louis, Mo.
Supreme Heater & Ventilating Corp., 1522 Olive St., St. Louis, Mo.

OIL, Projector

(See Lubricants)

OPTICAL EQUIPMENT

Bausch & Lomb Optical Co., 253 Freeman St., Rochester, N. Y. (See Adv.)
Burke & James, 425 S. Wabash Ave., Chicago, Ill.
Goerz American Optical Co., C. P., 317 E. 34th St., N. Y. City.
Gundlach Manhattan Optical Co., 853 Clinton Ave., S. Rochester, N. Y.
Herbert & Huesgen Co., 18 E. 42nd St., N. Y. City.
Kliegl Bros. Universal Stage Lighting Co., 321 W. 50th St., N. Y. City. (See Adv.)
Kollmorgen Optical Corp., 35 Steuben St., Brooklyn, N. Y.
Master Optical Co., 19 W. 36th St., N. Y. City.
Mestrum, Henry, 817 Sixth Ave., N. Y. City. (See Adv.)
Newton, Chas. I., 244 W. 14th St., N. Y. City.
Spencer Lens Co., 442 Niagara St., Buffalo, N. Y.
Sussfeld, Lorsch & Schimmel, 153 W. 23rd St., N. Y. City. (See Adv.)
Wollensak Optical Co., 872 Hudson Ave., Rochester, N. Y.

ORCHESTRA LIFTS

Clark, Peter, Inc., 534 W. 30th St., N. Y. City. (See Adv.)

ORCHESTRAS, Mechanical

(See Musical Instruments, Automatic)

ORCHESTRA PIT FITTINGS, FURNISHINGS

Gallagher Orch. Equip. Co., 3235 Southport Ave., Chicago, Ill. (See Adv.)

ORGAN BLOWERS

Kinetic Engineering Co., Lansdowne, Pa.
Spencer Turbine Co., Hartford, Conn. (See Adv.)
Viner & Son, 1371 Niagara St., Buffalo, N. Y.
Zephyr Electric Organ Blower Co., Orrville, Ohio.

ORGAN HEATERS

(See Heaters, Organ)

ORGAN LIFTS

Bartola Musical Instrument Co., Oshkosh, Wis.
Clark, Peter, Inc., 534 West 30th St., N. Y. City. (See Adv.)
Otis Elevator Co., 260 11th Ave., N. Y. City.
Warsaw Elevator Co., 216 Fulton St., N. Y. City.

ORGAN LIGHTS

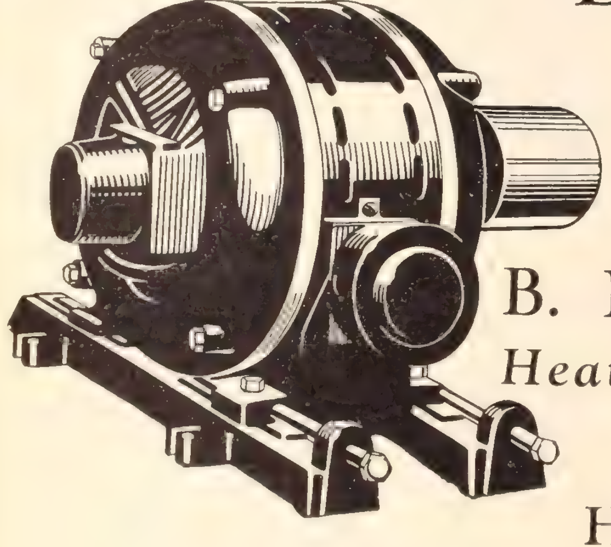
(See Lights, Orchestra)

ORGAN MUSIC ROLLS

(See Music Rolls for Organ and Piano)

ORGAN NOVELTY SLIDES

Bush Cartoon Service, M. S., 52 W. Chippewa St., Buffalo, N. Y.
Excelsior Illustrating Co., 219 Sixth Ave., N. Y. City.
Standard Slide Corp., 209 W. 48th St., N. Y. City.



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ORGANS, Theatre

Austin Organ Co., Hartford, Conn.
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Beman Organs, Binghamton, N. Y.
Coburn Organ Co., 220 W. Washtenaw Ave., Chicago, Ill.
Estey Organ Co., Estey St., Brattleboro, Vt.
Hall Organ Co., West Haven, Conn.
Hillgreen Lane & Co., Alliance, Ohio.
Kilgen & Sons, Inc., Geo., 4016 Union Blvd., St. Louis, Mo. (See Adv.)
Kimball, W. W., Co., 306 So. Wabash Ave., Chicago, Ill. (See Adv.)
Link Co., The, 183 Water St., Binghamton, N. Y. (See Adv.)
Lyon & Healy, Inc., 245 So Wabash Ave., Chicago, Ill.
Marr & Colton Co., Inc., Warsaw, N. Y.
Moller, M. P., Hagerstown, Md.
Page Organ Co., 404 N. Main St., Lima, Ohio.
Pilcher's Sons, Henry, 914 Mason Ave., Louisville, Ky.
Robert Morton Organ Co., 1689 Golden Gate Ave., San Francisco, Cal. (See Adv.)
Skinner Organ Co., 677 Fifth Ave., N. Y. City.
Tangley Co., 213 Chestnut St., Muscatine. Ia.
Viner & Son, 1371 Niagara St., Buffalo, N. Y.
Welte-Mignon Corp., 665 Fifth Ave., N. Y. City.
Wurlitzer, Rudolph Co., 121 E. 4th St., Cincinnati, Ohio. (See Adv.)

ORNAMENTAL FOUNTAINS

(See Fountains, Decorative)

ORNAMENTAL IRON WORK

(See Iron Works, Architectural and Ornamental)

OZONE ELECTRIC MACHINES

Bohn Electric Co., C. C., 820 Sixth Ave., N. Y. City.
Carrier Engineering Corp., 750 Frelinghuysen Ave., Newark, N. J. (See Adv.)
Reed Engineering Company, 50 Church St., N. Y. City.

PACKERS, Film

(See Film Packers)

PAINTINGS, Lobby Display

Doty & Scrimgeour Sales Co., Inc., 148 Duane St., N. Y. City.
Gescheidt, Jacob, & Co., 142 E. 43rd St., N. Y. City.
Kassell Studio, 220 W. 42nd St., N. Y. City.
Kraus Mfg. Co., 220 W. 42nd St., N. Y. City.
McCallum Decorative Corp., 135 Seventh St., Pittsburgh, Pa.

PAINT, Plastic

Craftex Co., 146 Summer St., Boston, Mass. (See Adv.)

PAINT, Theatre, Interior

The Hockaday Co., Chicago, Ill. (See Adv.)

PAINT, Screen

(See Screen Paint)

PAINTS, Poster & Show-card

General Outdoor Adv. Co., 550 W. 57th St., N. Y. City.
Grumbacher, M., 160 Fifth Ave., N. Y. City.
Pittsburgh Plate Glass Co., 1618 Frick Bldg., Pittsburgh, Pa.
Strauss & Co., Inc., 616 W. 43rd St., N. Y. City.
Weber Co., F., 1220 Buttonwood St., Philadelphia, Pa.

PALMS, Artificial

(See Artificial Flowers)

PANEL BOARDS, Lighting

Adam Electric Co., Frank, 3649 Windsor Pl., St. Louis, Mo. (See Adv.)
Bull Dog Sales, 724 S. Wabash Ave., Chicago, Ill.
General Electric Co., Schenectady, N. Y.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill. (See Adv.
Kliegl Bros., Universal Stage Lighting Co., 321 W. 50th St., N. Y. City. (See Adv.)

PAPER DRINKING CUPS

(See Cups, Sanitary Individual)

PAPER TOWELS

(See Vending Machines)

PASTE, Poster

(See Poster Paste)

PEANUT ROASTERS & POPCORN MACHINES

Holcomb & Hoke Mfg. Co., 1545 Van Buren St., Indianapolis, Ind.
National Sales Co., 609 Keosauqua Way, Des Moines, Iowa.

PEDESTALS

Bing, Ferdinand & Co.'s Successors, 67 Irving Pl., N. Y. City. (See Adv.)
Doty & Scrimgeour Sales Co., 148 Duane St., N. Y. City.
McCallum Decorative Corp., 135 Seventh St., Pittsburgh, Pa.
Voigt Co., 1743 North 12th St., Philadelphia, Pa.

PENNANTS, ADVERTISING & SOUVENIR

(See Advertising Novelties)

PERFORATORS, Film

Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill.
Duplex Motion Picture Industries, Inc., Long Island City, N. Y. (See Adv.)
Eastman Kodak Co., Rochester, N. Y.

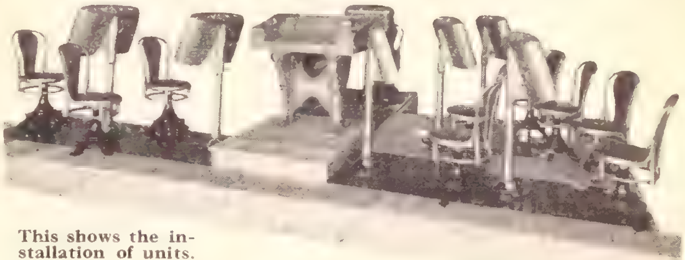
PERFUMES, Theatre

(See Janitors' Supplies)

PHOTOGRAVURE

Gubelman Publishing Co., 2 Garden St., Newark, N. J.

(Listing continued)



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Runey Show Print Co., Runey Bldg., Cincinnati, Ohio.

PIANO COVERS

Holtzman, Martin, Co., 32 Union Sq., N. Y. City.

Leatherman, F. A., 642 Pryor St., Atlanta, Ga.

Simms, O., Mfg. Co., 103 W. 14th St., N. Y. City.

Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill. (See Adv.)

PIANOS, Automatic

Baldwin Piano Co., 323 S. Wabash Ave., Chicago, Ill.

Capitol Piano & Organ Co., 251 W. 34th St., N. Y. City.

Kimball, W. W., Co., 300 S. Wabash Ave., Chicago, Ill. (See Adv.)

Link Co., The, Binghamton, N. Y. (See Adv.)

Marquette Piano Co., 2439 Wallace St., Chicago, Ill.

Mason & Hamlin, 313 Fifth Ave., N. Y. City.

North Tonawanda Musical Inst. Works, North Tonawanda, N. Y.

Welte-Mignon Corp., 665 Fifth Ave., N. Y. City.

Wurlitzer, Rudolph Co., 121 E. 4th St., Cincinnati, O. (See Adv.)

PICTURE EASELS

(See Easels, Picture)

PIPE ORGANS

(See Organs, Theatre)

PLASTERING, ARCHITECTURAL

Architectural Decorating Co., 1600 Jefferson St., Chicago, Ill. (See Adv.)

Beaver Products Co., Inc., Military Road, Buffalo, N. Y.

Bell & Co., H. W., 2582 Park Ave., N. Y. City.

Comolli & Co., Inc., John, 81 Fifth St., Long Island City, N. Y.

Duffy Co., J. P., 138th St. & Park Ave., N. Y. City.

Jacobson & Co., 241 E. 44th St., N. Y. City.

Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill. (See Adv.)

Voigt Co., 1743 North 12th St., Philadelphia, Pa.

PLASTER ORNAMENTS

Advertisers Art Sculpture Works, 47 W. 42nd St., N. Y. City.

American Sculpture Co., 17 W. 42nd St., N. Y. City.

Building Specialties Co., 22 Clinton St., Brooklyn, N. Y.

Comolli & Co., Inc., John, 81 Fifth St., Long Island City, N. Y.

Holdsworth Brothers, 250 W. 57th St., N. Y. City.

National Plastic Relief Mfg. Co., 907 Evans St., Chicago, Ill.

Newman Mfg. Co., The, 416 Elm St., Cincinnati, Ohio. (See Adv.)

Voigt Co., 1743 North 12th St., Philadelphia, Pa.

PLAY BROKERS

(See Brokers, Play)

PLAYER PIANOS

(See Pianos, Automatic)

PLAYROOM EQUIPMENT

(See Nursery Furnishings)

PLUMBING FIXTURES

(See Fixtures, Plumbing)

PORTABLE PROJECTORS

(See Projectors, Portable)

POSITIVE RAW FILM

(See Film, Raw Negative and Positive)

POSTER FRAMES

(See Frames, Poster and Lobby Display)

POSTER LIGHTS

Spencer Lens Co., 442 Niagara St., Buffalo, N. Y.

General Outdoor Adv. Co., 550 W. 57th St., N. Y. City.

Voigt Co., 1743 North 12th St., Philadelphia, Pa.

POSTER PASTE

General Outdoor Adv. Co., 550 W. 57th St., N. Y. City.

POSTERS, Advertising

Artcraft Lithograph & Printing Co., 105 7th Ave., N. Y. City.

Edwards & Deutsch Lithographing Co., 2330 S. Wabash Ave., Chicago, Ill.

Filmack Co., 730 S. Wabash Ave., Chicago, Ill. (See Adv.)

General Outdoor Adv. Co., 550 W. 57th St., N. Y. City.

Grinnell Lithograph Co., Inc., 406 W. 31st St., N. Y. City.

Hennegan Co., 311 Genesee St., Cincinnati, Ohio. (See Adv.)

Inter-City Press, 10 Ferry St., N. Y. City.

Morgan Lithograph Co., Cleveland, Ohio.

Runey Show Print Co., Runey Bldg., Cincinnati, Ohio.

Steiner, Wm., & Co., 257 W. 17th St., N. Y. City.

Strauss & Co., Inc., 616 W. 43rd St., N. Y. City.

U. S. Printing & Lithographing Co., 85 N. 3rd St., Brooklyn, N. Y.

Universal Press, 729 7th Ave., N. Y. City.

Weaver, Jay, 218 W. 48th St., N. Y. City.

POWER PLANTS, Electric

(See Lighting and Power Plants)

PRESERVATION, Film

(See Film Preservation, and Renovators)

PRESS BOOKS

(See Printing, Theatre)

PRINTERS, Film Machine

Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill.

Duplex Motion Picture Industries, 74 Sherman St., Long Island City, N. Y. (See Adv.)

PRINTING, Theatre

American Lithograph Co., 52 E. 19th St., N. Y. City.

Arcus Ticket Co., 348 N. Ashland Ave., Chicago, Ill.

Beacon Press, Inc., 318 W. 39th St., N. Y. City.

Circle Press, Inc., 238 W. 53rd St., N. Y. City.

Exhibitors Printing Service, 845 S. Wabash Ave., Chicago, Ill.

Filmack Co., 730 S. Wabash Ave., Chicago, Ill. (See Adv.)

Hennegan Co., 311 Genesee St., Cincinnati, Ohio. (See Adv.)

Kleeblatt Press, Erwin S., 351 W. 52nd St., N. Y. City.

Simplex Ticket Co., 3120 W. Grand Ave., Chicago, Ill.

Times Square Printing Co., 250 W. 54th St., N. Y. City.

Universal Press, 729 7th Ave., N. Y. City.

PROGRAMS & COVERS

(See also Printing, Theatre)

Exhibitors Program Co., 1006 Forbes St., Pittsburgh, Pa.

Filmack Co., 730 S. Wabash Ave., Chicago, Ill. (See Adv.)

Globe Type Foundry, 956-958 W. Harrison St., Chicago, Ill.

Grinnell Lithograph Co., Inc., 406 W. 31st St., N. Y. City.

The Hennegan Co., 311 Genesee St., Cincinnati, O. (See Adv.)

Singer Program Co., 250 W. 54th St., N. Y. City.

PROJECTION LENSES

(See Lenses, Projection)

PROJECTION MACHINE PARTS

Baird Motion Picture Machine Co., 31 Runyon St., Newark, N. J.

Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago, Ill. (See Adv.)

International Projector Corp., Powers Division, 90 Gold St., N. Y. City. (See Adv.)

International Projector Corp., Simplex Division, 90 Gold St., N. Y. City. (See Adv.)

PROJECTION, Mazda Lamp

Edison Lamp Works, General Electric Co., Harrison, N. J. (See Adv.)

Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago, Ill. (See Adv.)

International Projector Corp., Acme Division, 1130 W. Austin Ave., Chicago, Ill.

National Lamp Works, Nela Park, Cleveland, Ohio.

International Projector Corp., Powers Division, 90 Gold St., N. Y. City. (See Adv.)

International Projector Corp., Simplex Division, 90 Gold St., N. Y. City. (See Adv.)

Warren Products Co., 265 Canal St., N. Y. City.

Westinghouse Lamp Co., 150 Broadway, N. Y. City.

PROJECTION ROOMS, Public

Duplex Motion Picture Industries, 74 Sherman St., Long Island City, N. Y. (See Adv.)

Lloyds Film Storage Corp., 130 W. 46th St., N. Y. City.

Simplex Projection Rooms, 729 Seventh Ave., N. Y. City.

Standard Slide Corp., 209 W. 48th St., N. Y. City.

PROJECTORS, Advertising

(See Advertising Projectors)

PROJECTORS, Portable

Bass Camera Co., 109 N. Dearborn St., Chicago, Ill. (See Adv.)

Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill.

Capitol Machine Co., 100 E. 42nd St., N. Y. City.

De Vry Corp., 1250 Marianna St., Chicago, Ill.

Duplex M. P. Industries, 74 Sherman St., Long Island City, N. Y. (See Adv.)

Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago, Ill. (See Adv.)

Goerz, C. P., American Optical Co., 317 E. 34th St., N. Y. City.

Herbert & Huesgen Co., 18 E. 42nd St., N. Y. City.

Holmes Projector Co., 1632 N. Halsted St., Chicago, Ill.

International Projector Corp., Acme Division, 1130 W. Austin Ave., Chicago, Ill.

Pathescope Co., Aeolian Bldg., N. Y. City.

Safety Projector & Film Co., Duluth, Minn.

Spencer Lens Co., 442 Niagara St., Buffalo, N. Y.

Standard Slide Corp., 209 W. 48th St., N. Y. City.

Victor Animatograph Co., Davenport, Iowa.

PROJECTORS, Standard

Baird Motion Picture Machine Co., 31 Runyon St., Newark, N. J.

Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago, Ill. (See Adv.)

International Projector Corp., Powers Division, 90 Gold St., N. Y. City. (See Adv.)

International Projector Corp., Simplex Division, 90 Gold St., N. Y. City. (See Adv.)

PROTECTION TREATMENT, Film

(See Film Preservation and Renovators)

PUBLICATIONS, Projection

Falk Publishing Co., Inc., Dept. 625, 143 W. 36th St., N. Y. City. (See Adv.)

Richardson's F. H., Handbook, 516 Fifth Ave., N. Y. City.

Scientific American (The Cinema Handbook), Woolworth Bldg., N. Y. City.

PUBLICATIONS, Motion Picture Trade

Exhibitors Herald, 565 Fifth Ave., N. Y. City.

Exhibitors Trade Review, 45 W. 45th St., N. Y. City.

Film Daily, 1650 Broadway, N. Y. City.

Motion Pictures News, 729 Seventh Ave., N. Y. City. (See Adv.)

Motion Pictures Today, 140 W. 42nd St., N. Y. City.

Moving Picture World, 516 5th Ave., N. Y. City.

RACKS, Developing

Ajax Airlyt Welded Products Co., 315 Hancock St., Long Island City, N. Y.

Corcoran, A. J., Inc., 753 Jersey Ave., Jersey City, N. J. (See Adv.)

RADIATOR COVERS

Art Metal Radiator Cover Co., 500 Fifth Ave., N. Y. City.

Columbia Metal Box Co., 226 E. 144th St., N. Y. City.

Sharlow Bros. Co., 442 W. 42nd St., N. Y. City.

Triangle Iron Works, Inc., 435 Austin Pl., N. Y. City.

RADIO OUTFITS, Theatre

Atwater Kent, 555 E. Fordham Rd., N. Y. City.

Fischer Spring Co., Charles, 240 Kent Ave., Brooklyn, N. Y.

Forest Radio Corp., 1060 Third Ave., N. Y. City.

Kodel Radio Corp., 507 E. Pearl St., Cincinnati, Ohio.

Lenford, Inc., 408 W. 27th St., N. Y. City.

Radio Corporation of America, 233 Broadway, N. Y. City.

Scovill Mfg. Co., 280 Broadway, N. Y. City.

Sunbeam Radio Corp., 1834 Broadway, N. Y. City.

RAILINGS, Iron, Steel & Brass

(See Iron Works, Architectural and Ornamental and Brass Rails)

RAILS, Rope

Ajax Rope Co., Inc., 95 Liberty St., N. Y. City.

American Mfg. Co., Noble and West Sts., Brooklyn, N. Y.

Newman Mfg. Co., The, 416 Elm St., Cincinnati, Ohio. (See Adv.)

Pick, Albert, & Co., 208 W. Randolph St., Chicago, Ill.

RAIN INSURANCE

(See Insurance, Rain)

RAW STOCK, Film

(See Film, Raw Negative and Positive)

RECONSTRUCTION SERVICE

Gescheidt, Jacob, & Co., Inc., 142 E. 43rd St., N. Y. City.

Milwaukee Corrugating Co., 36th Ave., Milwaukee, Wis.

Neumade Products Corp., 247 W. 49th St., N. Y. City. (See Adv.)

Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill. (See Adv.)

RECTIFIERS, Alternating Current

General Electric Co., Schenectady, N. Y.

Hall & Connelly, 129 Grand St., N. Y. City.

Kodel Radio Corp., 507 E. Pearl St., Cincinnati, Ohio.

Samuels Stabilarc Co., Hunsicker Bldg., Allentown, Pa. (See Adv.)

Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)

REDECORATING SERVICE

(See Decorations, Theatre Interior)

REEL ALARM SIGNALS

(See Automatic Change-over)

REELS, Film Shipping & Projection

Fulton, E. E., Co., 3208 Carroll Ave., Chicago, Ill.

Geometric Stamping Co., 221 E. 131st St., Cleveland, Ohio.

Globe Machine & Stamping Co., 1200 W. 76th St., Cleveland, Ohio.

Lloyds Film Storage Corp., 130 W. 46th St., N. Y. City.

Mossberg, Frank, Co., Lamb St., Attleboro, Mass.

Neumade Products Corp., 249 W. 47th St., N. Y. City. (See Adv.)

Sharlow Brothers Co., 442 W. 42nd St., N. Y. City.

Willoughby, Chas. G., Inc., 110 W. 32nd St., N. Y. City. (See Adv.)

REFLECTORS, Light

American Reflecting & Lighting Co., 100 S. Jefferson St., Chicago, Ill.

Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich. (See Adv.)

Chicago Stage Lighting Co., 112 N. La Salle St., Chicago, Ill.

Curtis Lighting Co., Inc., 1119 W. Jackson Blvd., Chicago, Ill.

Erikson, L., Electric Co., 6 Portland St., Boston, Mass.

Frink, I. P., Inc., 239 Tenth Ave., N. Y. City.

General Outdoor Adv. Co., 550 W. 57th St., N. Y. City.

Heinrich Reflector Co., Inc., 645 W. 43rd St., N. Y. City.

Hub Electric Co., 2219 W. Grand Ave., Chicago. Ill. (See Adv.)

Kliegl Bros. Universal Stage Lighting Co., 321 W. 50th St., N. Y. City. (See Adv.)

REFLECTORS, Mirror Arc Lamp

Bausch & Lomb Optical Co., 635 St. Paul St., Rochester, N. Y. (See Adv.)

Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich. (See Adv.)

Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago, Ill. (See Adv.)

Goerz, C. P., American Optical Co., 317 E. 34th St., N. Y. City.

Hall & Connelly, 129 Grand St., N. Y. City.

Kliegl Bros. Universal Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City. (See Adv.)

McAuley, J. E., Mfg. Co., 554 W. Adams St., Chicago, Ill. (See Adv.)

International Projector Corp., Powers Division, 90 Gold St., N. Y. City. (See Adv.)

Sussfeld, Lorsch & Schimmel, 153 W. 23rd St., N. Y. City. (See Adv.)

Warren Products Co., 265 Canal St., N. Y. City.

REFRIGERATING MACHINERY

Brunswick-Kroeschell Co., Jersey Ave., New Brunswick, N. J. (See Adv.)

Carrier Engineering Corp., 750 Frelinghuysen Ave., Newark, N. J. (See Adv.)

Cooling & Air Conditioning Corp., 31 Union Square, W., N. Y. City. (See Adv.)

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Wittenmeier Machinery Co., 30 Church St., N. Y. City.
York Manufacturing Co., York, Pa. (See Adv.)

REGISTERS, Ticket

(See Ticket Selling Machines)

RENOVATORS, Film

Bennett Film Renovator Co., Kansas City, Kans.
Counsell Film Process & Chemical Co., 236 W. 55th St., N. Y. City.
Dura Film Protector Co., Inc., 220 W. 42nd St., N. Y. City.
Film Renovating Co. of America, 729 Seventh Ave., N. Y. City.
Rex Film Renovator Co., 73 E. Naghten St., Columbus, Ohio.

REPLACERS, Incandescent Lamp

Matthews, W. N., & Bro., 3722 Forest Park Blvd., St. Louis, Mo.
Morse, Frank W., 516 Atlantic Ave., Boston, Mass.
Wheeler-Green Electric Co., 29 St. Paul St., Rochester, N. Y.

REPRODUCTIONS, Photo

(See Photos and Portraits)

REST-ROOM EQUIPMENT & FURNISHINGS

Bing, Ferdinand & Co.'s Successors, 67 Irving Pl., N. Y. City. (See Adv.)
Heywood-Wakefield Co., 209 Washington St., Boston, Mass. (See Adv.)
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill. (See Adv.)
Vitrolite Co., The, 133 W. Washington St., Chicago, Ill. (See Adv.)

REWINDERS, Film

Atlas Metal Works, Dallas, Tex.
Automatic Film Rewinder, Harrisburg, Pa.
Bass Camera Co., 109 N. Dearborn St., Chicago, Ill. (See Adv.)
Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill.
Best Devices Co., 200 Film Exchange Bldg., Cleveland, Ohio.
Duplex Motion Picture Industries, 74 Sherman St., Long Island City, N. Y. (See Adv.)
Fulton, E. E., & Co., 3208 Carroll Ave., Chicago, Ill.
Neumade Products Corp., 249 W. 47th St., N. Y. City. (See Adv.)
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Chicago Stage Lighting Co., 112 N. La Salle St., Chicago, Ill.
Cutler-Hammer Mfg. Co., The, Milwaukee, Wis.
Electric Products Co., 1725 Clarkstone Rd., Cleveland, O.
Hall & Connelly, 129 Grand St., N. Y. City.
Hertner Electric Co., 1900 W. 112th St., Cleveland, Ohio. (See Adv.)
Hoffman & Soons, 522 First Ave., N. Y. City.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill. (See Adv.)
Mestrum, Henry, 817 Sixth Ave., N. Y. City. (See Adv.)
International Projector Corp., Simplex Division, 90 Gold St., N. Y. City. (See Adv.)
Sundh Electric Co., 5 Avenue C, Newark, N. J.
Ward Leonard Electric Co., 37 South St., Mt. Vernon, N. Y. (See Adv.)

RIGGING, Stage

Acme Scenic Studios, 1507 N. Clark St., Chicago, Ill.
Beck, Wm., & Sons Co., Highland and Dorchester Aves., Cincinnati, Ohio.
Channon, J. H., Corp., 223 W. Erie St., Chicago, Ill.
Clark, Peter, Inc., 534 W. 30th St., N. Y. City. (See Adv.)
Lee Lash Studios, Mt. Vernon, N. Y.
New York Studios, 328 W. 39th St., N. Y. City.
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill. (See Adv.)
Tiffin Scenic Studios, Tiffin, O. (See Adv.)
Volland Scenic Studios, Inc., 3737 Cass Ave., St. Louis, Mo. (See Adv.)
Welsh, J. H., 270 W. 44th St., N. Y. City.

ROOFING MATERIALS

Anchor Corrugating Const. Co., 145 W. 41st St., N. Y. City.
Barber Asphalt Co., 233 Broadway, N. Y. City.
Beaver Products Co., Inc., Military Rd., Buffalo, N. Y.
Consolidated Sheet Metal Works, 661 Hubbard St., Milwaukee, Wis.
Hungerford Brass & Copper Co., U. T., 84 Lafayette St., N. Y. City.
Milwaukee Corrugating Co., 36th Ave., Milwaukee, Wis.
National Sheet Metal Roofing Co., Jersey City, N. J.
Richardson Co., 250 W. 57th St., N. Y. City.

SAFES, Film

(See Steel Lockers)

SCENIC STUDIOS

(See Stage Scenery)

SCENERY, Stage

(See Stage Scenery)

SCHOOLS

Herbert & Huesgen Co. (Cameramen's School), 18 E. 42nd St., N. Y. City.
Moving Picture Operators' School, 644 Eighth Ave., N. Y. City.
New York Institute of Photography, 141 W. 36th St., N. Y. City. (See Adv.)
Paramount Theatre Mgrs. Training School, 1520 Broadway, N. Y. City.

SCREENS, Motion Picture

American Silversheet Co., 915 Wash. St., St. Louis, Mo. (See Adv.)
Da-Lite Screen & Scenic Co., 922 W. Monroe St., Chicago, Ill. (See Adv.)
Diamond Screen Products Co., 1222 Ontario St., Cleveland, Ohio.
Gardiner, L. J., Co., 1021 W. Goodale Blvd., Columbus, O.
Minusa Cine Screen Co., 2665 Morgan St., St. Louis, Mo. (See Adv.)
Mirror Screen Co., Shelbyville, Ind.
National Screen Co., 2100 Payne Ave., Cleveland, Ohio.
Neumade Products Corp., 249 W. 47th St., N. Y. City. (See Adv.)
Premier Screen Co., P. O. Box 861, Roanoke, Va.
Raven Screen Corp., 1476 Broadway, N. Y. City.
Spencer Lens Co., 442 Niagara St., Buffalo, N. Y.
Wertsner, C. S., & Son, 211 N. 13th St., Philadelphia, Pa. (See Adv.)
Western Shade Cloth Co., 22nd and Jefferson Sts., Chicago, Ill.

SCREEN PAINT

Da-Lite Screen & Scenic Co., 922 W. Monroe St., Chicago, Ill. (See Adv.)
Major, M., & Co., 303 Fourth Ave., N. Y. City.
Pittsburgh Plate Glass Co., 1618 Frick Bldg., Pittsburgh, Pa.
Sonneborn, L., Sons, Inc., 114 Fifth Ave., N. Y. City.
Technical Color & Chemical Works, 523 Third Ave., Brooklyn, N. Y.
Wertsner, C. S., & Son, 211 N. 13th St., Philadelphia, Pa. (See Adv.)

SEAT COVERS

(See Coverings, Theatre Seat)

SEAT INDICATORS, Vacant

Acme Elec. Const. Co., 407 S. Dearborn St., Chicago, Ill. (See Adv.)
Guerin Theatre Seating Systems, Inc., 609 Iberville St., New Orleans, La.
Hub Elec. Co., 2219 W. Grand Ave., Chicago, Ill. (See Adv.)

SEATS, Theatre

Andrews, A. H., Co., 107 S. Wabash Ave., Chicago, Ill. (See Adv.)
American Seating Co., 119 W. 40th St., N. Y. City. (See Adv.)
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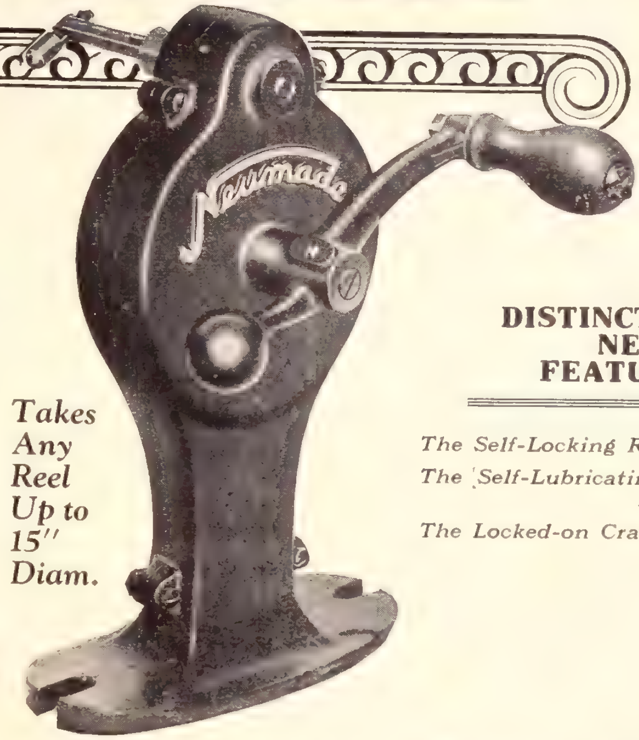

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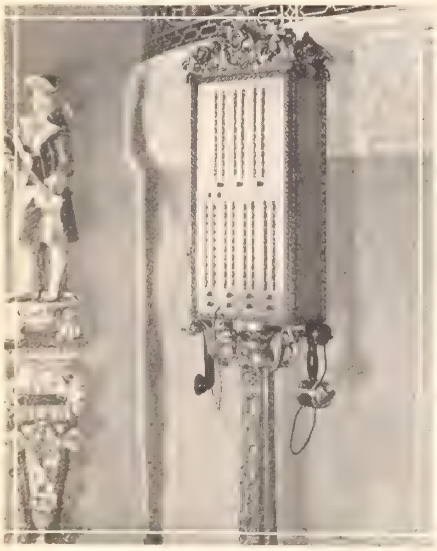

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(See Lobby Furniture)

SETTINGS, Stage

(See Decorations, Stage)

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SHIPPING CANS

(See Cans, Film)

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(See Automatic Change-Over)

SIGNAL SYSTEMS, Usher

(See Seat Indicators, Vacant)

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(See Exit Light Signs)

SIGNS, Parking

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American Bar-Lock Co., Inc., Hulst, Long Island City, N. Y.
American Three-Way Luxfer Prism Co., 358 Webster Ave., Long Island City, N. Y.
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Superior Skylight Co., 95 Webster Ave., Long Island City, N. Y.

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Excelsior Illustrating Co., 219 Sixth Ave., N. Y. City.
Manhattan Slide & Film Co., Inc., 213 W. 48th St., N. Y. City.
Radio Mat Slide Co., 167 W. 48th St., N. Y. City. (See Adv.)
Standard Slide Corp., 209 W. 48th St., N. Y. City.

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(See Ink and Pencil Slides)

SLIDES, Lantern

Cincinnati Motion Picture Co., Runey Bldg., Cincinnati, O.
Commercial Slide & Film Service, 209 W. 48th St., N. Y. City.
Economy Slide Co., 213 W. 48th St., N. Y. City.
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Los Angeles Slide Co., 122 W. 3rd St., Los Angeles, Cal.
North American Slide Co., 122 W. 13th St., Philadelphia, Pa.
Quality Slide & Flashagraph Co., 6 E. Lake St., Chicago, Ill.
Paramount Publicity Corp., 111 Westchester Sq., Bronx, N. Y.
Radio Mat Slide Co., 167 W. 48th St., N. Y. City. (See Adv.)
Spencer Lens Co., 442 Niagara St., Buffalo, N. Y.
Standard Slide Corp., 209 W. 48th St., N. Y. City.
Sussfeld, Lorsch & Schimmel, 153 W. 23rd St., N. Y. City. (See Adv.)
Unique Slide Co., 168 W. 48th St., N. Y. City.
Victor Animatograph Co., Davenport, Iowa.

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Tablet & Ticket Co., 1015 W. Adams St., Chicago, Ill.

SLOT MACHINES

(See Vending Machines)

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(See Liquid Soap and Soap Containers)

SOUVENIRS

(See Advertising Novelties)

SPEED INDICATORS, Projection

Hallberg, J. H., 445 Riverside Drive, N. Y. City.
Mestrum, Henry, 817 Sixth Ave., N. Y. City. (See Adv.)
International Projector Corp., Powers Division, 90 Gold St., N. Y. City. (See Adv.)
International Projector Corp., Simplex Division, 90 Gold St., N. Y. City. (See Adv.)
Weston Electric Inst. Corp., Waverly Park, Newark, N. J.

SPLICERS, Film

(See Film Splicing Machines)

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Chicago Stage Lighting Co., 112 N. La Salle St., Chicago, Ill.
DeBus, Al., 1072 N. Wilton Pl., Hollywood, Cal.
Duplex Stage Lighting Co., 334 W. 44th St., N. Y. City.
Erikson, L., Electric Co., 6 Portland St., Boston, Mass.
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Hub Elec. Co., 2219 W. Grand Ave., Chicago, Ill. (See Adv.)
Kliegl Bros. Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. City. (See Adv.)
Mayer, Max, 218 W. 42nd St., N. Y. City.
Mestrum, Henry, 817 Sixth Ave., N. Y. City. (See Adv.)
Rialto Stage Lighting Co., 304 W. 52nd St., N. Y. City.
Sun-Ray Lighting Products, Inc., 119 Lafayette St., N. Y. City.
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Wohl, M. J., & Co., Hancock St., Long Island City, N. Y.

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Hudson Automatic Sprinkler Corp., 603 Dean St., Brooklyn, N. Y.
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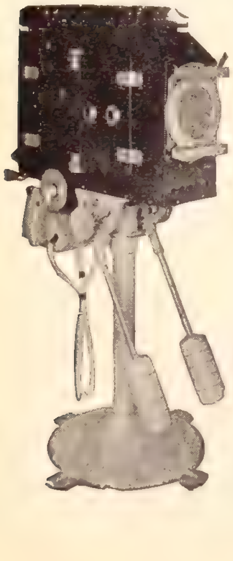

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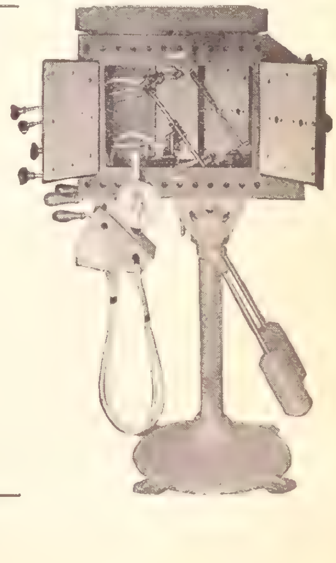

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Mestrum, Henry, 817 Sixth Ave., N. Y. City. (See Adv.)
Novelty Scenic Studios, 226 W. 47th St., N. Y. City. (See Adv.)
Rialto Stage Lighting Co., 304 W. 52nd St., N. Y. City.
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(See Hardware, Theatre)

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(See Lighting Equipment, Stage)

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(See Rigging, Stage)

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Mandel Brothers, Chicago, Ill. (See Adv.)
N. Y. Studios, 328 W. 39th St., N. Y. City.
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Vail Scenic Construction Co., 320 W. 24th St., N. Y. City.

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(See Treads, Stair)

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(See Lenses, Projection)

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(See Lanterns, Slide)

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(See Film Storage)

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Hollywood Studio, 6642 Santa Monica Blvd., Hollywood, Cal.
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McNamara Studio, 4011 Lankershim Blvd., Hollywood, Cal.
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Pickford-Fairbanks Studio, 7100 Santa Monica Blvd., Hollywood, Cal.
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Selig Studio, 3800 Mission Rd., Hollywood, Cal.
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Duplex Motion Picture Industries, 74 Sherman St., Long Island City, N. Y. (See Adv.)
Neumade Products Corp., 249 W. 47th St., N. Y. City (See Adv.)
Sharlow Bros. Co., 442 W. 42nd St., N. Y. City.

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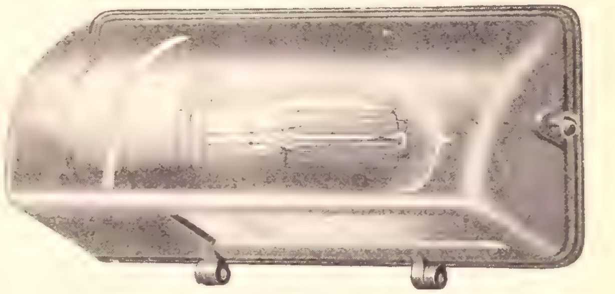

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(See Booths, Ticket)

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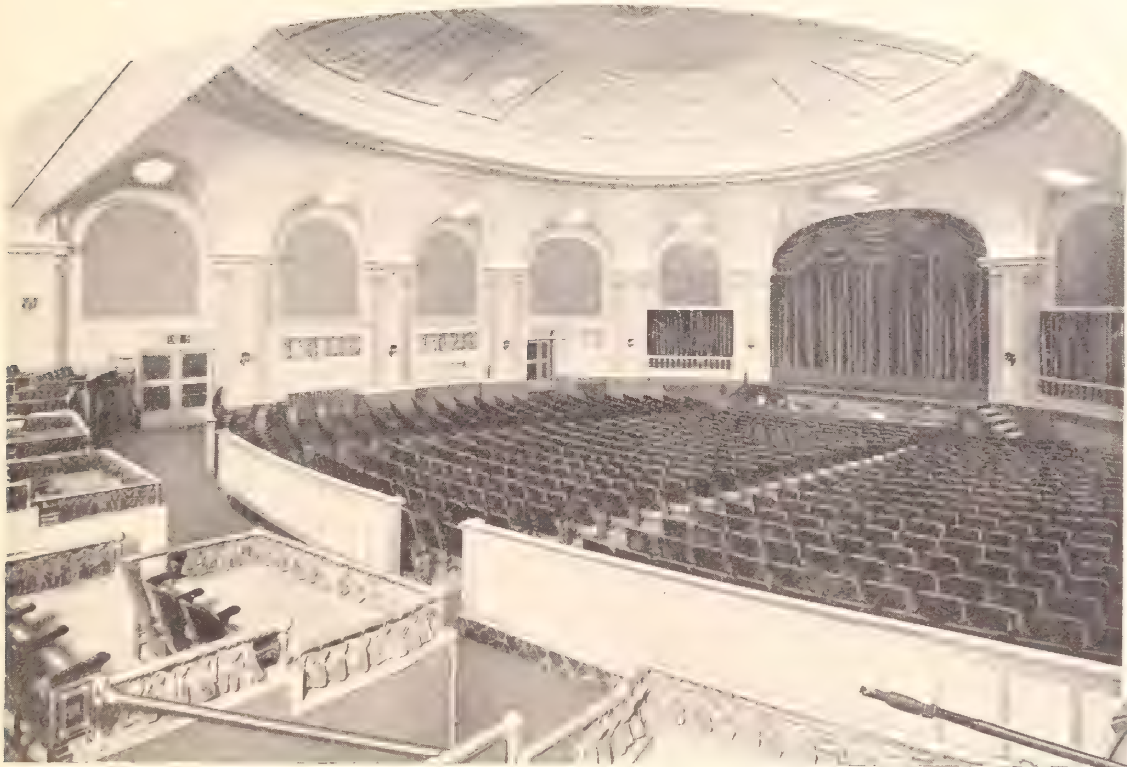

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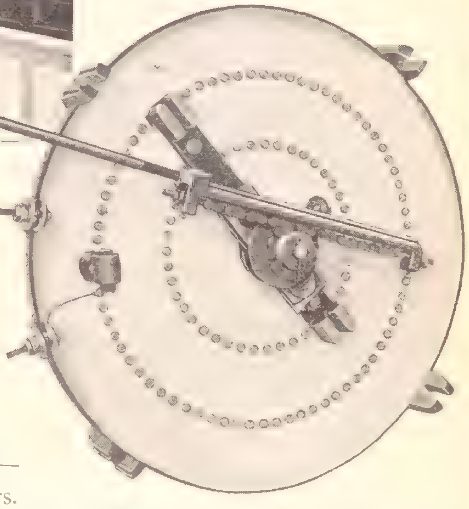

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Mid-West Ticket & Supply Co., 845 S. Wabash Ave., Chicago, Ill.

Rochester Germicide Co., Rochester, N. Y.

U. S. Sanitary Specialties Corp., 435 Western Ave., Chicago, Ill.

West Disinfecting Co., Barn St., Long Island City, N. Y.

Worrell Mfg. Co., 114 S. Main St., St. Louis, Mo.

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Autovent Fan & Blower Co., 730 W. Monroe St., Chicago, Ill. (See Adv.)

Blizzard Sales Co., 1514 Davenport St., Omaha, Nebr. (See Adv.)

Consolidated Sheet Metal Works, 661 Hubbard St., Milwaukee, Wis.

Protective Ventilator & Screen Co., 512 West 53rd St., N. Y. City.

Washburn & Co., E. G., 207 Fulton St., N. Y. City.

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Doty & Scrimgeour Sales Co., Inc., 148 Duane St., N. Y. City.

McCallum Decorative Corp., 135 Seventh St., Pittsburgh, Pa.

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Old Glory Mfg. Co., 210 W. Van Buren St., Chicago, Ill.

Randall, A. L., 729 S. Wabash Ave., Chicago, Ill.

Reising & Co., G., 227 W. Austin Ave., Chicago, Ill. (See Adv.)

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American Meter Co., 3112 N. 17th St., Philadelphia, Pa.

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International Projector Corp., Powers Division, 90 Gold St., N. Y. City (See Adv.)

Ostrander & Co., W. R., 371 Broadway, N. Y. City.

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WHEELS, Color

(See Color Wheels)

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Daniel Ornamental Iron Works, 4435 W. Division St., Chicago, Ill. (See Adv.)
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N. Y. Exchange for Educational Films, Inc., 659 Broadway.
Pathe Exchange, 35 Orange St.
Producers Dist. Corp., 680 Broadway.
Universal Pictures Corp., 676 Broadway.
Warner Bros., 48 Howard St.

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Associated Exhibitors (Thru Pathe), 116 Walton St.
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Famous Players-Lasky Corp., 110 Walton St.
Film Booking Offices, 106 Walton St.
First National Pictures, 39 Walton St.
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Metro - Goldwyn - Mayer Dist. Corp., 137 Walton St.
Pathe Exchange, 116 Walton St.
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United Artists Corp., 106 Walton St.
Universal Pictures Corp., 139 Walton St.
Warner Bros., 111 Walton St.

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Pathe Exchange (Sub Office), 506 E. Baltimore St.

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American Feature Film Co., 37 Piedmont St.
Associated Exhibitors (Thru Pathe), 39 Church St.
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First National Pictures 52 Church St.
Fox Film Corp., 78 Broadway.
Metro - Goldwyn - Mayer Dist. Corp., 60 Church St.
N. Y. Exchange for Educational Films, Inc., 71 Broadway.
Pathe Exchanges, 39 Church St.
Producers Dist. Corp., 48 Melrose St.
United Artists Corp., 69 Church St.
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Famous Players-Lasky Corp., 254 Franklin St.
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First National Pictures, 505 Pearl St.
Fox Film Corp., 496 Pearl St.
Metro - Goldwyn - Mayer Dist. Corp., 509 Pearl St.
N. Y. Exchange for Educational Films, Inc., 505 Pearl St.
Pathe Exchange, 505 Pearl St.
Producers Dist. Corp., 505 Pearl St.
United Artists Corp., 265 Franklin St.
Universal Pictures Corp., 257 Franklin St.
Warner Bros., 257 Franklin St.

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Universal Pictures Corp., 23 S. Montana St.

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Universal Pictures Corp., 225 Hale St.

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Fox Film Corp., 505 W. 4th St.
Metro - Goldwyn - Mayer Dist. Corp., 338 S. Church St.
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Fox Film Corp., 306 S. Jefferson St.
Metro - Goldwyn - Mayer Dist. Corp., 300 S. Harwood St.
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United Artists Corp., 308 S. Harwood St.
Universal Pictures Corp., 308 S. Harwood St.
Warner Bros., 304 S. Jefferson St.

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Famous Players-Lasky Corp., 1625 Court Place.
Film Booking Offices, 809 21st St.
First National Pictures, 2108 Broadway.
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Inter-Mt. Educational Film Exchange, Inc., 1525 Tremont St.
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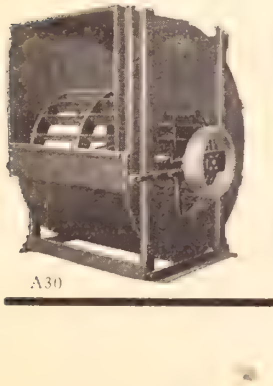

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Universal Pictures Corp., 801 21st St.
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Universal Pictures Corp., 326 N. Illinois St.
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Educational Film Exch. of So. Cal., 1920 Vermont Ave.
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Film Booking Offices, 1924 S. Vermont Ave.
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Pathe Exchanges, 920 S. Olive St.
Producers Dist. Corp., 1966 S. Vermont Ave.
United Artists Corp., 922 S. Olive St.
Universal Pictures Corp., 1906 S. Vermont Ave.
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Fox Film Corp., 121 S. Hudson St.
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Fox Film Corp., 1509 Chicago St.
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Universal Pictures Corp., 1513 Davenport St.
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Metro-Goldwyn-Mayer Dist. Corp., 133 E. 2nd St. South.
Pathe Exchanges, 64 Exchange Place.
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United Artists Corp., 58 E. 4th St. South.
Universal Pictures Corp., 56 Exchange Place.
Warner Bros., 62 Exchange Pl.

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Famous Players-Lasky Corp., 501 Soledad St.

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United Artists Corp., 229 Golden Gate Ave.
Universal Pictures Corp., 221 Golden Gate Ave.
Warner Bros., 71 Leavenworth St.

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Fox Film Corp., 2008 Third Ave.
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Pathe Exchanges, 2025 Third Ave.
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United Artists Corp., 1913 Third Ave.
Universal Pictures Corp., 1935 Third Ave.
Warner Bros., 1915 Third Ave.

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Famous Players-Lasky Corp., 318 S. Main St.
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Universal Pictures Corp., 221 S. Main Ave.

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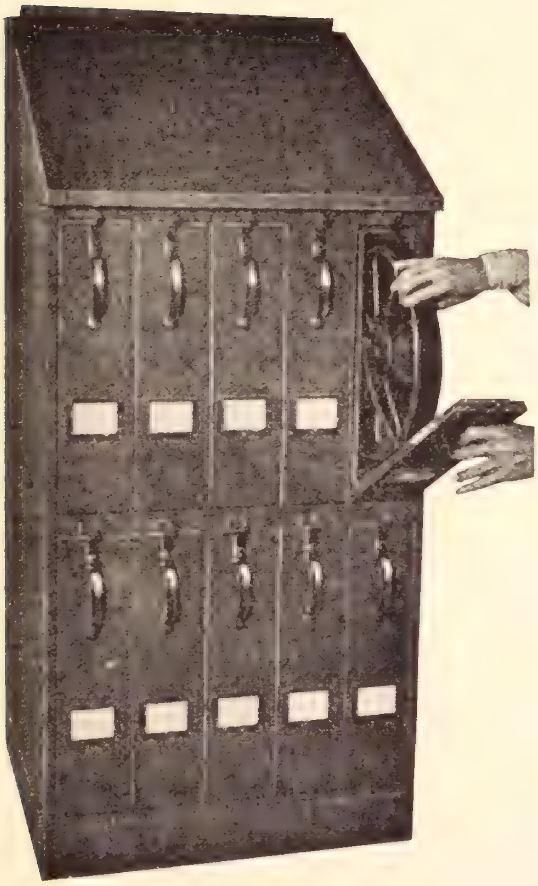

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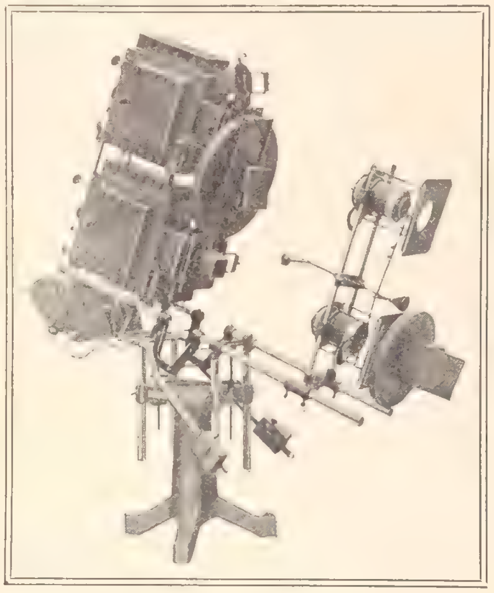

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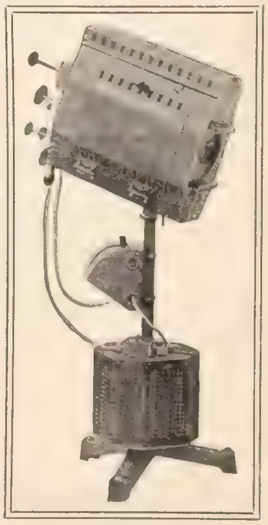

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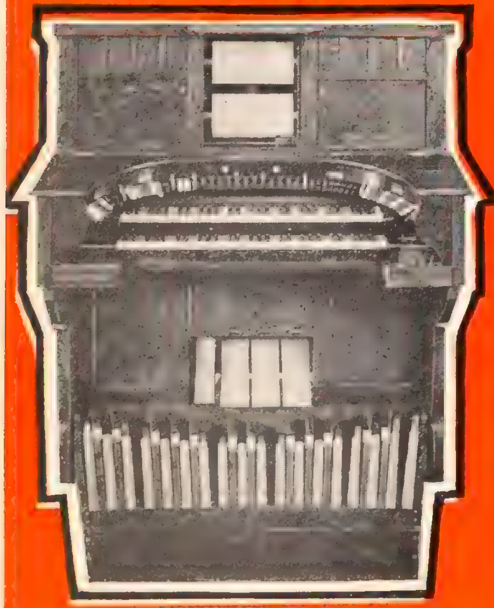

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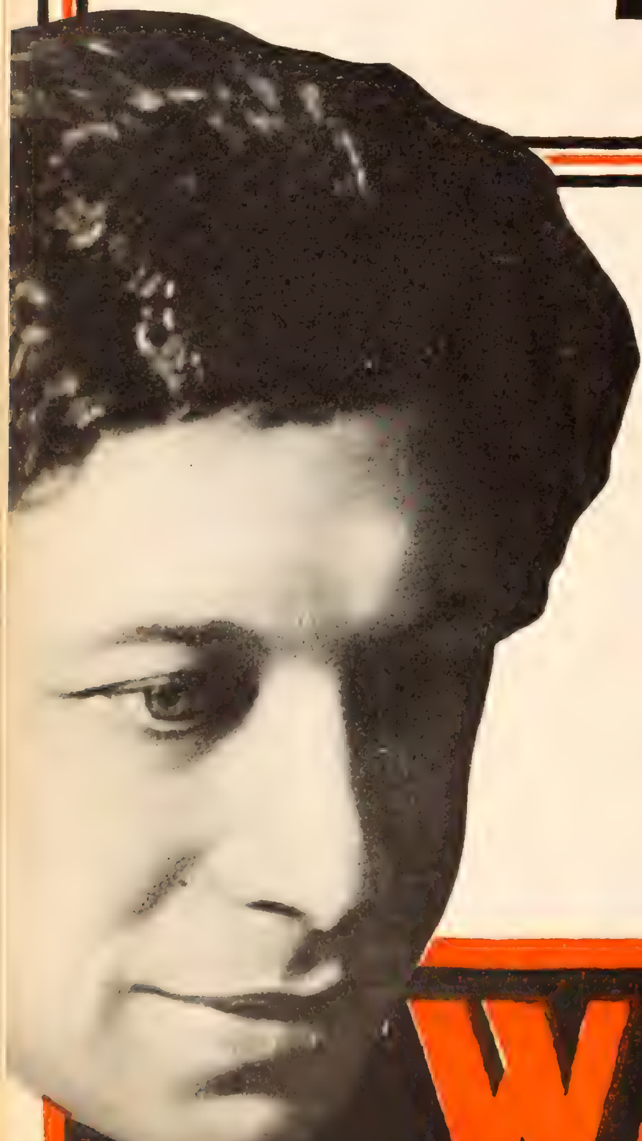

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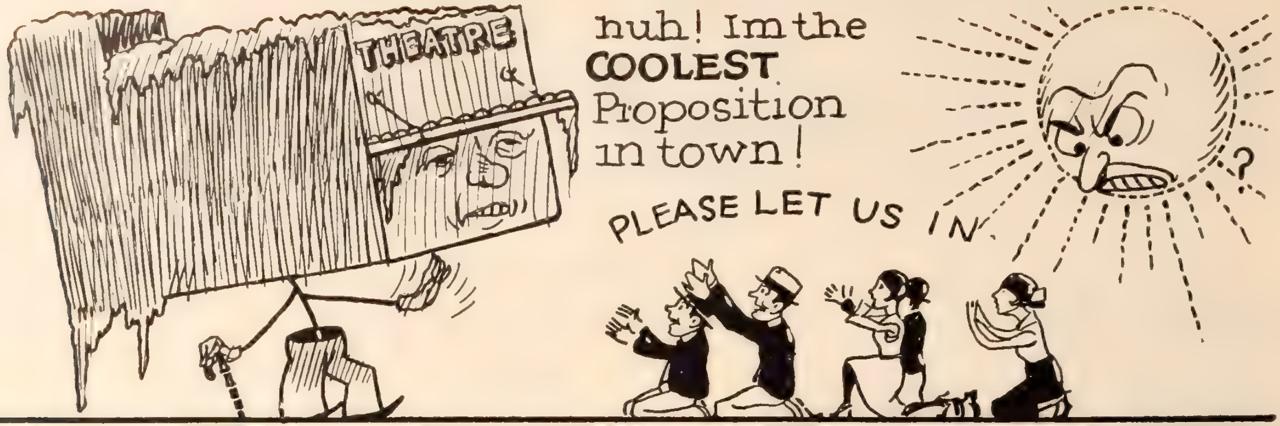
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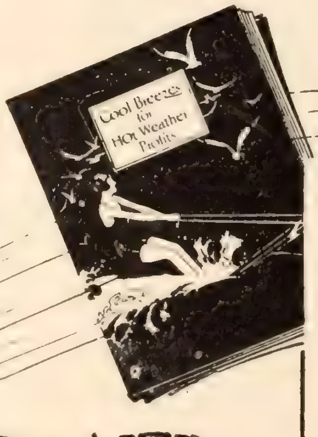
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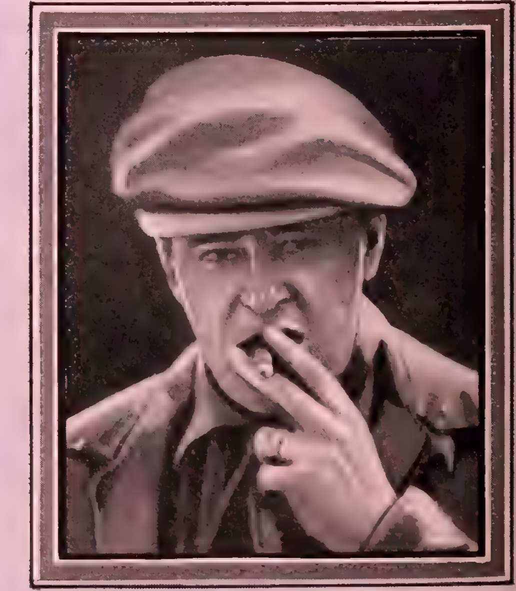

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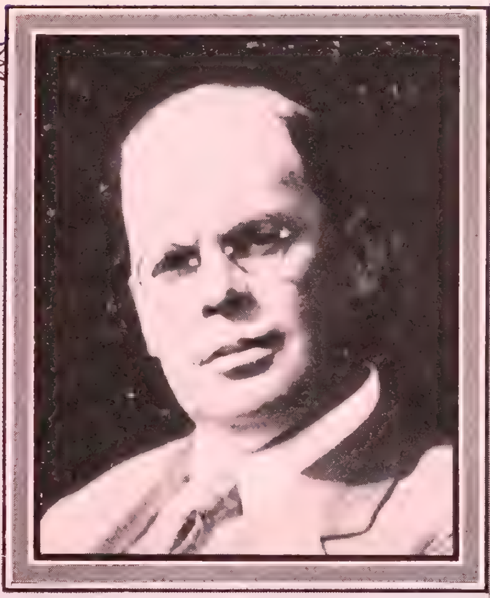

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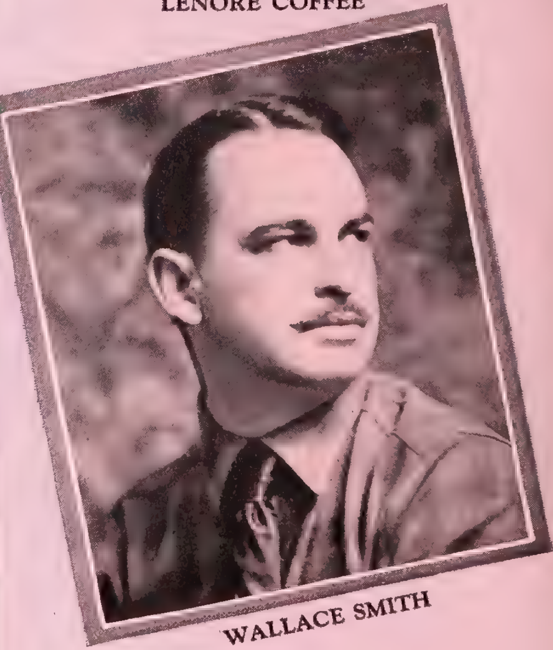

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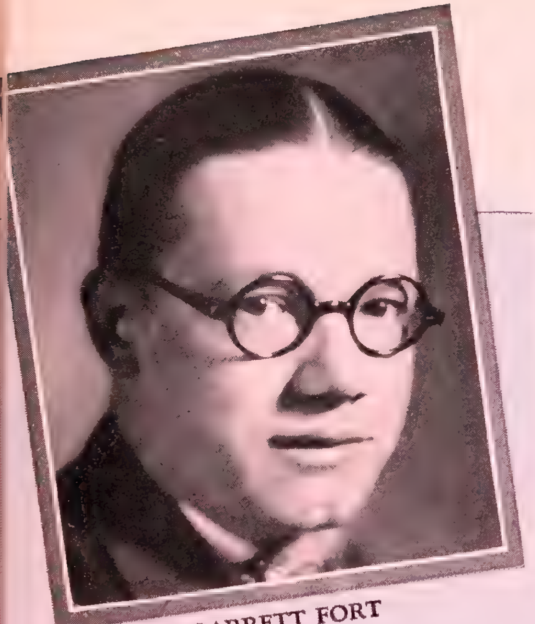

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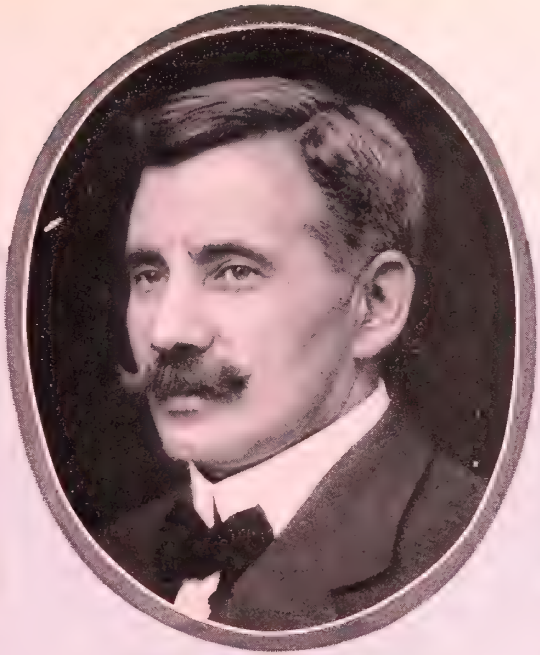

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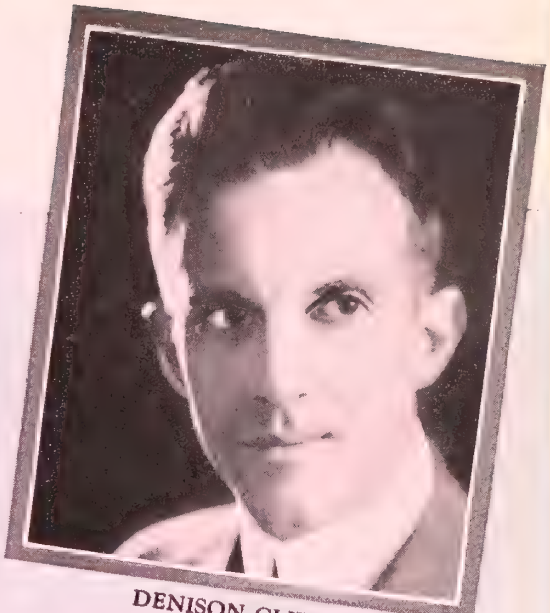

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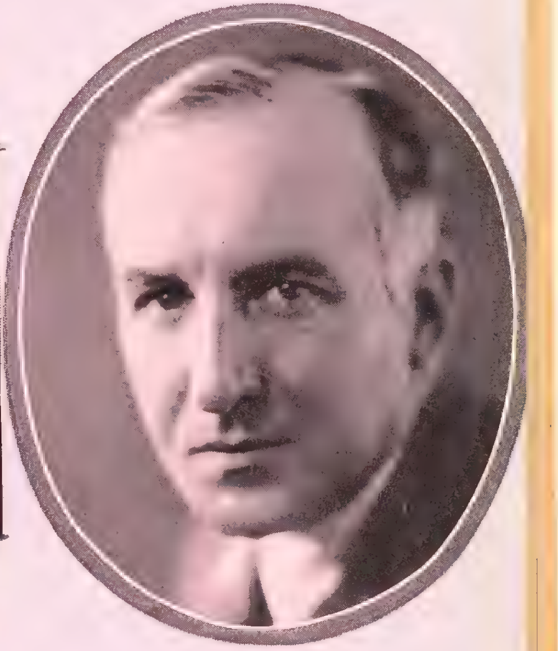

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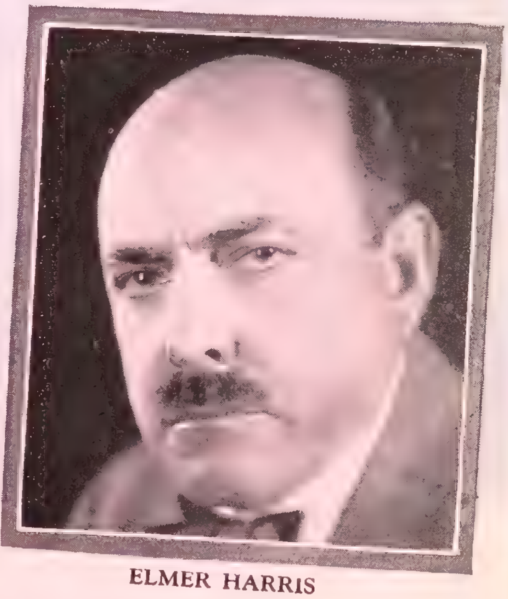

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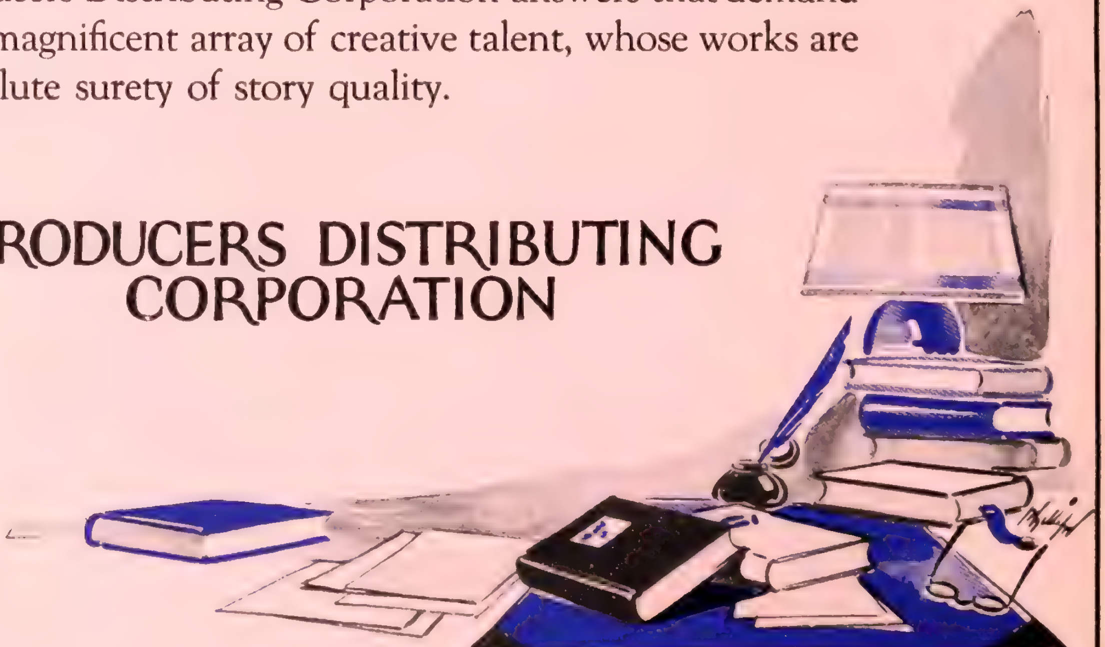


What a Title!

And what a 24-sheet cut-out for your marquee! To which Photoplay Magazine adds: "..... absorbing tale of the old West. It carries out the spirit of pioneer America ..... sweeping pathos ..... historical accuracy ..... Peopled with red-blooded characters. Be sure the children see it!"

An EDWARD SEDGWICK Production

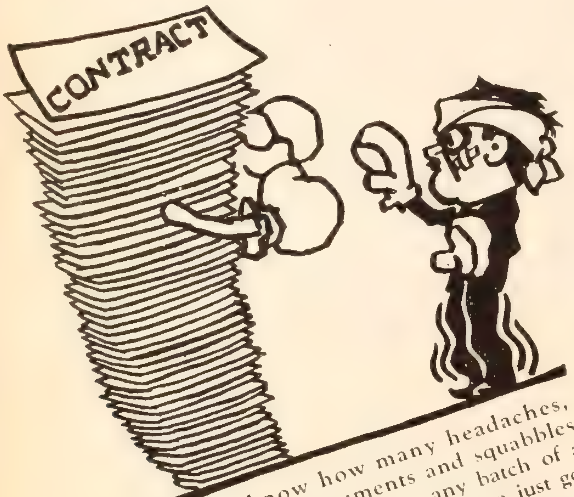
With HOOT GIBSON, DUSTIN FARNUM, Kathleen
Key, Anne Cornwall and thousands of others

A UNIVERSAL SUPER-PRODUCTION

Presented by Carl Laemmle

THE FLAMING FRONTIER

5,143



YOU know how many headaches, grouches, arguments and squabbles are usually found in any batch of a hundred contracts. Well, we just got a SHOCK!

We added up the number of Complete Service Contracts in force as the new season nears. Found there are exactly 5143. Then we started a search for the complaints, adjustments, arbitration actions, etc.

AND FOUND NOT A SINGLE ONE!

Think of it! Five thousand, one hundred and forty three exhibitors getting fifty-four weeks of service under a single contract—gosh, how many reels of film that must mount up to—and not a single solitary slightest shadow of a complaint!

Not only that—but over a thousand unsolicited letters stating plainly that the Complete Service Contract has been a LIFE-SAVER.

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OF course there is no surprise in this news to the man who already has HIS Complete Service Contract.

He knows he got a GREAT BUY last year. He was grinning when he signed and right now he's laughing out loud.

But we're laughing with him!

Because—and we want to put this tribute to the fairmindedness of exhibitors on the record—

In every case where a Complete Service Contract is being renewed it is done at a SUBSTANTIAL INCREASE IN PRICE! And the theater owner is doing it cheerfully, with a grin—with a mile-wide grin.

That's the acid test. That shows what Complete Service meant to 5143 last year—and will mean to many thousands more this year.

Universal's

Complete Service Contract-*The*

Contracts
Without a complaint!

CARL LAEMMLE inaugurated the Complete Service Contract as a means of giving the small exhibitor definite, concrete HELP— at a time when he surely did need it. And out of all the contracts we probably undersold our pictures in exactly 5143 cases. Because Carl Laemmle's idea of SERVICE was kept uppermost. Then we turned away hundreds of thousands of dollars in revenue by steadfastly limiting it to the smallest men—towns of three thousand population and less.

In the year the Complete Service Contract stood every test! And we are ready for the big news–

THE BARS ARE DOWN!

No matter where your theater or what the size of your town or city—you can walk up to a Universal exchange now and get together on a Complete Service Contract that suits your situation That will start a stampede!

BUT HERE IS EVEN BIGGER NEWS: The bars are down on product too! All of Universal's mighty array of product—the first run record-smashing hits you've read about in recent weeks, the brilliant Greater Movie List that you have feasted your eyes upon—all are now available under a Complete Service Contract.

With just a few exceptions—the Reginald Denny Productions, the Richard Talmadge Productions, and International Newsreel.

It took our breath away when Carl Laemmle gave us the word; then we CHEERED!

Now it's your turn–

Get in out of the rain with a Universal Complete Service Contract and join in the cheering!

Straight Road to Sure Profits!

Everywhere Fox Salesmen sure to sign -- *that's a sign*

The Song of Profits! - - Now - - All

ALREADY IN TUNE!

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Entire circuit for CHICAGO

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COONEY, KARZAS, COSTON
Entire circuit for CHICAGO

BUTTERFIELD CIRCUIT
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Grand Rapids, Kalamazoo,
Ypsilanti, Hillsdale, Ionia,
Ann Arbor, MICHIGAN

FRED DOLLE
Louisville, KENTUCKY

CHAS. OLSON
Indianapolis, INDIANA

WM. DABB
Shennandoah, PENNSYLVANIA

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HENRY GROSSMAN
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THE STORY OF MOTHER MACHREE
WHISPERING WIRES
THE FAMILY UPSTAIRS
3 BAD MEN
A HOLY TERROR
7th HEAVEN
THE MUSIC MASTER
IS ZAT SO?
GOING CROOKED
FIG LEAVES
The RETURN of PETER GRIMM
WHAT PRICE GLORY
ONE INCREASING PURPOSE

go — — Exhibitors are of Good Showmanship!

Together Boys - - Join in the Chorus!

And Now It's - -

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Boston, Mass.

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New Britain, Ansonia, Willimantic,
South Manchester, Torrington,
Connecticut

A. H. ABRAMS
Canton, Ohio

C. W. MILLER
Youngstown, Ohio

EMPIRE AMUSEMENT CO.
Lawrence, Mass

BLOOMFIELD BROS.
Haverhill, Mass.

ABE HYMAN
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THE FULLBACK
WEDLOCK
THE COUNTRY BEYOND
CRADLE SNATCHERS
THE PELICAN
F. W. MURNAU Production
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THE AUCTIONEER
WINGS of the STORM
THE DEVIL'S MASTER
MARRIED ALIVE
THE MONKEY TALKS
WOMANPOWER

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The First Motion Pictures of the North Pole

With **Lieut. Commander Byrd**, U.S.N.

in

AMERICA'S POLAR TRIUMPH

A Two Reel Special

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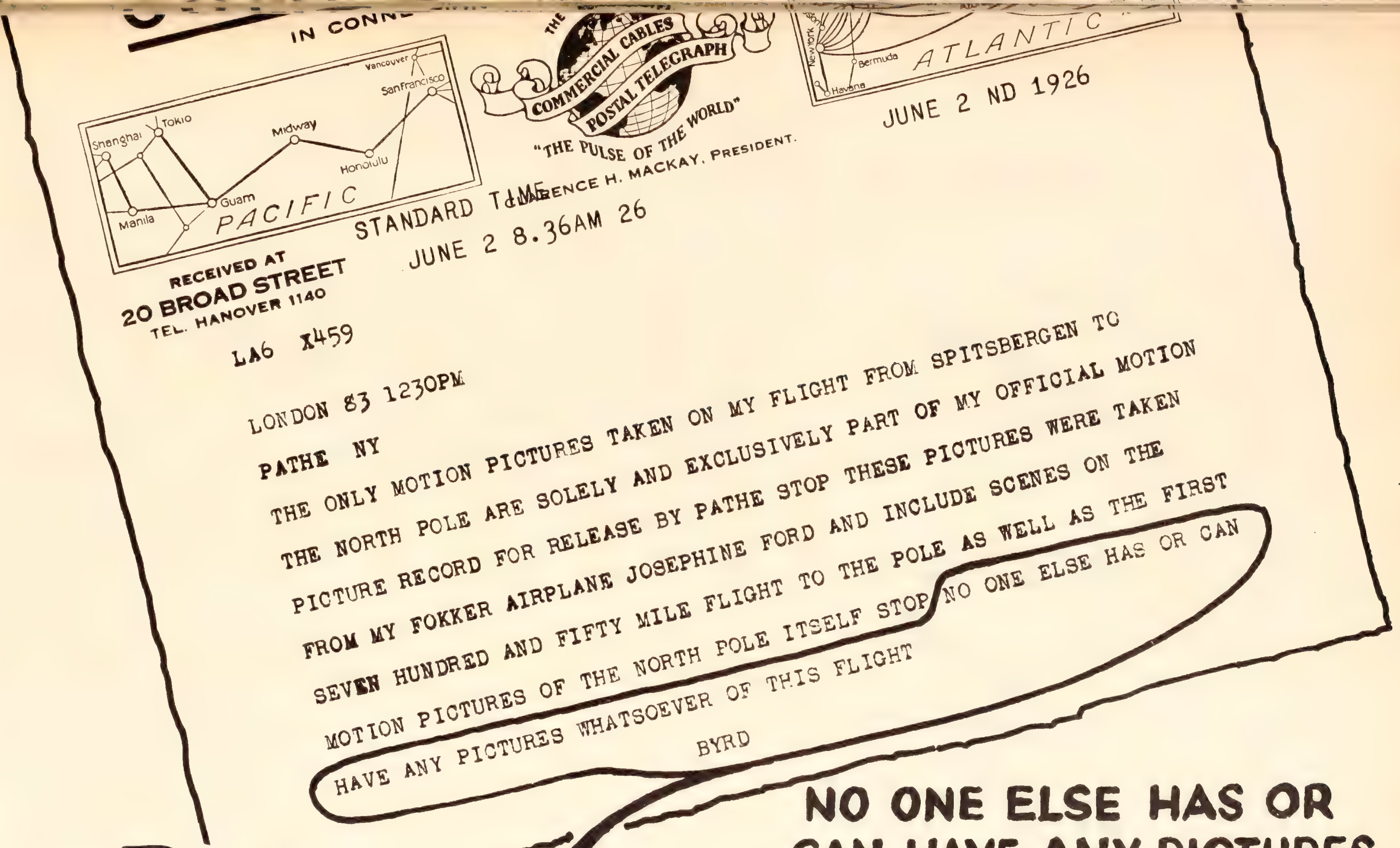
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PATHE NY

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BYRD

NO ONE ELSE HAS OR CAN HAVE ANY PICTURES WHATSOEVER OF THIS FLIGHT - BYRD -

Pathé
Distributors

Rousing verdict of Showmen's approval plants Evelyn

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firmly on top

F. B. O. PERFORMANCE IS THE ANSWER

Some of the leading theatres now cleaning up with Brent melodramas.

New York Empire, Loew's 83rd St., Loew's New York, Stadium, U. S., Avon, Loew's Broadway, Colonial.

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AND HUNDREDS OF OTHERS

Personality -- plus punch! That's the Brent box-office formula -- and what a sure-fire proposition it is!

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1560 BROADWAY
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it's just like taking candy from a kid, the way
First National Pictures

exhibitors who play First National's summer hits are taking the business right out of competitors' box-offices

add this to your list of hits

Miss Nobody

with

ANNA Q. NILSSON

as she—and he!

Millions call "Shebo" the fastest newspaper serial they ever read. And now it's this hobo comedy—"Miss Nobody"—the season's biggest laugh that nobody will miss!

Walter Pidgeon, Louise Fazenda, Arthur Stone, Mitchell Lewis, Clyde Cook complete the omedy cast!

Directed by
Lambert Hillyer

Editorial Director
Wid Gunning

Production Management
John McCormick

First National Pictures

Motion Picture News

Volume XXXIII NEW YORK CITY, JUNE 19, 1926 No. 25

Some Figures

WE are used to speaking of picture theatres in thousands, with more thought about their bulk than their individualities.

A recent compilation here in our office indicates that there are but 763 theatres in the country with 1,500 or more seats.

Of these 763 large houses, fifty percent are confined to five states (New York, California, Massachusetts, Pennsylvania and Illinois). Seventy-five percent are confined to eleven states; over ninety percent to twenty-two states.

Over one-third of these houses exist in but seven cities—New York, Brooklyn, Philadelphia, Chicago, Detroit, San Francisco and Boston.

In thirty-two cities there are 416 of the total number.

All of which indicates a pretty close concentration of large theatres.

* * *

The important point, however, is this: in most of the large cities there are still a great many smaller theatres. For instance, Kansas City with but 4 large houses has in all 75; in Philadelphia the ratio is 28 to 193; in New York City 72 to 254; Brooklyn, 52 to 219; Chicago, 49 to 344; Los Angeles, 14 to 111; Detroit, 21 to 152; Cleveland, 11 to 120; etc.

These smaller houses in the large centres are going to decline heavily in number and the larger theatres—with still larger capacities, will increase.

In fact, the heavy building now going on is largely confined to these cities; and it has but started. This is where theatre changes will be centered in the next few years; and they will be of a character such as to affect the entire industrial structure just as the downtown key city houses have so far defined production and distribution.

It is pretty difficult to define just what is going to happen all along the line. One man's guess is as good as another's.

Big neighborhood houses will be built. They will overshadow the prestige of the former downtown houses. That much is certain.

* * *

Some more figures are of interest. The Department of Labor has just issued some tables bearing upon the increase in wages, cost of living, and purchasing power.

Where a man got a dollar in 1918 he now receives nearly $2.38. The cost of living has advanced about 73%. But the wage-earner's purchasing power has increased about 37%.

To apply this to picture theatres:

If a theatre charged fifteen cents admission in 1913, or thereabouts, it is strictly in line with the increase in wages now to charge thirty-five cents. Not only that but the wage earner can now buy more admission—37% more—at 35 cents than he bought twelve years ago at 15 cents.

So the picture theatre situation looks hopeful—in the large cities and the industrial centres where wage increases are most in evidence. It isn't so good in the agricultural sections and those small towns which the cities are constantly draining.

Accordingly, further, to the tables, from 1913 to 1921 the cost of living advanced faster than wages; so much so that in 1918 a man's buying power was reduced so much as 24%. This was a year, too, of high admissions and taxes. Evidently the public will have its amusement.

W A Johnston

MOTION PICTURE NEWS

JUNE 19
1926

Vol. XXXIII
No. 25

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Speaking Editorially

W. C. QUIMBY, Fort Wayne, Ind., one of the most successful and progressive exhibitors in the business, gave us this week some interesting first-hand views of the theatre situation. He was on a short visit to New York, and displayed, as he always does, a thorough grasp of the whole exhibition problem the country over.

* * *

MR. QUIMBY is a first-rate example of the exhibitor who is just as much an institution in his city as the department store, the bank and the church. He is associated actively with civic movements, and is in every way a substantial citizen. Such a man has the community with him; his theatres have individuality, of course. He gives the people of Fort Wayne the sort of entertainment they want, because he knows how.

* * *

ONE of Mr. Quimby's observations concerned the disappearance of the very small theatre through these three factors: the automobile, good roads, and superior entertainment in the nearby city. This is going on all over the country, as we have pointed out before; a fact substantiated by our own statistical survey. In Indiana, as elsewhere, the movement is in full swing. We are glad to have Mr. Quimby's expert testimony because, curiously enough, the industry as a whole does not seem to be aware of this obvious fact.

* * *

MR. QUIMBY is building a 3,300-seat theatre in the heart of the Fort Wayne business district. It will be one of the finest houses in America. And we are much interested to learn that the consulting architect is John Eberson, of Chicago, whose atmospheric color sketches, reproduced in our *Buyers' Guide* last week, have created a sensation in the industry.

* * *

PLANS for Greater Movie Season this year are very complete; the field men are being sent out; producers are promising first-rate pictures for the opening of the new theatrical season; and the movement is already well launched.

We have looked over the G. M. S. Press-Book and find it in every way serviceable and helpful. The suggestions are practical. Followed intelligently, we do not see how they can fail to build business and be a vital factor in starting the new season with a rush.

Greater Movie Season deserves the support of every theatre in the country; and all the indications are that the very fine record of last year will be surpassed.

* * * *

THE British film industry, far from being shot to pieces by the recent general strike, actually finds itself in better position than it was previously. At least, we gather as much from *The Film Renter,* which says:

"We have been hearing much of late about the desirability of every section of the trade co-operating for a common end. This last fortnight we have seen real co-operation in action. True, the occasion was nothing less than that of a national crisis, in which all our industries were threatened. But it is safe to say that, so united were all the branches of the film industry in the endeavor to carry on during that troublous time, that the cinema has emerged from the crisis stronger than ever before. . . . But mere machinery, however admirably assembled, would not have availed to carry the trade through the general strike if it had not been supplemented by the personal good-will, untiring effort and self-sacrificing initiative of all those who applied themselves to the task of circumventing the obstacles which arose."

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AN EDITOR ON BROADWAY

The Week in Review By William A. Johnston

James R. Grainger

TIME was when a sales manager for a film corporation sat in his office in New York pretty much the year around, and attempted to cope with the highly varied problems in all parts of the country from a desk in New York, with all the limitation in viewpoint which that implied. These days, however, the real top-notch sales executives take the less comfortable but far more efficient course of keeping in constant, personal touch with their lieutenants in the field and visit all of their exchanges not once a year, but frequently.

Time was, too, when the sales department and the production department went ahead utterly without regard for each other's needs and policies. The production department made pictures without thought of how they were going to be sold, and the sales department had little sympathy with the studios. That, too, has changed.

Which observations are inspired by the fact that "Jimmy" Grainger, general sales manager for Fox Films, is off on another of his cross-country trips. Home but a few weeks from the recent Los Angeles sales convention, he has started off on another six weeks' trip to the Coast and back. Among other things, he will spend a week in conference with Winfield R. Sheehan, general manager, who has taken personal charge of all production. The closest possible co-operation has been developed between the production department and the sales department, a fact which was reflected in the recent announcement of the Fox schedule for the coming year.

* * *

CECIL DE MILLE, Jesse L. Lasky, W. R. Sheehan and those other production chiefs who are laboring earnestly and intelligently to add new personalities to the screen, will be interested in a letter received from J. P. Gruwell, an exhibitor of Wisconsin Rapids.

The letter is in reply to our recent editorial on production costs: Mr. Gruwell takes exception to our concluding paragraphs, in which we said it was up to the exhibitor to use showmanship and exploit these new names in his community, thereby serving himself, his people and the producer.

* * *

MR. GRUWELL says that he picks known values in the names of stars and authors, just as any other merchant does with all nationally advertised products.

Why, he asks, should he accept unknown qualities?

Let these new personalities have nation-wide publicity from the producer, especially if they are to be booked at ruling prices.

Otherwise, let them come to the exhibitor, first, in pictures at a price he can afford to pay and at the same time increase his advertising so as to introduce them to his public.

Anyway, Mr. Gruwell concludes: How is he to judge of the merit of the newcomer when (1) he cannot buy picture merit and (2) he cannot see the pictures in advance.

* * *

MR. GRUWELL'S latter contention is so sound that he and the rest of us can forget his other reasons.

When pictures are booked in block, and signed unseen, only an exhibitor with a seventh sense could pick out for exploitation a new and unknown (to the public) asset.

The producer, of course, could inform him; could send along the advertising, all ready to shoot. But he won't take the producer's word. He cannot take it on pictures. Why take it on new personalities? He doesn't want to be bunked, nor have his public bunked.

* * *

MR. GRUWELL doesn't argue against the value of new faces on the screen, nor against our own contention that they reduce production cost.

He simply says that under the circumstances he can only play safe. And we don't blame him a bit. We are going to see, however, that the new and worthwhile players get all the notice they deserve in our columns. It is an important service to the exhibitor.

* * *

IT is timely to report here upon some of the bad economics of the business. It is bad that the exhibitor hasn't more faith in the producer's word about pictures.

It is bad that block booking prevents the exhibitor from advertising merit.

It is bad that the burden of advertising lies so heavily upon the exhibitor.

All this is bad because advertising is so essential to the business; when you stifle advertising you cramp the expansion of motion pictures all the way from the studio to the box-office.

* * *

ECONOMICS are bad because the business is young. Just the same, it won't pay to be too patient about its improvement.

We need, and need badly, a new distribution scheme—one that doesn't cost 40 per cent., one that doesn't treat all pictures alike, one that, and this is the most essential, permits advertising to be used as it is with other commodities sold to the public.

* * *

IN his letter, Mr. Gruwell brings up a most pertinent question and answers it sensibly, in regard to the limitations of the small town exhibitor—a fact sometimes overlooked in a business accustomed to think in terms of metropolitan first runs. He says:

"Just what would you call 'showmanship' in a small town? Every exploiteer who has come to assist me in putting over a big picture, gave prompt evidence of sublime ignorance of small town psychology. I'll tell you what I, as an exhibitor with nearly fifteen years' experience, think small town showmanship is:

"Keeping your equipment in first-class condition; studying all the trade paper reviews and exhibitor comments you can find, and trying to buy just as many star and author names known to your particular public as you think they will stand; and then keeping in touch with them through your little newspaper, your postoffice mailing list, your telephone and by word of mouth. What else can you do? Street ballyhoos, expensive luxuries, are very liable to backfire. Stunts often give rise to ridicule and sometimes to anger which keeps the public away.

"With our margin of profit so near the vanishing point and getting nearer every day, do you think we should help the producer exploit his new darling? Not by a darn sight! If she—or occasionally he—is good, let him (the producer) try it on the dog, by selling the first pictures so reasonably that we can afford to run them, and then the dear public will begin yelling for them pronto. How about Richard Dix, Raymond Griffith, Reginald Denny, Dolores Costello, Vera Reynolds, Betty Bronson?—'roll your own.' "

Art Acord, Universal Western star, astride "Buddy," his spirited steed. Note that but one of Buddy's hoofs is touching the ground

An intriguing pose of Marie Prevost peeking around the corner "Up in Mabel's Room" in the Producers Dist. Corp. release of that name

Clyde Cook, Pathe comedy star, is an accomplished harpist, and frequently renders quaint selections between scenes for the still photographer

PICTURES AND PEOPLE

SIMPLER STORIES

MORE story and less drama will be the recipe for success in the future, in the judgment of Al Rockett, producer for First National at the Eastern studios, and who first gained film fame when he and his brother, Ray, produced "Abraham Lincoln." His views in this respect are so unusual, and yet so sanely rational, that they deserve quotation at length. He believes that the motion picture public today wants sweet, simple stories of everyday life; stories which are "of the people," and which fit the lives of thousands of those who go to picture theatres. "Drama," as usually thought of, he declares is fast being relegated to the scrap heap, and "stories" are taking its place.

"Take the case of 'Subway Sadie,' which my unit has just completed here at this studio," says Rockett. "What is it? Just one of the sweetest and most human little stories imaginable. It is the story of the love affair of a New York working girl and a guard on the New York subway. Thousands of girls the world over will watch this picture and see themselves in the place of Dorothy Mackaill, who has the leading feminine part. She does the human things every working girl does; she lives as they do; she loves as they do. In other words, she is a natural girl in a natural story of a natural love affair. And, like other girls, she has an ambition. It is to go to Paris. But when the chance comes and she finds her sweetheart has been injured in an accident, does she go? She does not. She stays with her sweetheart—just as thousands of other working girls would do. There is none of the old-time drama in this. Instead there is a beautiful story told in a beautiful way and I predict that 'Subway Sadie' will be a winner with them all, as a result.

Dorothy Mackaill gets a flock of high priced attention between scenes of "Subway Sadie" (First National). Director Al Santell puts the finishing touches on her coiffure under the eye of Al Rockett, producer

The Metro-Goldwyn-Mayer Trackless Train being loaded onto the S. S. Minnewaska on the first leg of her tour that will cover Europe

Harley Knoles, director of "Lew Tyler's Wives," a Preferred Picture presented by J. G. Bachmann, and recently completed in the East

Johnny Hines, First National comedian, Robert Lieber, president of First National, and C. C. Burr, Hines comedy producer, in Indianapolis

Part of the piratical crew of chorus girls to be seen in scenes of the forthcoming Universal picture, "The Old Soak," now in production. At the extreme left is June Marlowe, while Gertrude Astor is standing in the center

"Just look around at the pictures that are making the biggest hits today. You will find they are the ones that tell a simple narrative which can be applied to nearly any one of us. Look at 'The Big Parade.' What is it? A story that might apply to hundreds of thousands of our boys who went across during the big war. It is beautifully told, and is natural and human and has its great appeal.

"Glance at our own picture of 'Lincoln.' Why does it have the appeal it has? Why will it be running for years to come? Not alone because it is about our former president. But because it is the human story of this man's life. A story that rings true to all of us.

"In the theatre this so-called 'drama' has long been on the wane. Today we would hoot off the stage some of the actors of some years ago if they appeared before us with the pomposity and bombastic speaking tones and lines of those days. We want naturalness and simple story. It is the same on the screen. It is growing daily and the next few years will see a tremendous change in the type of story being screened. The change is in full swing now."

Once a comedian, always a clown. Monty Banks, Pathe feature comedian, acts as guest editor of Topics of the Day, and holds a good joke down with one foot while he confers with Los Angeles on "Atta Boy," his first for Pathe

P. D. C. "CRACKS" BROADWAY

ALTHOUGH the Broadway first-run situation is generally supposed to be as tightly closed as a modern bank vault with the time lock on, Producers Distributing Corporation will have no less than five pictures in Broadway houses during the month of June. The current attraction at the Capitol is "The Volga Boatman." B. S. Moss' Broadway is presenting "Shipwrecked." The attraction this week at the Rivoli is "The Unknown Soldier." On June 26th, the Rivoli will present "Silence" and the Mark-Strand will have "Up in Mabel's Room."

Director Monta Bell and Marceline Day read over the script of "The Boy Friend," which he is directing for Metro-Goldwyn-Mayer and in which she is playing the principal feminine role

MR. DENNY SEES MANHATTAN

REGINALD DENNY arrived in New York last week on one of those whirlwind tours indulged in now and again by our most celebrated screen stars vacationing briefly—and vigorously—from the studios. His stay in Manhattan was enlivened by visits with the mayor of the town, officials of the Universal Home Office, a theatre or so and a night club or two, to say nothing of various restaurants celebrated for the excellence of the dishes served their guests. Among other occupations, he was the guest of honor at a luncheon for the representatives of the press held last Wednesday. Naturally enough the luncheon attracted a "capacity" turnout—and so there was a large audience to register appreciation of the absence of "after dinner speeches."

The star's trip East from the studios at Universal City was almost immediately followed by a trip from the East back again to the aforesaid studios. Even now he is engaged in jumping from one "key city" to another, in each of which an impressive welcome, which included the formal greetings by the town fathers, awaited the young man who has made so remarkable an ascent to the top flight of screen personalities within a comparatively short time.

BOARD PICKS F. B. O. FILM

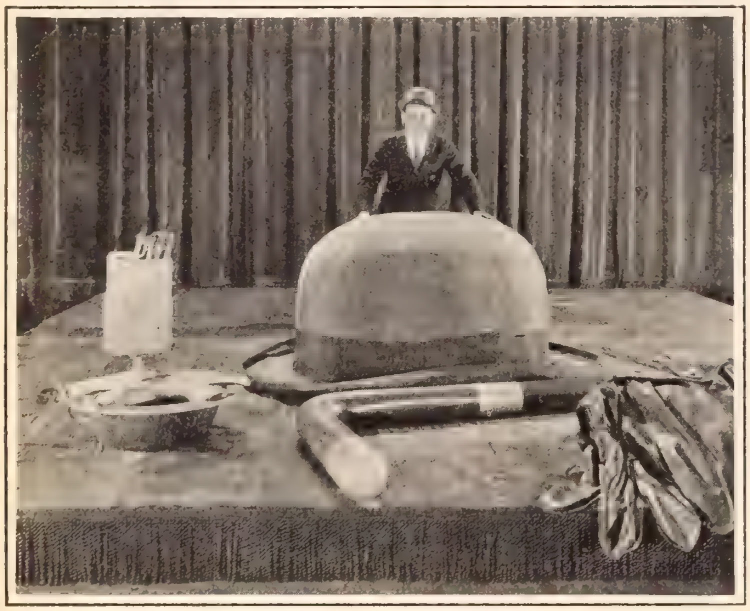
THE only feature to receive the merit asterisk from the National Board of Review was "Bigger Than Barnum's," an F. B. O. release. This is an original screen story by Arthur Guy Empey, and the cast includes George O'Harra, Viola Dana and Ralph Ince.

Asterisks were also pinned on two Pathe Reviews, Nos. 25 and 26, respectively.

"COLUMBIA CHATS" APPEARS

THE latest addition to the house organ field is "Columbia Chats," a snappy, four-page publication edited by Julian M. Solomon, Columbia's director of publicity, the first issue of which is being sent out to the Columbia exchanges. It is largely devoted to production news concerning Columbia activities, and chats interestingly of the Columbia line-up of stories, directors and stars.

Bessie Love contributes a remarkable character portrayal to the screen in her latest picture, "Lovey Mary," at Metro-Goldwyn-Mayer



When you see "The Brown Derby," Johnny Hines' latest comedy feature for First National, you will wonder how this was done.

Members of "The Old Soak" company, snapped at Universal City. In the picture are George Lewis, Louise Fazenda, William V. Mong, Lucy Beaumont, Adda Gleason, Walter Rodgers, June Marlowe, Jean Hersholt, Director Edward Sloman and Gertrude Astor

A group of prominent Belgian exhibitors before the Victoria Palace Theatre in Brussels with George E. Kann, vice-president of Ginsberg-Kann, at the trade showing of "Brooding Eyes" and "Big Pal" in that city

MITCHILL-MORRIS FORMED

GEORGE H. MORRIS, former director of publicity for the Piccadilly and Warner theatres, and a familiar figure in the Night Life of New York, together with Leonard Mitchill, former director of publicity and photography for the United States Lines, has embarked on a promising career as a short subject producer. The firm name is Mitchill-Morris Productions.

The plans of the new concern are highly novel—too novel to be divulged prematurely here. Ten subjects will be produced for national release this year, each, it is hoped, to combine the elements of novelty, entertainment, education and photographic beauty. They will represent, in a degree, a new type of short subject. The first, "Safe Haven," has been completed.

RAMSAYE AT A. M. P. A.

HIMSELF a former publicity man, Terry Ramsaye, film historian and author of "A Million and One Nights," was the honor guest last week at the A. M. P. A. luncheon at Janssen's Hofbrau Haus, New York City. Ramsaye reviewed the early days of pictures interestingly, and told of his own first ventures in the field. He also brought up the subject of his own pet project of creating a Motion Picture Museum.

The guest of honor at this week's meeting was to be Richard A. Rowland of First National, one of the Twelve Immortals.

Photographing one of the remarkable cavalry shots for "The Devil Horse," the Rex wild horse picture directed by Fred Jackman for Hal Roach and released by Pathe

Carmelita Geraghty, Mack Sennett beauty, in Pathe comedies, beats the piccolo drums in the first orchestra of twelve tympani ever assembled, at the Hotel Roosevelt pre-view of "The Devil Horse" (Pathe) in New York

VIENNESE DIRECTOR COMING

MICHAEL COURTICE, or, as the Germans spell it, Michael Kertesz, a Viennese director, will arrive in New York this month to take up his new duties with Warner Bros. His first assignment will be the direction of "Noah's Ark," Warner's first big spectacle, for which he is particularly well fitted because of his direction in Europe of "Moon of Israel," now on the Paramount releasing schedule.

JOHN KENT ABOUT AGAIN

JOHN A. KENT, the well known laboratory man, is about again in the film district after a four months' illness, and states that it feels mighty good to be back in the midst of things. He announces the termination of his association with W. K. Hedwig, and will divulge his future plans shortly.

BUSY DAVE

FROM Los Angeles comes a postcard from Dave Weshner, for some time associated with C. C. Burr and Johnny Hines, and now assistant director and production manager of the Lester F. Scott Western unit producing for Associated Exhibitors release. Dave writes that he is enjoying the work immensely.

No lengths have been spared to obtain convincing realism in "Subway Sadie" (First National), by Producer Al Rockett and Director Al Santell. The story called for a Silver Slipper Revue. The girls shown here are from the Silver Slipper, a New York night club. Behind them is the largest Silver Slipper ever built. What more could one ask?

Marian Nixon, petite Universal star, has tamed this wild and woolly flying fish, which she rides to work at Universal City every morning

Director Howard Higgin and Aileen Pringle demonstrate, between scenes of Bob Kane's "The Great Deception" (First National), how peaceably directors and players get along.

The Christie studios, producing comedies for Educational, seem to have more than their fair share of feminine pulchritude, and one of the fairest is Jean Lorraine, whose latest photo is shown above

A PROMISING DIRECTOR

GREAT interest attaches to the current Robert Kane production for First National, "The Duke of Ladies," for the reason that it is the first American production to be directed by Lothar Mendes, whom Kane has been grooming for ambitious things for the past two and a half months. Now, looking at the rushes, day by day, Kane is convinced that Mendes is a real "find."

Mendes has an interesting background. Of splendid family, and one prominently identified with the social life of Germany and Spain for generations, he had the benefit of a thorough education before he turned to things theatrical. After serious training, he became an actor in leading Berlin theatres. Later, his work as a director for small film companies brought him to the attention of Ufa, and he was engaged as a director for that company.

Don Hancock, editor of the Pathe Topics of the Day, and A. L. Green, investigator for the Graybar Electric Company, measuring the volume of laughter as Topics of the Day is projected at the Riverside Theatre, New York City.

The situation created when an outsider, and particularly a European, steps into an American studio organization is one that calls for careful handling, but it may be said that already Mendes has convinced the studio personnel of the two things which it always wants to know—first, that he "knows his onions," and secondly, that he is a "regular guy." So watch Mendes.

HINES AND BURR BACK

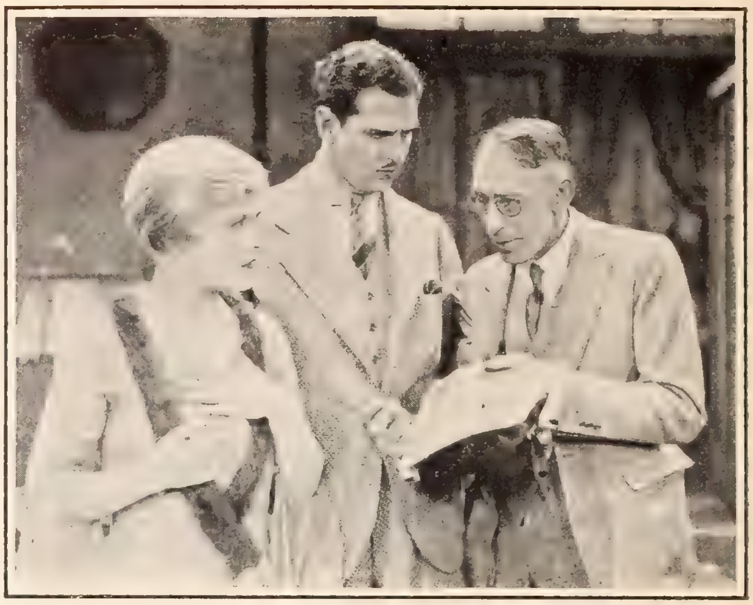
JOHNNY HINES, the First National comedian, and C. C. Burr, his producer, returned to New York on Tuesday from Indianapolis, where they were guests of Robert Lieber, President of First National, at the 500-mile Auto Classic. Hines was much interested in the race, as a personal friend of his, Harry Hartz, was an entrant. During the filming of "The Brown Derby" in Florida, the Miami winter races took place and Hartz lent Johnny his No. 3 speedster for a racing sequence in which scenes of the actual race were included.

In the "Brown Derby" race, Hines came in first. At Indianapolis, driving the same car, Hartz only managed to come in second. Draw your own moral.

THE FILM FRONTIER

AFTER a bad start, due to inclement weather, the Metropolitan Studio unit of nearly two thousand players filming "The Last Frontier," under the direction of George B. Seitz on the desert near Gap Trading Post, Arizona, now has things speeding along in fine shape.

Seitz has the real thing in the way of frontiersmen and Indian braves helping him on the production. Joe Lee, the trader who operates the Indian trading post in Gap, has been isolated on the Indian reservation for nearly fifty years and speaks the Navajo, Hopi and Piute languages as fluently as the redmen themselves. Another invaluable assistant is George Bancroft, or Iron Tooth, son of old Hostes Tees Nez, the Navajo scout who worked under Kit Carson.



Tully Marshall only wants Laura LaPlante and John Roche to autograph their photos, but having seen his screen villainy they mistrust him. All three are in the cast of "Her Big Night," a Universal-Jewel.

M-G-M AND PEP CLUB OUTING

ON Saturday, June 19th, the members of the Loew-Metro-Goldwyn-Mayer Club, and the Paramount Pep Club, organized among the employes of the two organizations, will go on an all-day outing together up the Hudson river to Indian Point. A picnic, with a baseball game and a field meet, will be held.

ROMEO TO COAST

RAMON ROMEO, special writer for Moving Picture Stories and Paris and Hollywood, and personal representative, left on Tuesday of this week for Los Angeles, where he will continue to represent these publications.

Thomas Burke, noted British author, Dorothy Gish and Herbert Wilcox, British producer-director, on one of the sets of "London," Miss Gish's next picture for British National Pictures, based on a story by Burke. Her previous picture, "Nell Gwyn," will be released here by Paramount.

Seating Capacity of U. S. Theatres Shown by Detailed NEWS Survey

FURTHER statistics gathered by MOTION PICTURE NEWS in its two-year survey of the entire exhibition field are presented this week. They cover, in this instance, the number of houses in the United States which are of 1,500 seats or over, and the number under 1,500, thus showing clearly and conclusively where the "big houses" are. The following table is self-explanatory:

STATE	OVER 1,500	UNDER 1,500
Alabama	5	172
Arizona	0	59
Arkansas	1	191
California	52	503
Colorado	5	195
Connecticut	20	156
Delaware	5	35
Florida	6	169
Georgia	5	176
Idaho	0	97
Illinois	63	955
Indiana	20	511
Iowa	9	523
Kansas	7	421
Kentucky	7	235
Louisiana	7	186
Maine	3	180
Maryland	11	170
Massachusetts	48	392
Michigan	33	546
Minnesota	15	365
Mississippi	2	104
Missouri	15	398
Montana	2	106
Nebraska	5	407
Nevada	0	23
New Hampshire	1	120
New Jersey	41	310
New Mexico	0	46
New York	166	1,042
North Carolina	2	255
North Dakota	0	256
Ohio	38	778
Oklahoma	3	356
Oregon	4	145
Pennsylvania	80	852
Rhode Island	8	53
South Carolina	3	118
South Dakota	0	182
Tennessee	9	164
Texas	15	664
Utah	7	100
Vermont	0	72
Virginia	5	186
Washington	10	244
West Virginia	3	171
Wisconsin	16	417
Wyoming	0	52
Dist. of Columbia	6	52
TOTALS	763	13,910

Thus we see that out of 14,632 motion picture theatres in the United States, 763, or 5.2 per cent, are of 1,500 seats or over. The following table shows the distribution of these large houses somewhat more clearly. This table shows what percentage of the total number of large houses in the United States is located in each state. New York, for instance, leads with 21.7 per cent of all the 1,500 seat and over houses in the country, or more than one-fifth. Grouped by percentages, the order of states is as follows:

PERCENTAGE OF TOTAL U. S. HOUSES OF 1,500 AND OVER IN EACH STATE

New York	21.7
Pennsylvania	10.5
Illinois	8.2
California	6.8
Massachusetts	6.3
New Jersey	5.4
Ohio	5.0
Michigan	4.3
Connecticut	2.6
Indiana	2.6
Wisconsin	2.1
Minnesota	2.0
Missouri	2.0
Texas	2.0
Maryland	1.4
Washington	1.3
Iowa	1.2
Tennessee	1.2
Rhode Island	1.0
Kansas	0.9
Kentucky	0.9
Louisiana	0.9
Utah	0.9
Florida	0.8
Dist. of Columbia	0.8
Alabama	0.6
Colorado	0.6
Delaware	0.6
Georgia	0.6
Nebraska	0.6
Virginia	0.6
Oregon	0.5
Maine	0.4
Oklahoma	0.4
South Carolina	0.4
West Virginia	0.4
Mississippi	0.3
Montana	0.3
North Carolina	0.3
Arkansas	0.1
New Hampshire	0.1
Arizona	0.0
Idaho	0.0
Nevada	0.0
New Mexico	0.0
North Dakota	0.0
South Dakota	0.0
Vermont	0.0
Wyoming	0.0

It will be seen that five states, New York, Pennsylvania, Illinois, California and Massachusetts, contain 53.5 per cent., or more than half, of all the large houses in the United States. These states, with six others, New Jersey, Ohio, Michigan, Connecticut, Indiana and Wisconsin, contain 75.5 per cent., or more than three-fourths, of all the large houses. This group of eleven states, plus eleven more, Minnesota, Missouri, Texas, Maryland, Washington, Iowa, Tennessee, Rhode Island, Kansas, Kentucky and Louisiana, contains 90.3 per cent. of the total of large houses, or twenty-two states contain nine-tenths of the houses of 1,500 seats and over.

Another interesting tabulation is the percentage of the theatres in each state which are over the 1,500 mark, which also varies widely. This should not be confused with the previous table, which shows the percentage of the total number of large theatres in the country in each state, while the table below deals with each state individually, without regard to the country as a whole. For instance, in the previous table, it is shown that Rhode Island has but 1.0 per cent. of all the large theatres in the country. In the following table, we see that, considering Rhode Island individually, 13.1 per cent. of all the theatres in that state are of 1,500 seats or over. The tabulation by states is as follows:

Survey Shows Number of Large Houses in U.S.

PERCENTAGE OF TOTAL HOUSES IN EACH STATE WHICH ARE OVER 1,500 SEATS

New York	13.7
Rhode Island	13.1
Delaware	12.5
Connecticut	11.4
New Jersey	11.4
Massachusetts	10.9
Dist. Columbia	10.4
California	9.4
Pennsylvania	8.6
Utah	6.5
Illinois	6.2
Maryland	6.1
Michigan	5.7
Tennessee	5.2
Ohio	4.7
Minnesota	3.9
Washington	3.9
Indiana	3.8
Wisconsin	3.7
Louisiana	3.6
Missouri	3.6
Florida	3.4
Kentucky	2.9
Alabama	2.8
Georgia	2.8
Oregon	2.7
Virginia	2.6
Colorado	2.5
South Carolina	2.5
Texas	2.2
Mississippi	1.9
Montana	1.9
Iowa	1.7
West Virginia	1.7
Kansas	1.6
Maine	1.6
Nebraska	1.2
New Hampshire	0.8
North Carolina	0.8
Oklahoma	0.8
Arkansas	0.5
Arizona	0.0
Idaho	0.0
Nevada	0.0
New Mexico	0.0
North Dakota	0.0
South Dakota	0.0
Vermont	0.0
Wyoming	0.0

Since it is obvious that practically all of these 1,500 and over houses are in the larger cities, it is also interesting to consider the various important cities of the country individually. The following table indicates the wide variation in conditions throughout the country, as regards the ratio between large and small houses in each city. The figures are as follows:

PRINCIPAL CITIES, SHOWING NUMBER OF THEATRES OVER AND UNDER 1,500.

	Over 1,500	Under 1,500	Pop.
New York City	72	182	
Brooklyn	52	167	
Chicago	49	295	2,995,539
Philadelphia	28	165	1,823,779
Detroit	21	131	993,678
San Francisco	16	59	506,676
Boston	14	106	747,561
Los Angeles	14	97	576,673
Pittsburgh	14	60	588,343
Baltimore	11	119	733,826
Cleveland	11	109	796,836
Milwaukee	11	63	457,147
St. Louis	9	135	772,897
Cincinnati	9	54	401,247
Newark	9	29	414,216
Minneapolis	8	43	380,498
Buffalo	6	49	506,000
Oakland	6	28	216,261
Atlanta	5	12	200,616
Dallas	5	17	158,976
Dayton	5	16	152,559
New Orleans	5	56	387,219
Omaha	5	22	191,601
Rochester	5	22	295,750
Seattle	5	45	315,312
Columbus, O.	4	25	237,031
Denver	4	26	256,941
Indianapolis	4	55	314,194
Kansas City	4	71	425,000
Portland, Ore.	4	36	258,288
Richmond	4	12	171,667
St. Paul	4	26	234,680
Salt Lake City	4	8	118,100
San Antonio	4	15	161,379
Akron	3	28	208,435
Des Moines	3	16	126,468
Syracuse	3	28	171,717
Tacoma	3	18	104,455
Albany	2	12	113,000
Schenectady	2	15	88,723

Seven cities, New York City, Brooklyn, Chicago, Philadelphia, Detroit, San Francisco and Boston, contain 252, or approximately one-third of all the houses of 1,500 or over in the country. Twenty-one cities, including the seven foregoing centres and Los Angeles, Pittsburgh, Baltimore, Cleveland, Milwaukee, St. Louis, Cincinnati, Newark, Minneapolis, Buffalo, Oakland, Atlanta, Dallas and Dayton, contain 383, or more than one-half of all the 1,500 seat and over theatres in the country.

An important fact, not brought out here but which will be shown in later tables, is the gradual supplanting of the small house by the large theatre, and the rapid expansion in the building of large neighborhood theatres.

MOTION PICTURE NEWS has found, in making this survey, that the number of small theatres in small towns is declining rapidly, while the number of small theatres in the large cities remains practically constant, indicating that the only small theatres which are surviving are those located in certain districts of the big cities.

In the smaller communities the gradual erection of large theatres is reducing the number of houses. One large theatre replaces two and often three small houses, either in the same town or in nearby towns.

Much the same thing is going on in the neighborhood locations in the larger cities. Houses of large seating capacity, with all the attractions of the downtown house, plus the convenience of a neighborhood location, appear to be the next great development. Many cities are already overseated as regards downtown, first-run houses, and circuits, as well as individual exhibitors, are now turning to the erection of large, modern neighborhood houses. That, if the statistics are a fair index of the situation, will be the next major development in the exhibition field.

Loew Buys Three Brooklyn Theatres

Frank A. Keeney Houses Valued at Nearly $2,000,000, Add 6,000 Seats to Circuit; Another Deal Rumored Pending

ACQUISITION of the three Keeney Theatres in Brooklyn N. Y., by Loew, Inc., marks one of the most important deals recently made in the New York zone; and adds a matter of 6,000 seats to one of the largest and fastest growing theatre circuits in the world. In addition to this transaction, announcement of which has been made public, comes a report that there is a possibility of Loew also acquiring the Rachmil and Rinsler houses in the Brownsville section of Brooklyn; one of that circuit, the Premier Theatre, already being under lease to Loew, Inc.

The three houses involved in this recent deal of Loew, Inc., are the Keeney Theatres; namely, the Bedford at Bedford Avenue and Bergen St.; the Bay Ridge, Third Avenue and 72nd St., and the Livingston, in Brooklyn's downtown section. Two houses, the Bay Ridge and Bedford, have closed within the past week for the summer season, but will reopen under the Loew banner about Sept. 1. The Livingston draws from a neighborhood which will support a theatre the year 'round.

To those familiar with the theatre map of Brooklyn, it is altogether obvious that with the exception of a few independent holdings in scattered sections of the city, the Loew Circuit has practical control of the better neighborhoods; and, with the rumor of a deal for the acquisition of Rachmil and Rinsler's several houses in the Brownsville district, together with Loew affiliations in Flatbush, the circuit's formidable position can easily be seen. Briefly, it means that Loew, Inc., has under its wing several of the most thickly populated sections of the city, and one which begins in Borough Hall, takes in the Bedford and Flatbush territories, and will, in all probability, extend itself to the outskirts of East New York and Coney Island.

While the policy of the recently acquired Keeney Theatres has not definitely been determined, announcement will be made on Marcus Loew's return from Europe, about July 1. In the past, the Keeneys have adhered to pictures and vaudeville.

Mr. Keeney purchased the Bedford Theatre in April, 1924, from Levy Brothers, builders, for about $1,000,000. He purchased the Bay Ridge Theatre in September, 1921, from the Bay Ridge Theatre Corporation for about $300,000 and built the Keeney Theatre in Livingston Street in 1915.

M.P.T.O.A. Convention Ends in Complete Harmony

Eli Whitney Collins, of Arkansas, Elected President---Allied Organization Disbands and Pledges Support

BY EDWIN SCHALLERT

Los Angeles, June 4

ANOTHER convention of the Motion Picture Theatre Owners of America has, with a harmonious flourish, passed into history. With this brief statement of the fact can the results be summed up of the M. P. T. O. A. meeting from June 1 to 4—the first to be held in the production center of the film industry.

Turmoil and factional disputes eventually gave way to a spirit of good will and optimism. The outlining of a definite program and policy was left somewhat in abeyance at the actual meeting, but the sentiment of the gathering in California was in its final outcome regarded as exceedingly favorable, and the results more than relatively successful.

In point of attendance, the convention was more representative by nearly double as compared with the Milwaukee meeting. It witnessed also the burying of the axe of discord. The disbanding of the Allied States group, of which W. A. Steffes was president, was announced at the closing business session; Steffes having gone on record the preceding day with the statement that he would stand by the national assemblage, and giving evidence throughout the remainder of the time of a thoroughly sportsmanlike attitude of co-operation.

Beyond this the meeting achieved the election of a very promising and well supported directorate with Eli Whitney Collins of Jonesboro, Ark., as president; Joseph M. Seider, Chairman of the Administrative Committee and Business Manager; Harry Davis of Pittsburgh, as chairman of the Board of Directors; George P. Aarons of Pennsylvania, as National Secretary, and L. M. Sagal of Connecticut, as National Treasurer.

Photo by Courtesy M. P. Journal, Dallas

Eli Whitney Collins, of Jonesboro, Ark., newly elected President of the Motion Picture Theatre Owners of America

New Officers Chosen at Los Angeles

THE newly elected officers of the Motion Picture Theatre Owners of America follows:

President

Eli Whitney Collins, Jonesboro, Ark.

Chairman, Board of Directors

Harry Davis, Pittsburgh.

Chairman, Administrative Committee

Business Manager Joseph M. Seider, New Jersey.

National Secretary

George P. Aarons, Philadelphia.

National Treasurer

Louis M. Sagal, New Haven, Conn.

Advisory Committee

The three Past Presidents: Sydney S. Cohen, M. J. O'Toole and R. F. Woodhull.

Regional Vice-Presidents

A. J. Kleist, Michigan; Mike Rosenbloom, Pennsylvania; William M. James, Ohio, and Miss Pearl Merrill, California.

Personnel of the Administrative Committee: Mr. Seider, Chairman; Harry Davis, Pennsylvania; M. E. Comerford, Pennsylvania; Jack Harwood, Ohio; Nathan Yamins, Massachusetts.

Personnel of the Board of Directors: Mr. Davis, Chairman; R. F. Woodhull, New Jersey; M. E. Comerford, Pennsylvania; Fred Dolle, Kentucky; A. A. Elliott, New York; E. M. Fay, Rhode Island; Glenn Harper, California; Jack Harwood, Ohio; L. M. Sagal, Connecticut; John A. Schwalm, Ohio; Fred C. Seegert, Wisconsin; Joseph M. Seider, New Jersey; Frank Durkee, Maryland; Louis Rome, Maryland; Nathan Yamins, Massachusetts; I. W. Rogers, Illinois; E. P. White, Montana; J. M. Hone, State of Washington; D. J. Adams, New Hampshire; B. E. Berinstein, California; C. E. Williams, Nebraska; Frank Koch, New York; John Silliman, Wisconsin; Fred Wehrenberg, Missouri; Joseph W. Walsh, Connecticut; C. M. Maxfield, Florida; A. Julian Brylawski, District of Columbia; Fred Pickerell, Oklahoma; L. B. Wilson, Kentucky; A. Hurley, New Mexico.

Finance Committee

R. F. Woodhull, New Jersey; Harry Davis, Pittsburgh; M. E. Comerford, Scranton, Pa.

Ways and Means Committee

Messrs. Sagal, Comerford and Davis.

Uniform Contract Repudiated

The report of Credentials Committee—which marked the climax of conflict—basing representations in the votes on the amount of dues paid was accepted. The question of the uniform contract was made a practically new issue again with the adoption of a resolution repudiating the results obtained between the Motion Picture Producers and Distributors Association and the Hays Advisory Committee. Appreciation was simultaneously expressed of the efforts of this committee. The uniform contract issue itself was hotly debated on the floor of the convention.

Other matters, like the music taxation issue, censorship, co-operative insurance and others, were disposed of in a variety of ways. The sentiment was strongly against political censorship and considerable feeling was manifest whenever this subject was brought up for consideration.

There were threats of a complete break during the convention, and one of the demands most frequently made by leaders of the Allied group were for the securing of an official popular representative for the organization, holding a place similar to that of Will H. Hays with the Motion Picture Producers and Distributors.

Pettijohn Makes Speech

The most immediate problem is that of contracts, and there is no definite prospect of its amicable settlement, because of the fact that no changes will be permitted for the present by the Will H. Hays office, according to C. C. Pettijohn, representing the Motion Picture Producers and Distributors at the meeting. "I may state emphatically," he said on the convention

Prominent Delegates to M. P. T. O. A. Convention greeted by Monte Blue, Warner Star. (Left to right): Joseph W. Walsh, President Connecticut M. P. T. O.; Joseph M. Seider, Business Manager, M. P. T. O. A.; Monte Blue, Louis M. Sagal, National Treasurer, M. P. T. O. A.; R. F. Woodhull, former president; Glenn Harper, Los Angeles, and Sydney Cohen, former president

floor, "that we cannot and will not change the contract every ten days to suit your wishes," and further indicated that there would not be any contract conferences during 1926.

Harry Davis, of Pittsburgh, advised the striking out of all so-called red-ink provisions in this contract, since these had not met with the approval of the members. He suggested this as a matter of individual duty, rather than of concerted effort on the part of the organization, and indicated that even in its present form the contract could be made acceptable. The red-ink provisions embodying clauses not in the uniform contract approved at Milwaukee need not necessarily be agreed to, he declared, simply because they are printed in the document.

Davis also laid stress on the importance of "mobilization of product," and a clearly-defined policy as regards what the exhibitors intend to do if they do not find themselves working in harmony with individual producers. "The only way to meet this difficulty is to show our power to obtain a product, and we have progressed so far along this line in our own theatres in "Pennsylvania," he continued, "that we know the plan can be worked out satisfactorily."

Plea for Co-operation

Davis also made a plea for support and constructive co-operation, saying that viewing the operations of the Motion Picture Theatre Owners over a period of years it must be conceded that they had gone ahead consistently.

"Give a greater share of confidence to your leaders," he declared, "and you will see even more active progress. It is my belief that they have done extraordinarily well, and that your executives, whoever they may be, can be depended on to do even better, if they have more wholehearted support, of all the members of this body."

It was Davis's speech that practically turned the tide of sentiment, and caused Steffes, H. M. Richey and others of the Allied States group to throw in their fortunes with the M. P. T. O. A. once again, without apparent reservations. The disbanding of the Allied organization was brought about during the ensuing twenty-four hours, with the unanimous consent of the Allied members present, and also one or two who were absent, whose consent was procured by telegraph. Steffes's announcement that they were all in agreement was greeted with cheers on the convention floor.

Allied Disbands

A big feature of the convention, of course, was the first-hand view of production activities by delegates. Visits were made to the studios daily in motor convoys, with plenty of opportunities being provided for the theatre men to visit the sets of the various companies, and observe pictures in the making.

Social functions also comprised such varied entertainments as a county fair, a moonlight bathing parade, a formal ball, and a banquet for the retiring officers, with special tribute to Sydney Cohen as chairman of the Board of Directors.

At all the sessions stars were introduced and speeches were made by Irving Thalberg, Cecil B. De Mille, Lew Cody, Lewis Stone, Alexander Carr, Monte Blue, Robert Edeson, Bert Lytell, Fred Niblo and others, while the list of players introduced included dozens of the very prominent celebrities from Paramount, Metro-Goldwyn-Mayer, Universal, Producers Distributing Corporation, First National, Warner Brothers and others. Douglas Fairbanks and Mary Pickford of United Artists were absent in Europe, of course, while Joseph M. Schenck only returned from New York about the last day or so of the meeting.

Practically all the business sessions were delayed owing to the general tendency to make the most of the chance to get better acquainted with production. For this reason also the business meeting on the final day was suspended and the members instead gave their time wholly and entirely to pictures and to becoming acquainted with various personages in the industry.

A Successful Convention

It is to be clearly stated in this connection that the results were more than beneficial. The attractions afforded by the studios themselves were an incentive to get toward objectives more swiftly in the business meetings, and though, comparatively speaking, there may have been as much time devoted to politics as usual, the atmosphere clarified itself as a result of the convention, with the result now hoped for that this may be a year of truly notable accomplishment.

Pearl Merrill of Culver City, is the first woman to be elected a regional vice-president, and Collins the first president to be drawn from a Western State.

Seider Business Manager

Following the close of the day's session the Board of Directors officially met and appointed Joseph M. Seider as business manager. In continuing in this office the organization offered him a yearly salary of $25,000 which he refused, expressing his wish to continue along without pay. A wedding gift of $1,000 was presented to Mrs. Seider.

Several other bits of business were taken up at this meeting. A Music Tax Committee was appointed, composed of members of the Administrative with A. Julian Brylawski as contact point. Dues, the weekly screen magazine released by Cinema Service Corp., and the publication of the Official Bulletin will provide money. The choosing of the next convention city was deferred to another meeting.

Resolutions Passed

The following resolutions were introduced by M. J. O'Toole and passed by the convention: That M. P. T. O. A. not recognize credit committees of the Film Board of Trades; not to fill out their questionnaires, not to answer their summons, but to file all such matters with the National body, who will engage attorneys; advised they don't have to assume film contracts of previous owners; that the official bulletin, edited by Tom Waller be continued, and that the business manager be authorized to organize a statistical bureau; that the contract signed by R. F. Woodhull with the Cinema Service Corp., for the release on a percentage basis of a weekly screen magazine be accepted; that the body approve and cooperate with the Philadelphia Sesquicentennial Exposition; that official censorship in all forms be condemned and that a ways and means movement undertaken to oppose it; the affiliation with other exhibitor bodies with M. P. T. O. A. was likewise considered.

Resolution was introduced praising R. F. Woodhull and Joseph M. Seider for their splendid and faithful work during the past year in their respective offices.

By a vote from the platform all reports of the officers of the M. P. T. O. A. previously delivered were accepted as read.

In reporting on the constitutional amendments, Nathan Yamins stated that all the amendments presented at the seventh annual convention could not be acted upon, as they had not been filed during the time limit of three months before the convention. The by-laws of the M. P. T. O. A. carry this provision.

Constitutional amendments will come under the committee of ten who will be appointed to receive and discuss them and to file them within the proper time before the next convention.

Movie Season National Contest Details

Great Number of Valuable Prizes Offered for Winners; Contestants Required to Identify Stars from Picture Scenes

THE Grand National Contest which is to be conducted in connection with Greater Movie Season this Summer promises to attract hundreds of thousands of aspirants for the prizes, for probably no such array of awards has ever before been offered to the general public for a test of mental alertness and good memory.

The contest, which will be sponsored by a large number of newspapers—42 participated last year and twice as many are expected in for the 1926 Season—simply requires the contestant to identify twenty motion picture stars from photographic episodes selected from their well-known photoplays. Then, after the identifications have been made, the contestant writes a brief letter on "Why I Like the Movies."

There will be local prizes in every city where a newspaper takes part in the contest, and the local winners will all be eligible for the national prizes.

The first Grand National Prize is the same as it was last year—a trip for two around the world on the Red Star Liner "Belgenland." This is a 132-day trip, starting from New York Harbor, visiting Cuba, passing through the Panama Canal and touching the West Coast cities, then to Hawaii, Japan and China, the Philippines, India, the Mediterranean and back to New York. All expenses are paid.

The second award is a trip for two from any part of the United States to Philadelphia, and a two weeks' visit to the Sesquicentennial with which that city is celebrating the one hundred and fiftieth anniversary of American freedom. All expenses are paid for the winner of this and the chosen companion.

A unique national award will be gold passes for two, good in more than 500 motion pictures houses in the United States, the theatres being those of Universal, Publix and Warners.

Then there are twenty-five Cine Kodaks—small motion picture cameras made by Eastman, which are just as practical and easy to operate as the famous Kodaks for taking still photographs, by means of which Eastman made nearly everyone an amateur photographer. The prize Cine Kodaks will come loaded with 100 feet of standard-size film, all ready to "shoot."

The local prizes are of value and attractiveness, also. For example, there will be sixty-four Freshman Masterpiece radio sets offered as local prizes.

Fifty sets of Grosset & Dunlap books—50 books in each set—will be local prizes in as many different cities, and besides these there will be 25 sets containing 14 books each.

For example, in some Eastern city the chief local prize will be a Mediterranean cruise on the Royal Mail Steam Packet Company's Liner "Orca." This will be a 70-day tour, touching Madeira, Tunis, Venice, Naples and other fascinating points.

A 25-day cruise on the "Orca" will be another local prize—this voyage being to the West Indies and including visits to Panama and Havana. As usual, the trip will be for two persons, with all expenses paid.

In each of four cities, the chief local prize will be a trip for two on the Royal Mail Liner "Araguaya" to Bermuda and return, with accommodations for eight days at the Belmont Manor and Golf Club in Bermuda.

Each day for twenty days the contestants will be asked to identify a movie star—man or woman—from a photograph showing that star in action in a noted production. There is no trick to it in any way. The stars are all well known. The productions are all well known.

Everyone who patronizes and likes movies certainly has some ideas on "Why I Like the Movies," and the writing of a brief letter on that subject should be easy. It is suggested that the letters be kept in fewer than 300 words, and the shorter they are the better.

The twenty-nine best letters—that is to say, the local prize-winners — from each city participating, will be forwarded by the newspaper of that city to Greater Movies Season headquarters, the Will H. Hays offices in New York, and there a committee of distinguished judges will select from them those which are deemed worthy of the national prizes. Each national prize-winner, therefore, will also have won a prize in his or her home town.

F. P.-L. Takes Over Balaban & Katz

Famous Will Purchase Two-thirds of Common Stock at $80 Per Share; May Buy Remaining Shares Later

FULL details of the arrangement under which Famous Players-Lasky will purchase a controlling interest in Balaban & Katz, as announced last week in connection with the proposed $20,000,000 common stock increase, were made available in Chicago on Monday of this week in published newspaper reports. Although no direct statement was forthcoming from either party the B. & K. offices in Chicago indicated that the newspaper reports were substantially correct.

The "Chicago Tribune" version of the story was as follows:

Consolidation of two large factors in the motion picture industry, the Famous Players-Lasky and the Balaban & Katz corporations, was announced last night. The deal, as eventually worked out, will represent well over $100,000,000 and will bring under one management more than 500 theatres throughout the country, as well as several film producing enterprises.

Under the terms finally agreed on the Famous Players-Lasky corporation will acquire a majority stock interest in the Balban & Katz corporation. Stockholders of the latter corporation of record Sept. 1 may sell two-thirds of their common stock at $80 a share to the Famous Players-Lasky corporation, providing such stock is deposited by Sept. 15 with a designated depository.

Balaban & Katz stockholders may elect to receive full payment in cash on Oct. 15, or $40 in cash and the balance in three equal yearly installments bearing 7 per cent. interest; or $40 in cash and the balance in stockholders' option on 10 days' notice, bearing 6 per cent. interest; or the full amount in interest bearing certificates.

While stockholders are not required to sell any of their holdings, if they exercise their rights, Famous Players-Lasky will own two-thirds of the stock. While not a part of the present deal, it was reported in New York and Chicago financial districts that Famous Players-Lasky later will make an offer for the remaining one-third of Balaban & Katz common stock on the basis of the equivalent of $80 a share in exchange for Famous Players-Lasky stock.

"The directors believe the affiliation resulting from this agreement between Famous Players-Lasky and Balaban & Katz corporations is constructive in character and should be of great benefit and advantage to both organizations and their stockholders," says a letter sent out to the stockholders. "No change is contemplated in the management of the Balaban & Katz corporation. The present voting trust agreement will continue in force.

"No stockholder is required to sell any of his holdings, but the undersigned intend to avail themselves of the right. Stockholders will receive any dividends declared payable Oct. 1."

The letter is signed by Sam Katz, Barney Balaban, John Hertz, Herbert L. Stern, Lawrence F. Stern, and Hugo Sonnenschein.

The Famous Players-Lasky corporation at the end of 1925 had total assets of about $76,000,000. Last week the directors announced a proposal to sell about $20,000,000 additional stock to stockholders for financing expansion.

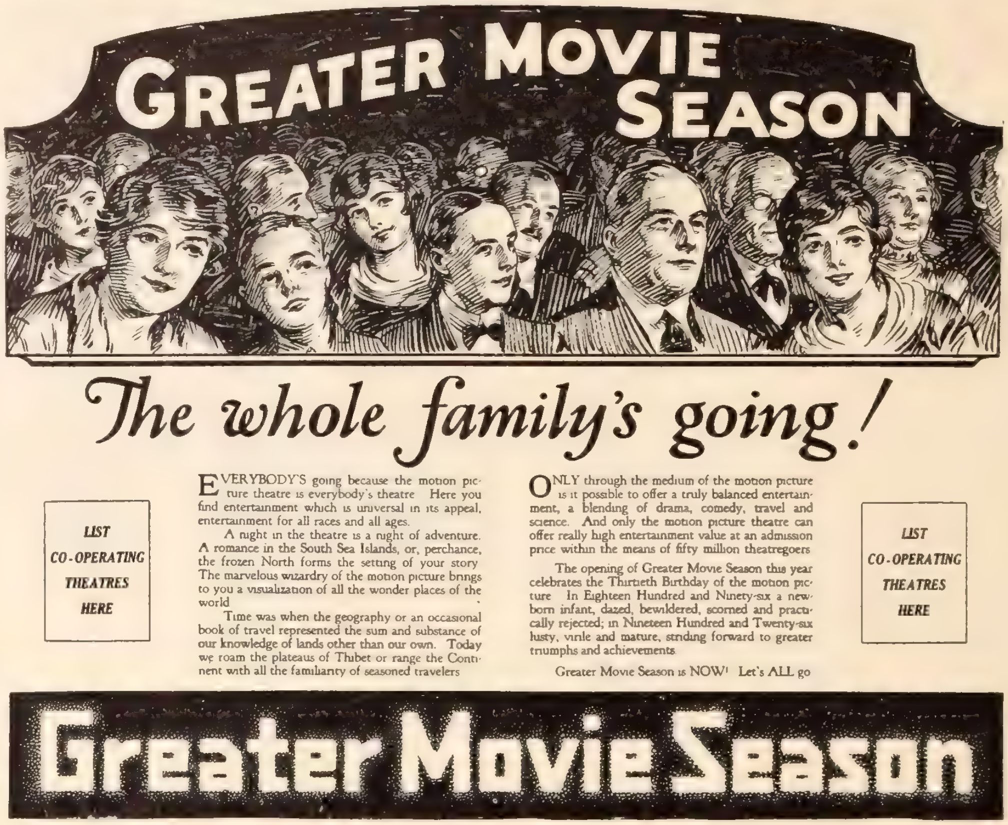
The Balaban & Katz corporation has total assets of about $17,000,000. But based on a price of $80 a share, its outstanding 264,206 shares of $25 par common stock alone is worth more than $21,000,000, although carried on its books at only $6,605,150. Both corporations, separately or together, hold interests in a number of theatre chains and film producing companies, including West Coast Theatres, Great States Theatres, First National Pictures, Educational Films, Lubliner & Trinz, A. H. Blank Circuit, John H. Kunsky, Inc., and Orpheum Circuit.

Accessories Available for Movie Season

A wide range of accessories available for Movie Season campaigns has been prepared by the sponsors of the movement to celebrate the thirtieth birthday of the motion picture. The press book issued by the Hays office contains illustrations of the posters, novelties, newspaper ad cuts, heralds, etc.

A few of the materials which will enable Movie Season campaign committees to give the widest exploitation to the movement are illustrated on this page. While these illustrations comprise but a small proportion of the accessories furnished at small cost to committees and individual theatres, and do not give an adequate idea of the scope of the advertising equipment, they indicate the high quality of the prepared matter for this season's campaign.

The cut of the one-sheet shown here carries an illustration which is featured in heralds and window cards for Movie Season. It is one of two styles of one-sheet paper. There are two styles also in the 24- and 6-sheet sizes as well. The newspaper display, shown at the top of this page, is laid out for a quarter-page ad. The display matter is obtainable in mat and cut form.


GREATER MOVIE SEASON
The whole family's going!
LIST CO-OPERATING THEATRES HERE
LIST CO-OPERATING THEATRES HERE
Greater Movie Season

EVERYBODY'S going because the motion picture theatre is everybody's theatre Here you find entertainment which is universal in its appeal, entertainment for all races and all ages.

A night in the theatre is a night of adventure. A romance in the South Sea Islands, or, perchance, the frozen North forms the setting of your story The marvelous wizardry of the motion picture brings to you a visualization of all the wonder places of the world

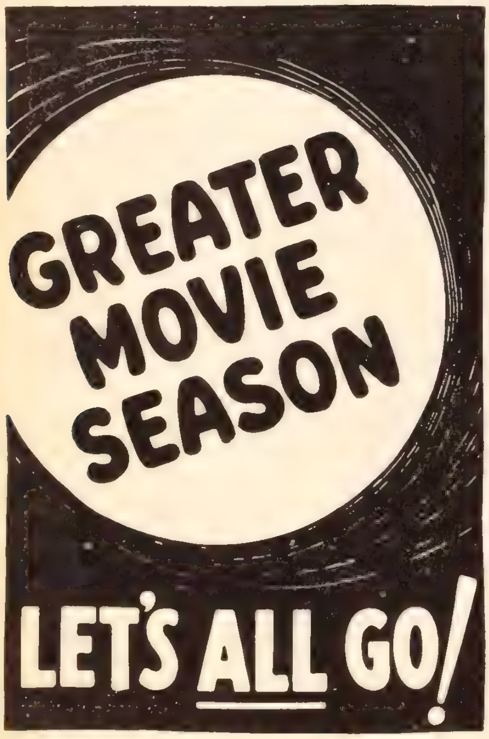
Time was when the geography or an occasional book of travel represented the sum and substance of our knowledge of lands other than our own. Today we roam the plateaus of Thibet or range the Continent with all the familiarity of seasoned travelers

ONLY through the medium of the motion picture is it possible to offer a truly balanced entertainment, a blending of drama, comedy, travel and science. And only the motion picture theatre can offer really high entertainment value at an admission price within the means of fifty million theatregoers

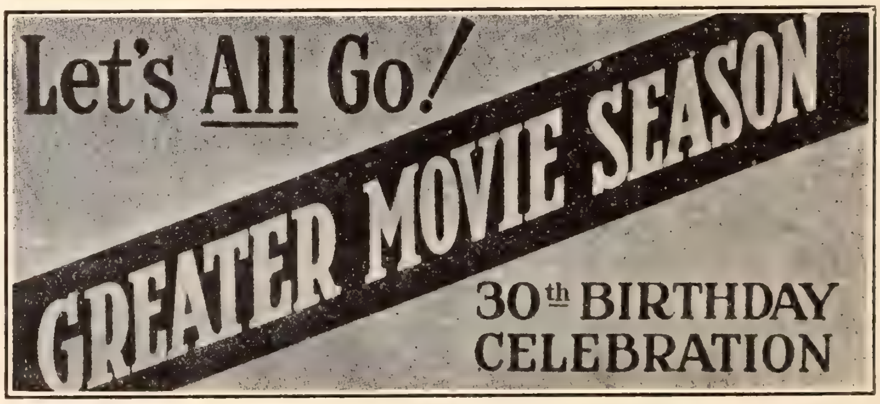
The opening of Greater Movie Season this year celebrates the Thirtieth Birthday of the motion picture In Eighteen Hundred and Ninety-six a newborn infant, dazed, bewildered, scorned and practically rejected; in Nineteen Hundred and Twenty-six lusty, virile and mature, striding forward to greater triumphs and achievements.

Greater Movie Season is NOW! Let's ALL go

Reproduction of a quarter-page newspaper display for Movie Season, suggested in the campaign book. Illustration and title slug are obtainable in mat form.



Reproduction of the 1-sheet poster for Movie Season. The same design has been worked up for heralds and window cards.



One of the two 24-sheet posters prepared for Movie Season campaigns available for drive committees and individual exhibitors.

G.M.S. is coming SOON!

On it's way!
Great M.S.
Celebrate!

The whole family is going
GrMoSe.
Coming Soon!

Tomorrow you'll know what it is!
G.Movie S.

Here it is!
Greater Movie Season!

A series of small-size newspaper teaser ads for Movie Season. The displays will be furnished in mat form for the convenience of Greater Movie season campaign directors. In addition to the above, a series of all-type teasers is illustrated in the campaign book.

Official Endorsement to Aid Campaigns

Support for Movie Season Movement to be Sought of Leading National and Local Personages---Procedure Outlined by Sponsors

OFFICIAL endorsement of the Greater Movie Season movement is expected to play a large part in bringing to a successful issue the campaign which is to be waged this year for the annual drive to stimulate interest in pictures and picture theatres during the month of August. Sponsors of the campaign have paved the way for a vigorous drive along these lines by obtaining expressions of approval for the Greater Movie Season from public officials, heads of industrial, social and civic organizations and religious bodies.

Local campaign bodies and individual exhibitors participating in the campaign are being urged to stress this phase in exploiting their Greater Movie Season movements. In order to facilitate the work the Hays office has prepared material for the use of local campaign units seeking to take advantage of this phase of the campaign activities.

The campaign book issued for Greater Movie Season includes an imposing list of endorsements from prominent men and women. These expressions will be used to impress local officials with the dignity and importance of the campaign.

Sample endorsements and proclamations, to be signed by mayors of cities, are included among the exploitation aids offered in the campaign book.

Following are some of the endorsements for Greater Movie Season written by men and women of national prominence.

WILLIAM GREEN, PRESIDENT, AMERICAN FEDERATION OF LABOR:

"It gives me sincere pleasure to congratulate the motion picture industry on the marvelous progress it has made toward meeting the wishes of public opinion by exhibiting pictures that have so much influence for good.

"The celebration of Greater Movie Season this year will recall the history of the industry which during thirty years has proved one of the world's wonders. The motion picture is among the greatest discoveries. It can be classed with movable types, the telephone, electricity, radio and graphophone, all except one having been discovered within the memory of those now living.

FRED C. ROBINSON, GRAND SECRETARY, GRAND LODGE B. P. O. ELKS, CHICAGO, ILLINOIS:

"I am heartily in accord with the plan of the motion picture industry to observe its thirtieth anniversary this year with a Greater Movie Season Celebration.

PROCLAMATION

To the People of . . .

Greetings:

To impress the importance and possibilities of motion pictures and to signalize the immense advances the art has made, a national celebration to inaugurate the Greater Movie Season will open in August throughout these United States.

It is desired to enlist the people of .... in this movement which has the support of many great civic, industrial and social-betterment organizations.

Because of the prominent place motion pictures hold in the public regard, their qualities of entertainment, their educational influence, I hereby urge the people and the commercial bodies of .... to participate in Greater Movie Season that screen-art may continue to advance to our personal happiness and industrial good.

(Signed).......................

GOVERNOR (OR MAYOR)

Today—wherever you go there's a greater show. New model pictures, finer music, comfort, coolness.

No wonder the whole country celebrates!

Come On In! They're Better Than Ever!

GREATER MOVIE SEASON

(List Below Theatres Participating)

"The first observance of this kind, last year, brought the theatre owner and the public into a co-operative relationship that has since manifested itself in the adoption of suggestions and constructive ideas for the advancement of motion pictures to a high degree of usefulness, and this condition has developed a community interest that inures to the upbuilding of every 'neighborhood.' I like to think of the motion picture theatre as a 'neighborhood' asset, and that is what your splendid organization is making it from the standpoint of enjoyable, wholesome and educational entertainment."

GOVERNOR LEN SMALL, ILLINOIS:

"Relative to the observance of the thirtieth anniversary of the motion picture industry with a Greater Movie Season celebration.

"I heartily endorse such observance of one of the greatest features of our National life. I believe the amazing development of this art has brought more happiness and recreation to our people than any other one thing. I trust your efforts for a great celebration may have the largest measure of success."

F. H. KNUBEL, PRESIDENT OF THE UNITED LUTHERAN CHURCH IN AMERICA:

"The church is interested in the plans for the thirtieth anniversary of the moving picture industry, because the church is sincerely concerned for that industry. It provides the chief recreation of the people at the present time. It is also one of the important educational influences of the day. The church's concern for that industry arises furthermore, from a recognition of the many grave temptations to which those who direct our moving pictures are inevitably subjected. Every evidence that such temptations are being overcome is a source of genuine joy. It is a cause for sincere congratulation to the industry that the thirtieth anniversary will aim to reveal anew the high purposes of producers and distributors. May our moving pictures go on ever more strongly to uphold the home, the government, and the church."

MRS. MARX E. OBERNDORFER, CHAIRMAN OF THE MUSIC DIVISION OF THE GENERAL FEDERATION OF WOMEN'S CLUBS:

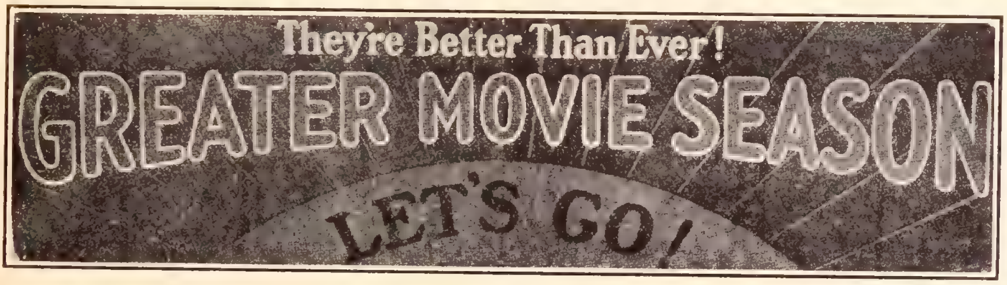
"I want to congratulate the motion picture industry upon its thirtieth birthday and to assure producers, distributors and theatre owners of my heartiest wishes for the success of the Greater Movie Season Celebration.

"The members of the General Federation of Women's Clubs have received excellent co-operation from the motion picture industry in the recent celebration of Music Week and I feel certain that the vast majority of the members of this organization of three million women will be eager to reciprocate in helping to make Greater Movie Season a success."

HERBERT HOOVER, SECRETARY OF COMMERCE:

"It gives me great pleasure to endorse the second Greater Movie Season which I understand is being held in conjunction with the thirtieth anniversary of the motion picture industry. Any means which has for its object the encouragement of worthwhile pictures both in the educational and entertainment field is certainly deserving of support.

"The progress which has been made in the short space of thirty years toward achieving this end and the striking success of American-made pictures, both at home and abroad, are worthy of the heartiest congratulations. I want to assure you of the co-operation of the Department of Commerce in the movement for celebrating the industry's thirtieth year and in this celebration as well as in your plans for the second Greater Movie Season I wish you every success."


They're Better Than Ever!
GREATER MOVIE SEASON
LET'S GO!

Reproduction of the cloth banner for marquee and street display.

Welfare Leaders Praise Work of Hays

Representatives of Eighteen Large National Organizations Renew Pledges of Cooperation With Motion Picture Industry

A GENUINE testimonial of confidence in the work Will H. Hays is doing toward making the motion picture a vital and living factor in the social and educational life of the world was given Tuesday at the Waldorf-Astoria, New York, when representatives of eighteen of the largest national organizations met and reiterated their pledges of cooperation with the motion picture industry.

The dinner was given in honor of Mr. Hays by former members of the Committee of Public Relations which was organized four years ago and the function was presided over by Lee F. Hanmer, of the Russell Sage Foundation, who was chairman of the committee throughout its existence.

Among those attending were James E. West, chief scout executive for the Boy Scouts of America; John F. Moore, representing the Y. M. C. A.; Mrs. Robert Speer, representing the Y. W. C. A.; the Rev. George Reid Andrews, of the Federal Council of Churches of Christ in America; Charles A. McMahon, of the National Catholic Welfare Conference; Mrs. L. Grant Baldwin, motion picture chairman for the Daughters of the American Revolution; Mrs. Thomas A. McGoldrick, Chairman, Department of Literature, International Federation of Catholic Alumnae; Hugh Frayne, of the American Federation of Labor; Howard A. Braucher, Community Service, Inc., C. H. Atkinson, of the Boys' Club Federation; Arthur E. Bestor, of the Chautauqua Institution; Leroy E. Bowman, of Columbia University; Harold S. Buttenheim, of the American City Bureau; George E. Dickie, of the Playground and Recreation Association of America; Mrs. Benjamin Marshall, of the Young Women's Hebrew Association; Mrs. S. Marshall Williams, of the Parent Teachers' Association; Mrs. George M. Young, of the Daughters of the American Revolution; Mrs. Charles M. Bull, of the Daughters of the American Revolution; Mrs. Marx E. Oberndorfer, of the General Federation of Women's Clubs; Miss Ruth Rich, of the National Committee for Better Films; Wilton A. Barrett, National Board of Review; Henry Israel, of the American Country Life Association; Mrs. J. E. Featherstone, Pres. N. Dak. Federation of Women's Clubs; Jason S. Joy, director of the Department of Public Relations; Governor Carl E. Milliken, secretary of the Motion Picture Producers and Distributors of America, and others.

The progress that has been made by the motion picture industry in the last few years, the unfailing cooperation given by Mr. Hays, and the wisdom of the cooperative efforts made possible through the Open Door policy of the industry—now developed into the Department of Public Relations—were the principal points brought out at the meeting.

''The reputation of the Federal Council of Churches of Christ is staked on the success of work Mr. Hays is doing,'' Dr. Andrews said. ''And we are going to help him to success,'' he added.

''During the years we have been cooperating with Mr. Hays we have met with unfailing courtesy and the heartiest spirit of cooperation. I feel we are making real progress and every day the relations become more cordial and more cooperative. As I try to think the situation through, there is one thing on which I fasten—that is, that we can get at the motion picture industry. That is an advancement. And the motion picture industry can get at the church through the organized Protestant churches in the Federal Council, and through these two organizations we confer.''

Will H. Hays

Mr. Hanmer, after outlining the progress of the Public Relations Committee and the Department, declared that three things struck him in the development: First, he noted the improvement in advertising motion pictures, he said. Another thing is the strides made in the ''humanitarian'' work incident to the employment of men and women, he declared, and the third the discrimination displayed in the selection of subjects for pictures through a mutual agreement and understanding by which certain books and plays do not become motion pictures.

''I feel awfully good about the situation,'' concluded Mr. Hanmer. ''I feel that a great achievement has been put through.''

Mr. West declared it was the duty of every one to avail himself of the opportunity offered by the Open Door to do his share. Any one who does not do something constructive, he said, has no just right to complain. He, too, said he knew of nothing offered which had not been productive of results if a real earnest effort was made by the public.

''The responsibility is on our doorsteps,'' he said. He pleaded for a better understanding of the whole idea behind the public's relations with the motion picture industry and for a clearer understanding of the men who are engaged in the work, and suggested that steps be taken immediately to bring to the public consciousness of these important points.

Mr. McMahon said he came from Washington, D. C., where the Upshaw and Swoope bills for federal censorship had recently been argued, and he told of the protest he had lodged with the congressional committee against both.

He protested against the bills on which he said no civicly inclined man or woman would be allowed to serve. He, too, spoke highly of the cooperation given by the industry.

Mrs. McGoldrick said that the International Catholic Alumnae had tried every way to help pictures and that the only really successful way they had found was in cooperation with the industry.

The vast superiority of American films to the films of other lands was commented upon by Mr. Moore, of the Y. M. C. A.

''I think it is only when one has been in Europe and attended motion pictures in different lands that he begins to realize the very fine motion pictures we have here at home,'' he said. ''In contrast with those of European production, they are far, far ahead and this also impressed me. From the standpoint of cleanliness of theme and treatment we are immeasurably ahead of most of the European countries.''

Mrs. Baldwin said that one of the most encouraging things to her in the situation was the increasing cooperation between exhibitors and the public.

''I think you all know that my one plea has been for personal responsibility,'' she said.

Mr. Frayne spoke of the cooperation between the American Federation of Labor and the industry.

Colonel Joy told of the accomplishments of the past few years and laid particular importance upon definite forward steps which had been taken as a result of suggestions made by members of the committee.

Mr. Hays, who was the last speaker, voiced his appreciation for the spirit of the dinner and reaffirmed his promises.

''This is to me,'' he said, ''the accomplishment of success—the squaring of the performance with the promise of performance, the accomplishment of which is yours. The doing of its duty by the industry measured by its importance in the fabric of society is the dearest thing in life to me. Now that is almost literally true. Certainly there is nothing aside from that which all of us regard as dearest to the heart—with only those intimates of home excepted—and the accomplishment of this purpose is my life.''

''Let us make the motion picture all that we know it can be in furnishing amusement for the masses in this country and the world—an essential thing,'' continued Mr. Hays. ''Let us make it fulfill its possibilities as a means of education; fulfill its possibilities as a means to advance right ideals and religion and to carry to the whole world such an understanding of each part to the other parts that with such understanding they cannot hate, so that when they cannot hate they cannot make war. So all together let us go forward with the enthusiasm we had when first we saw the vision—with that confidence that the thing can be and will be done.''

"Atta girl! A golden egg!"

Pre-Released at N. Y. STRAND

THIS WEEK!

And that means that Johnny Hines' "Brown Derby" will be the box-office style EVERYWHERE!

C.C. BURR presents

JOHNNY HINES

in

The Brown Derby

From the musical comedy by
F.S. MERLIN and BRIAN MARLOWE
Story by . . . BERT WHEELER
Directed by . . CHARLES HINES

Another

First National

Summer Hit

"Danny" Honored at Golf Tournament

Committee Reports Over $1,000 Subscribed for Memorial—New Plan for Donations Announced

ONE hundred and eighty golf players, all connected with the film industry, had a great day at the Wing Foot Country Club, Mamaroneck, N. Y., Tuesday. They broke no records and most of them failed to get under the hundred mark but every man came away with the feeling that it was the most successful and enjoyable tournament ever held, in spite of the fact that there were moments of sadness when the name of Joseph Dannenburg, who originated the film tournament idea, was mentioned.

Tribute to the memory of Danny came to a dramatic climax at the dinner when Elmer Pearson proposed that thirty seconds of silent prayer be offered by those assembled at the tables in the main dining room of the Wing Foot clubhouse.

Prior to this there had been noise, laughter and considerable hilarity of various kinds. In a moment the whole room was as still as a church and the service began. Many eyes were wet when the half-minute was over.

After the prayer, Mr. Pearson made some explanations regarding the Danny Memorial.

He stated that over a thousand dollars had been received by the committee composed of William A. Johnston, editor of The NEWS; Jack Alicoate, Danny's partner in the publication of *Film Daily,* and Ralph Kohn of Famous Players-Lasky Corporation, but that it had been decided by the committee that donations of over $10.00 per person are to be refused. Donations of fifty and hundred dollars each, already received, are to be returned.

The committee is to make all the arrangements for the memorial before the next tournament to be held in the Fall. In the meantime subscriptions will be received by any member of the committee.

The golf tournament was blessed with wonderful weather that brought an unusually large crowd out for the morning rounds and made the foursome matches in the afternoon doubly enjoyable.

M-G-M Report for 12 Weeks Shows Gain

THE Metro-Goldwyn-Mayer report for the twelve weeks ending May 8th, 1926, indicates a profit of $1,465,667 after the deduction of all expenses except the Federal taxes. The gross profit amounted to $5,807,480 from which the operating expenses when subtracted leave a balance of $1,306,510. Other sources of income totaled $159,157.

The low gross score was won by Tom Moore, of Washington, D. C., with a card of 77. Mr. Moore secured the Warner Brothers Cup which last Fall went to Christy Deibel of Youngstown, O.

Mr. Moore also won the Jules Mastbaum Cup for low gross exhibitor score and might have claimed the F. B. O. Birdie Cup. He made three birdies but withdrew his claim in favor of George Wilson the Tyrone, Pa. exhibitor and Felix Feist of Metro-Goldwyn-Mayer, who had two each. Mr. Wilson won the cup on the toss of a coin.

The low net Reuben Samuels Cup was won by Mr. Wilson also. This trophy was also tied between Mr. Wilson, Eddie Aarons of Metro-Goldwyn-Mayer and John Sullivan. The score was 88.

Mr. Aarons won the low gross runner-up trophy, the cup donated by MOTION PICTURE NEWS with his 88. The low net runner-up cup (Pathe Exchange, Inc.), was won by W. H. Rabell on the toss of a coin with Herbert Lubin. Mr. Rabell's and Mr. Lubin's low net was 72.

George Wilson was the winner of the leg on the *Film Daily* trophy and the Carl Laemmle putting contest cup went to John Sullivan, with a one.

Other winners of grand prizes are as follows:

Class A (Arthur W. Stebbins Cup) by Elmer Pearson.

Class B (Watterson R. Rothacker Cup) by William Collier, Jr.

Class C (Jack Cosman Cup) by George Blair.

Jules Brulatour trophy, a brassie, spoon and driver, by Roy Aitken.

J. P. Muller Agency trophy, a $25 order on A. G. Spalding, by Elmer Pearson.

The following won flight foursome trophies: William E. Raynor, E. P. Curtis, J. A. Roe, Melvin Hirsh, George Byrnes, Fred J. MacConnell, C. E. Sawyer, Guy Wonders, Al Fair, Harley Knoles, Hal Hodes, Fred Rothenberg, Al Feinman, J. S. Dickerson, Roy Aitken, Samuel Rubenstein, Jerry Keyser, George Mueller, Harry Scott and Milton Jentes.

The runner-up flight winners were:

Billy Gaxton, Fred L. Herron, W. E. Atkinson, Pat Campbell, J. W. Hoover, Oscar Shaw, Ray Johnston, Arthur A. Kane, Charles Schwartz, D. J. Chatkin, F. W. Crosbie, A. L. Pratchett, Dick Weil, Tom Evans, J. V. Ritchey, Jr., William Orr, Lynde Denig, Arthur Hoerl, A. L. Gray, H. Raives, Frank Newman, Felix Feist, J. V. Ritchey, Jr., John Clark, Joseph Miles, Hy Gainsboro, Earl W. Hammons, Louis Brock, Jean Picker, W. A. Johnston, Bernerd Edelhertz, Harvey Day, Fred Wilson, Harry Brandt and Oscar Neufeld.

The booby prize went to Mike Simmons of the *Exhibitors Daily Review.*

No plans were made for the Fall meet but it seemed to be generally agreed that the Wing Foot Course is the best place to hold the tournament if it can be secured.

The Consolidated Film Laboratories were on hand with a motion picture camera, shooting the guests as they arrived. A print of the film was developed and rushed to Wing Foot in time to be shown at the dinner.

Portions of a golf sequence of "The Old Army Game" were also shown as a part of the film program.

Fox Advanced on Filming Schedule

Production Finished on Five Features; Four Pictures Are Now Being Cut and Titled

IN preparation for the coming season Fox Films now have ready five feature productions with four more being cut and titled. Five others are in various stages of production and approximately fifteen are being made ready for filming.

Those completed are: "3 Bad Men," which John Ford took a year in making; "No Man's Gold," starring Tom Mix; "30 Below Zero," a Buck Jones starring vehicle; "Fig Leaves," "The Family Upstairs," "The Lily," with Belle Bennett; "Married Alive," with Matt Moore, Margaret Livingston and Lou Tellegen; "Pigs," and "Womanpower," from the story "You Never Can Tell," by Harold MacGrath.

Raoul Walsh is well along on "What Price Glory?" Tom Mix is at work on "The Arizona Wildcat," John Ford is working on "The Devil's Master," Alma Rubens is engaged in "The Pelican," and Buck Jones is busy with "White Eagle."

Particular attention is now being given by the casting officials to "The Return of Peter Grimm," which Victor Schertzinger will direct with Alec B. Francis in the title role, while Alfred E. Green will soon come to the New York Studios to make "The Auctioneer," in which George Sidney will be featured.

Shortly after Madge Bellamy returns from Europe within a few weeks, she will start on "The Monkey Talks," Rene Fauchois' international stage success, in which Jacques Lerner, "the monkey" in the legitimate production, will make his movie debut.

After Frank Borzage finishes directing "The Pelican," he will give his attention to "7th Heaven," some scenes of which probably will be shot in Paris, the locale of the play which John Golden presented. Announcement is expected shortly on the director and cast for "One Increasing Purpose," the A. S. M. Hutchinson best seller, the outdoor scenes of which are scheduled to be made in England.

Among pictures in various stages of progress toward the studios is "The Music Master." It will be directed by Allan Dwan.

Irving Cummings will start shooting next week on "The Country Beyond," from the James Oliver Curwood novel.

Famous Players Case Again Delayed

Failure of Trade Commission's Council to Agree on Course of Action Holds Up Decision on Reopening

INABILITY of the legal staff to agree upon a course of action is greatly handicapping the Federal Trade Commission in its efforts to complete the case against Famous Players-Lasky Corporation, it was declared by Commissioner Van Fleet during the course of a hearing June 3, in Washington, D. C., on the application of Chief Counsel Hainer for an order reopening the case.

The order asked would vacate all rulings of the trial examiner striking out evidence introduced by the respondents and provide for the consideration by the commission of all such evidence physically in the record. It would further permit the respondents, if they desired, to introduce additional competent and material evidence "upon any matter in issue herein," it being upon this point that the arguments centered.

The argument in favor of the order was presented by Martin Morrison, of the commission's counsel, who criticized his opponents for the lengthy brief of exceptions they had filed, declaring that it would have been necessary only to point to one instance where the trial examiner had barred material testimony. He charged the respondents with lack of faith, declaring that they had withheld some exceptions in order to bring them up later, should they desire, which was later denied emphatically by Bruce Bromley, counsel for Famous Players.

Mr. Bromley offered a modification to the order, limiting the taking of testimony to the question of block booking, declaring that block booking and theatre ownership were the only real issues in the case and that the latter could be disposed of by acceptance of the stipulation filed some time ago setting forth the theatre acquisition of Famous Players and its competitors between 1924 and 1926.

This suggestion was immediately seized upon by the commissioners, who declared that if something of the sort was not done "no present member of the commission will be here when the decision is finally made." Mr. Morrison, as well as Chief Counsel Hainer, was asked whether this would be agreeable, and their failure to make a satisfactory response was severely criticized by members of the commission, it being declared by Commissioner Van Fleet that the commission's greatest trouble was in getting the legal staff together and that if Mr. Hainer did not want to take the responsibility of acting in the case he should designate one of his associates to do so.

It was suggested that the legal staff, four members of which were present at the hearing, should get together and decide whether the new testimony could not be limited as suggested by Mr. Bromley, which elicited no response from Mr. Hainer. Mr. Morrison declared there was no necessity for the taking of further testimony, but that the commission should issue an order requiring the respondents to cease their unfair methods of suppressing competition.

Mr. Bromley pointed out that the bill of exceptions was filed in response to a definite order from the commission and had been kept to a minimum of space.

Unless the order providing for the taking of further testimony is modified, he declared, it would be necessary again to tour the country at great expense, both to the Government and the respondents. Many of the former witnesses cannot now be secured, it was pointed out, leaving the possibility that the respondents would be unable to cure the trial examiner's errors. Further, he said, it has been admitted that the commission's theory of the case has been completely changed in some particulars. "Commission's chief counsel," it was declared, in a brief filed with the commission, "has candidly stated that it is ridiculous to contend for the theory (upon which a large part of the commission's evidence was taken) that it is illegal for a producer and distributor of motion pictures to own and operate motion picture theatres. His assistant, in charge of the case as trial counsel, now contends that block booking constitutes an illegal price discrimination under Section 2 of the Clayton Act, whereas the whole case against block booking was tried on the theory that the practice if it possess any taint of illegality, was because it was a form of full line forcing."

All that is desired, Mr. Bromley said, is to introduce a half-dozen witnesses to show that block booking is almost universally employed in the industry, and the only issues left in the case are whether the respondents have a monopoly in any substantial section of the country and whether block booking, as practised by the respondents, is an unfair method of competition.

"It is obvious," he pointed out, "that, were respondents in response to the order for which the commission's counsel contends at once to start another year's journey in an attempt to gather the testimony excluded by the trial examiner, they would still, in 1927 or 1928, be in the position of claiming that the trial examiner's errors had not been cured."

The commission adjourned the hearing when it became evident that its own counsel could not come to an agreement on this point, taking the proposed order under consideration.

"U" Again Offers Complete Service

Success of Plan Last Season Leads Company Officials to Heed Requests of Exhibitors for Product on Same Terms

CARL LAEMMLE announced this week that the bulk of the Universal product for next season would be offered to exhibitors under the Complete Service Plan, inaugurated by the company last year, in response to the requests of the many exhibitors who signed for the product under this type of contract last season. Universal officials claim five thousand exhibitors utilized this means of getting product during the past year.

The Complete Service Plan, which consists of offering the entire Universal output at a flat weekly rate, except the super-Jewels and a few other pictures prohibited from such an arrangement by unavoidable producer-distributor contracts, has worked to the advantage of small theatres as well as big first-run houses and chains.

The contract allows the exhibitor, for a flat weekly rate, to play a Universal feature and the accompanying short product every week. The short product alone amounts to enough footage to supply short subjects for his feature program and an additional All-Short Subject show during the week. When it is realized that Universal releases one feature picture, a two-reel Stern Brothers Comedy, a one-reel Bluebird Comedy, a two-reel Mustang Western drama, a two-reel chapter of a serial, as well as other special short subjects now and then, it readily can be seen how selective the Complete Service contract is for the theatre owner.

The novel sales method originally was intended for the small theatre only. It was a means of giving the little theatre a complete show at the minimum price. The extension of the Complete Service plan to larger theatres and even to first-run houses and theatre chains was a logical development.

Twenty-eight Jewels, twenty-four Blue Streak Westerns, the Famous Authors five serials, the new Buster Brown comedies, the four new Stern Brothers series, including "The Newlyweds and Their Baby" comedies and three other series, as well as 52 two-reel Mustang Western dramas, 52 Bluebird one-reel comedies and 24 Gump comedies, are made available to exhibitors for the coming year under a flat-rate basis.

Wobber Enroute for Berlin to Assume New Duties

Herman Wobber, West Coast district manager of Paramount, sailed on the *Majestic* this week for Berlin, where he will assume his duties as a member of the executive board of Famous Players-Lasky Corporation. The executive board is in charge of the company's affairs in Europe and is made up of Wobber, in charge of distribution; Cecil Graham, chairman in charge of finance, and Albert Kaufman, in charge of exhibition.

Cruze Now Filming "Old Ironsides"

Radio Utilized in Shooting of Battle Sequences; "Fort of Tripoli" Set One of Largest Ever Erected for Motion Picture

FILMING of practically all of the main sequences of "Old Ironsides," the Paramount special production which James Cruze is directing, have been completed and B. P. Schulberg, associate producer at Paramount's West Coast Studio, who has just completed a survey of nine reels of the picture, pronounces it one of the best ever made by Paramount. Esther Ralston, Wallace Beery, George Bancroft, Charles Farrell and Johnnie Walker are featured in the cast of this production which will be shown in New York this Fall as a roadshow attraction.

In directing the battle sequences James Cruze, for the first time, made practical use of the radio, and through the medium of 26 specially designed receiving sets he commanded more than 2,000 actors and 26 ships.

Radio to Direct

Peter Harrod, head of the electrical department at the Paramount Studio, worked for more than three months perfecting a broadcasting outfit small enough not to interfere with local radio stations yet large enough to prove efficient. The station operated on a 110-meter wave length, with the code letters KFP. It was Harrod and his staff who also made the specially designed receiving sets.

One set in this picture is looked upon as a masterpiece by the men who made it. It is the towering Fort of Tripoli, which stands on the coast of Catalina Isthmus.

When Cruze was assigned to direct the picture by Paramount he sailed to Tripoli to get maps, drawings, photographs and paintings to be used for a faithful reproduction of the original locations. The photographs and plans of the Fort of Tripoli were turned over to Edward J. Smith, art director at the West Coast Studio. Infinite detail went into the architectural plans and specifications.

Shaw Constructs Sets

The actual building was in charge of Leroy K. Shaw, construction expert, who aided in erecting the magnificent sets used in such productions as "The Ten Commandments," "The Pony Express" and "The Vanishing American."

The dimensions of the fort are as follows: 750 feet at the base in a straight line, or 1,500 feet in a serried line, following the shore contour, with a sea wall 3,000 feet long. The height in a straight line from base to top is 225 feet, or 375 feet on a diagonal.

It took 150 artisans to build the set. First the area had to be cleared of cactus and greasewood. Two roads, each half a mile long, had to be built inside of four days, the men blasting part of the roadbed out of rock. Not the least task was the planting of 75 full-grown palm trees on the fort premises.

The fort is a thing of menace and beauty, painted a sand gray. It mounts a dozen long-barreled cannon, has concealed platforms for cameras, and a feature is the dome of a mosque almost in the center, marking the top of the prayer hall where the Tripolitan warriors prayed to Allah for victory before going into battle.

The long shots of the battle scenes were taken both from the shore and from a barge anchored at sea. On the barge were Cruze and his technical assistants, cameramen and helpers. Cruze stood in front of his radio microphone, directing every detail of the battle. Loud speakers on each vessel and on the shore carried his instructions to all of the 2,000 men participating. More than two weeks' of intensive effort were required in the filming of the sea battle.

Feeding, Big Task

In producing a picture of the size of "Old Ironsides" there are many things behind the scenes which are just as amazing as those which you see on the screen. A big task was the feeding of the 2,000 actors appearing in the battle sequences, and these 2,000 were fed within a period of 60 minutes. More than three tons of food was prepared daily.

These camera angles convey some idea of the sweep and grandeur of "Old Ironsides," the tale of the battle-scarred frigate which James Cruze is directing for Paramount. More than two score vessels and twenty-one hundred men participated in the sea encounters which form such an important part of the film.

Marie Prevost, star of the Christie production, "Up in Mabel's Room," a P. D. C. release

Harrison Ford, seen in Christie pictures released through P. D. C.

Phyllis Haver, featured in the Christie picture "The Nervous Wreck" released through P. D. C.

Al Christie, Comedy Producer, Analyzes Box

THE money making miracle of mirth is not at all miraculous when one considers that the whole world loves to laugh and the purveyor of mirth has an inexhaustible market.

In the United States the popularity of feature length comedies is as general and as American as ice cream soda. And cold figures show that the appeal of the feature comedy is universal because it goes out over all the world and makes its mark in the foreign field as a ''money making miracle.''

I have just finished reading a trade paper which reviewed six new productions. Of a western melodrama they say: ''Will fill the bill wherever fast Westerners please 'em''; of a melodrama they say ''Should win anywhere unless your patrons are extra prudish''; of a comedy melodrama with a foreign setting they write ''May do business in some neighborhood houses and smaller theatres'': another melodrama: ''Should win wherever they want the real fast action melo films'': a crook mystery-comedy: ''Suitable for average house, community theatres and towns.'' Then—the sixth picture, a feature comedy, they say: ''A good box office bet for all sizes and classes of houses. Has universal audience appeal.''

This is just a chance example, but one I think of great significance. The other five pictures appeared to be all very good productions, and one especially was an outstanding attraction. It was the comedy, however, which received the recognition of being a picture of ''universal audience appeal.'' And I believe it is unquestionably true that comedy comes closer to the universal taste than any other form of entertainment.

While the appeal of humor is universal, public taste for mirth is constantly changing and the producer of comedy has to keep an ear even more closely to the ground than the creators of dramatic offerings.

At present there is a tendency both in feature length pictures and in short comedies to entertain with light sophisticated stuff. An audience preview last week in Los Angeles of ''Up In Mabel's Room'' demonstrated the amazing fact that youngsters in the audience were the quickest of any to grasp the humor of the subtle situations and laughed harder at them than they used to do at acrobats who fell into the mortar vats and tar barrels.

If it is true as certain psycho-analysts tell us, that the average movie audience has the intelligence of a fourteen-year-old, I'll say that a movie producer has got to be up on his toes to satisfy the super-critical and keen-minded fourteen-year-old youngster.

This fact imposes the hardest kind of study and work upon the producer of feature comedies and the preparation and actual production of five or six thousand feet of comedy film must be done in an environment of mirth. By this I do not mean that we work in a riotous atmosphere. The production of comedy is, after all, serious business and I have found that comedy can best be produced in a studio devoted exclusively to comedy; where everybody is thinking and studying the psychology of humor. And this study is at once the most interesting as well as the most difficult in the entire range of entertainment.

To secure adequate material for our feature length productions released by Producers Distributing Corporation requires constant vigilance. Every form of comedy that is produced on the stage in every foreign country as well as in America receives our immediate attention. It is studied from every angle and its public reception is carefully noted. In New York City Carroll Trowbridge is constantly on the alert for material that makes its appearance in the metropolis, either at the Broadway theatres or in printed form. In England and in the Continental countries we

Views of the Christie studios in Los Angeles. Left to right—The exterior of the comedy plant; bird's-eye view of the home of comedy and one of the interior courts

Al Christie

Carroll Trowbridge, Christie general representative

Charles Christie

Office Value of Humorous Feature Productions

have representatives who review and advise us of every stage comedy and everything written in a humorous vein that appears in printed form in their respective countries. Charlie Christie, who looks after the business management of our various enterprises, is also a scout for material; and in his travels in America and abroad he is constantly on the lookout for production material.

In connection with the subject of the value of comedy at the box office, it is particularly interesting to note the case of the stars, whose very names alone bring crowds to theatres both here and abroad, but who are, nevertheless turning to comedy to supply material for their stories.

Most noticeable of such cases is the instance of one of the most beloved of all the stars, a woman whose dramatic genius and personality have endeared her to millions of people the world over, Miss Norma Talmadge. Her latest vehicle, "Kiki" is a comedy, and according to all indications will eclipse box office records hung up by her previous pictures, none of which have been comedies.

No mention of feature comedies could fail to include the phenomenal success of likable, unassuming Harold Lloyd. Abroad, his popularity is just as outstanding a factor, which makes a tremendous difference in the grosses.

Chaplin's artistry is so unbounded by territorial limits that he reaches perhaps the highest point of universal appeal. What seems to be a miracle indeed, is the tremendous value of the re-issues of his old comedies, even the three-reelers—proving indeed that good comedy is a miracle at the box office, not for just a few weeks but for an apparently unlimited length of time.

That great artiste, Mary Pickford, is, I venture to say, indelibly etched on the hearts of picture goers everywhere as a comedienne, and beloved as such rather than as the actress of great dramatic power that she also is.

Another specific case, where a comedy through its wide appeal has astonished the trade by its box office records hung up over all the world, illustrates the money making miracle of the feature fun film. "Charley's Aunt" has become a box office byword in America and reports from other countries indicate that its world distribution is growing to extraordinary proportions.

With such domestic success, it might be taken for granted that something about the story had a particular appeal to the American mind but such has not been proven the case. In the United Kingdom of Great Britain it is considered the most successful box office picture of the year, although it was only released last fall. It is of interest to note that when rating pictures the "most successful," "most artistic," "greatest romance," etc., the *London Weekly Dispatch* awarded "Charley's Aunt" the position of the most successful picture of 1925. The picture won this place in less than three months as it was not released for British Exhibition until October, 1925.

I was surprised just the other day when I saw "Charley's Aunt" on the marquee of a new Hollywood theatre on Vine Street.

The secret of the box office appeal of the feature comedy is the deep rooted desire of every human being to be free of the cares and depressing things of everyday living. Without a doubt the really funny picture is the most diverting form of entertainment to not only the American, but the foreigner of every race, color and creed. Underneath we are much the same. Laughter is a tonic and a relaxation that we are more than willing to buy for a few cents at the ticket window. It is a commodity for which there is a desire as well as a demand and therefore "the money making miracle of mirth" is not a miracle at all.

F. McGrew Willis, Christie Company star scenarist

Pat Dowling, Christie West Coast representative

Scott Sidney, director for the Christie Company

British-American Reciprocity on 1-25 Ratio Proposed; No Action Yet on Plan

ALTHOUGH there was nothing in New York to indicate acceptance or definite consideration on the part of the American industry, reports from London this week stated that the sub-committee representing the British film industry has formulated a definite plan for reciprocity between the two countries.

The plan is understood to call for the distribution in America of one British-made film for each 25 American pictures sent to England, the same to be given regular distribution. The cost of each British film is to be not less than $50,000, one-third of which is to be advanced by the American distributor upon delivery of the American negative, the producer to receive one-third of the gross after negative cost is returned. The American distributor is to have full control over story, cast and director.

Newspaper reports to the effect that Colonel Lowry, acting for the Hays organization, had accepted this plan were denied in a cable from Lowry. Individual companies denied knowledge of any definite arrangement, and indicated that individual deals of this sort were likely to obviate the need for concerted action by the industry.

Paramount, it is understood, has acquired American distribution rights to "London" from British National Pictures, to follow "Nell Gwynn."

Original Music Best for Films

Mrs. Del Castillo Predicts New Method in Talk to General Women's Clubs

A NEW form of music, written to meet a special need, is going to develop in America soon because of the motion picture.

This is the opinion of Mrs. Mina G. del Castillo, of Cambridge, Mass., noted musician, wife of a noted musician, and mother of an equally distinguished musician, who was one of the chief speakers at the General Federation of Women's Clubs Biennial here Saturday.

The screen, with its flash-backs, its rapid movements, its restless, shifting scenes, holds within it tremendous possibilities for creative composition, Mrs. Castillo believes, and as rapidly as composers are made aware of these possibilities a new form in music is to develop.

''Much already has been done,'' Mrs. Castillo said, ''and many pictures have been scored with original music. 'The Miracle Man' was one such and practically all of the Douglas Fairbanks productions have splendid musical scorings.''

Mrs. Castillo is convinced that the quality of music is a distinct factor in the enjoyment of pictures and she believes that good pictures may be spoiled to lovers of good music by inappropriate accompaniment.

''The women's clubs of America,'' she said, ''have a very definite opportunity and responsibility for working on musical appreciation through the moving picture theatres of our country. They must take it upon themselves, as a part of their work, to spread the gospel of good and appropriate music in the theatres.

''Two ways to do this suggest themselves to me. First, they should interview their theatre managers and tell them of their wishes in this regard. They will find the theatre manager willing to co-operate with them if they go at him in the right way. Second, they should encourage the best musicians of the community—those with real musical ability—to play in the motion picture theatres. These musicians should have dramatic sense as well as musical ability and the best musicians, therefore, should be available.

Lou Tellegen to Enter Fox Directorial Staff

Lou Tellegen

AS soon as he finishes his work in "Womanpower" and "The Pelican," Lou Tellegen will bring into play his stage and film experience when he will handle ''His Honor's Wife" in association with Robert Lord.

Tellegen has had directorial experience before, having piloted Jack Pickford about ten years ago in "What Money Can Buy." On the stage he was associated with the late Sarah Bernhardt as leading man, often staging her productions. He was also associated with the late Eleanora Duse.

Francais Theatre Acquired by Quebec Exhibitor

Donat Paquin, veteran exhibitor, of Hull, Quebec, has further increased his theatre enterprises by taking over the Francais Theatre, Dalhousie Street, Ottawa, this making the fourth theatre which he operates in Ottawa and Hull. He re-opened the Francais on June 5 after it had been thoroughly renovated.

June 25th Date of Midwest Film Golf Tournament

To assure the success of the Spring tournament of the Midwest Film Golf Association, the Film Board of Trade, and the Exhibitors Association of Chicago, have both declared June 25th a holiday so that film men and exhibitors alike may attend without any worry over business cares. Invitations to the tournament went out on June 7th, but any golfer in the industry failing to receive one is urged to get in touch with Len Ullrich at Pathe's Chicago exchange, 1025 S. Wabash.

The list of prize donors to date includes in part: Ascher Brothers, Lubliner & Trinz, Marks Brothers, Balaban & Katz, Midwest; Jones, Linick & Schaefer, Associated First National Exchange, Fox Exchange, Pathe, F. B. O., Schoenstadt Brothers, Beverly Bayne, Martin Quigley, Harry Langdon Corporation, Balaban & Katz, Si Greiver, Renown Exchange, Winkler Pictures, and the Standard Cinema Corporation of New York.

Chas. Meade Resigns From Canadian Universal Films

Charles A. Meade, an outstanding exhibitor of Canada, has resigned as general manager of theatres at Winnipeg for Canadian Universal Films, Limited, to accept an important theatrical position in New York City.

Meade was formerly with United Artists Corporation but became identified with A. R. McNichol, millionaire theatre owner of Winnipeg, later becoming general manager of the three houses controlled in Winnipeg by Universal, there being the Lyceum, Starland and College. He has been in Winnipeg during the past three years.

Open Detroit and Pittsburgh Tiffany Exchanges

M. H. Hoffman announces that Tiffany Exchanges have been opened in Detroit and Pittsburgh to handle Tiffany productions exclusively. Allan S. Moritz has been appointed manager of the Tiffany Detroit Exchange with offices located at No. 153 E. Elizabeth Street. The Pittsburgh Exchange will be under the management of Charles A. Lynch with exchange headquarters at No. 1010 Forbes Street.

Fox Invades Foreign Field for Successful Plays

MAURICE S. REVNES, an executive of Fox Films, and Arthur Hornblow, Jr., manager-director of the Robert Milton Company, sailed Saturday, June 5th, on the "Majestic" to negotiate contracts in London, Paris and Berlin. They will be gone for a period of two months.

The reason for going abroad is to secure both stage and film plays adaptable to motion picture treatment. Consideration will be given to an exhaustive list of plays and others which they may be attracted or advised to see.

Aside from his activities for Fox Films, Revnes has been deputized by Sam Harris to scan the dramatic field and make recommendations he may deem advisable regarding the securing of rights to successful plays for presentation by the theatrical producer.

Midwest Booking Company Organized in Oklahoma

A booking company was organized in Cordell, Oklahoma, last week, to be known as The Midwest Booking Company. Buck Wakefield, of Clinton, is the president; G. A. Peterson, of Hollis and Cordell, vice-president, and C. M. Jagers, of Oklahoma City, secretary and booker. So far the towns controlled by this company are eleven.

The next meeting of the Booking people will be June 12th at a resort, Dripping Springs, at Cordell, Oklahoma, when a large picnic will be held. All the film exchange managers, bookers, salesmen, and exhibitors throughout the state will be invited to attend.

Maine Supreme Court Gives Daylight Saving Decision

The Supreme Court of Maine has just handed down an important decision on daylight saving, under which schedule many of the Maine theatres are operating. The court rules that the use of other than Eastern Standard Time in Maine is not a matter against which an injunction may be issued except in cases where a municipal order is issued to authorize it.

Maine Statutes prohibit enactment of any municipal order permitting the use of daylight saving time. The court rules that even public schools may be on daylight saving time provided no municipal order is necessary to authorize the change.

Bullock Named Counsellor by Cleveland M. P. L.

Sam Bullock, for many months out of the local film activities on account of poor health, has sufficiently recovered to make a personal appearance in the Film building. The Cleveland Motion Picture Exhibitors League has appointed Bullock counsellor-at-large. His duty is to help any exhibitor member of the organization in presenting his case before the Board of Arbitration. Because of his vast experience as an exhibitor and as a field worker, Bullock is especially fitted to help any exhibitors who want to avail themselves of his assistance.

Mary Brian Signed to Long Term Contract

MARY BRIAN has been signed to a new long term contract by Famous Players-Lasky Corporation.

Mary Brian

Miss Brian first came into prominence with her portrayal of "Wendy" in the Paramount picturization of Barrie's "Peter Pan." She afterwards appeared in "The Street of Forgotten Men," "The Air Mail," "A Regular Fellow," "The Enchanted Hill," and "Behind the Front." Her latest Paramount picture is "Beau Geste." The production in which she will appear has not yet been announced.

Cecil B. De Mille

DE MILLE PLANS PRODUCTION
To Be Based on the Life of Christ

OFFICIAL announcement was made this week by Cecil B. De Mille of his intention to visualize the life of Christ in a production bearing the title, "The King of Kings." No date has been set for the commencement of filming but Jeanie Macpherson is now at work on the story with Dennison Clift, Clifford Howard and Jack Jungmeyer rendering assistance.

"It is my intention," states Mr. De Mille, "to stress the humanity as well as the divinity of Christ in "The King of Kings." He will not be suggested by a beam of light or a glowing halo, but will be seen as a living, breathing, lovable man. I approach with humility the greatness of this subject and am fully aware of the tremendous difficulties that will be presented in its filming. But I know I have with me the faith and hopes of millions, and with these behind me I am confident of presenting to the world an effective and lasting screen portrait of the greatest, most lovable, most dramatic life history has ever known."

Grauman Houses in U. A. Chain

Two Theatres Form Nucleus; Other Building and Circuit Expansion News

SID GRAUMAN'S fifty percent interest in the Egyptian Theatre, and his two-third interest in the Chinese Theatre, now under construction, both of which are in Los Angeles, will form the nucleus of the United Artists chain of twenty pre-release houses. It is planned to present United Artists features with elaborate presentations, says Grauman.

Reports of theatres to be built and the acquisition of houses by circuits were not as numerous this week as they have been during the past month. The Luna Theatre, Danville, Pa., which has been operated for a number of years by Comerford, has been sold to the Chamberlain Amusement Enterprises, Inc.

One of the important deals among exhibitors, and which has been pending for some weeks, was consummated this week with the purchase of the Premier, Empire, Palace and Colonial theatres in Lawrence, Mass., by Dr. Siskin and Frank Bosketti. The Premier and Empire theatres are strictly picture houses, the Palace runs pictures and vaudeville and the Colonial plays stock.

Present plans of the new owners are to continue the same policies in operation in each of the theatres with the probability that the Colonial will run pictures when the stock season closes. The new owners have incorporated under the name of the Empire Amusement Co.

The Apollo Theatre, 52nd and Thompson Streets, Philadelphia, which has been operated for some years by Charlie Segal, has been sold outright to the Stanley Company of America. The Apollo has been one of the most profitable smaller houses in West Philadelphia and its acquisition by the Stanley Company gives the company control of practically all of the houses on the Broadway of West Philadelphia.

Two theatres in Wellsboro, Pa., the Arcadia and the Bache Auditorium, have just passed into the control of William Woodin, who has for some time been operating the Keystone Opera House in Towanda, Pa. The former owner was L. H. Cooke, who operated the houses. Mark Woodin, son of the new owner, will continue as house manager of the Wellsboro properties.

In a deal just consummated in Hazleton, Pa., the Diamond Theatre comes under the control of Fred Wurtz, who has acquired the property from Fred Drumbraski. No change will be made in the policy of the house.

Julian Will Direct Two Specials for De Mille

UNDER his new contract with the De Mille studio Rupert Julian will direct two specials this year. They are "The Yankee Clipper" and "Silk."

Rupert Julian

"The Yankee Clipper" is a story by Dennison Clift as prepared for the screen by C. Gardner Sullivan. Production will start late in June with most of the scenes to be filmed aboard the clipper ships, "Indiana" and "Bohemia," both of which are owned by Cecil B. De Mille. Julian will be assisted in this production by Leigh Smith.

The second special, "Silk," is an adaptation by Jeanie MacPherson of the novel by Samuel Merwin.

CELEBRATE 400th PERFORMANCE OF "BIG PARADE" AT ASTOR, NEW YORK CITY

ON Sunday evening, June 6th, Metro-Goldwyn-Mayer celebrated the four hundredth performance at the Astor Theatre, New York City, of "The Big Parade," with a gala showing which was attended by many stars of the screen and stage. Renee Adoree, who is featured in the production, was introduced to the audience and spoke on the picture.

Judging from the financial returns at the box-office of the theatre for the past seven months "The Big Parade" promises to earn considerable sums for the exhibitors and its producers. The average weekly receipts have slightly exceeded $20,000 with a grand total for the period of $571,818.68.

According to the producers the picture has proved just as popular in all other cities.

Three Supervisors Appointed

Cunningham, Ritchey and Willis Named for Metropolitan Studios by Sistrom

WILLIAM SISTROM, general manager of the De Mille-Metropolitan studios, this week appointed Jack Cunningham, Will M. Ritchey and F. McGrew Willis production supervisors at the Metropolitan plant where they will carry the making of pictures right through from beginning to end. This is in line with the big production schedule mapped out for the 1926-27 season.

Jack Cunningham, who is also acting as Metropolitan's general scenario editor, will have supervision over two of the Marie Prevost productions, ''The Night Bride'' and ''Man Bait,'' the Metroplitan special, ''Jim the Conqueror'' from Peter B. Kyne's story; ''The Heart Thief,'' with Joseph Schildkraut, which is to be made from the stage success, ''The Highwayman,'' and also Priscilla Dean's ''West of Broadway.''

Will M. Ritchey, who is one of the most successful writers in pictures, will be the supervisor of Peter B. Kyne's ''Pass in Paradise,'' one of the coming Metropolitan specials; ''A Harp in Hock,'' Priscilla Dean's ''Jewels of Desire,'' and the big western epic, ''The Last Frontier,'' which he also adapted for the screen. Ritchey joined Metropolitan after being sent abroad to do the scenario of ''Romola.''

F. McGrew Willis, who did the scenarios for such productions as ''Charley's Aunt,'' ''Madam Behave,'' and ''Up in Mabel's Room,'' for Christie productions, and who did ''The Million Dollar Handicap'' for Metropolitan, will be the supervisor of three of the Marie Prevost starring pictures, ''Almost a Lady,'' ''For Wives Only,'' and ''Getting Gertie's Garter.'' He will also supervise Frank Condon's story ''No Control,'' which will be a Metropolitan comedy special, and ''The Rejuvenation of Aunt Mary'' to be filmed from the stage play in which May Robson appeared for many seasons. Willis has just finished the scenario of the Al Christie special, ''The Nervous Wreck,'' and the supervision of ''Almost a Lady'' Metropolitan's first production starring Marie Prevost.

Newly appointed supervisors of Metropolitan Productions released through Producers Distributing Corporation. Left to right: F. McGrew Willis, Jack Cunningham and William Ritchey

Father of Lee Marcus, F.B.O. Executive, Passes Away

Albert Marcus, father of Lee Marcus, general sales manager for Film Booking Offices, died early Saturday morning, June 5th, at his home in Buffalo, N. Y., from a complication of diseases. Mr. Lee Marcus, who had been called to Buffalo by his father's illness, had returned to New York, but went back to Buffalo late in the week when it was known that his father would not survive, and was at his death-bed.

Mr. Marcus, who was fifty-eight years old, is survived by his wife and Lee Marcus, his only child. The burial took place last Monday.

Massachusetts Charters Are Granted to Three Firms

Knickerbocker Attractions, Inc., Boston, has incorporated, to operate theatrical attractions, with $20,000 capital. Incorporators include Charles T. Kellough, president; Frederick W. McEnery, treasurer, and Charles E. Lawrence, clerk. Imperial Productions, Inc., Fall River, Mass., has incorporated with capital of $100,000, to operate theatres. Incorporators include Robert B. Healy, Leslie C. Hilliard and William L. Harrison, all of Fall River; Arthur J. Lamb, of New York City, and William A. David, of Seekonk, Mass. Lincoln Amusement Co., Inc., has been incorporated at Springfield, Mass., to operate a photoplay business, with capital of $25,000. Incorporators are Woolf Bernstein, president; Denis M. Reardon, treasurer, and Ruth Sumner.

Companies Seek New York State Charters

Motion picture companies continue to incorporate in New York State, in Albany, the past week witnessing the following companies as seeking charters and engaging in the business: The J. Frank Davis Company, Inc., capitalization not stated, with Edgar C. and J. Frank Davis, of Campello, Mass., and San Antonio, Texas, respectively; Frederick W. Murphy, of Brooklyn; Edwin Amusement Corporation, $5,000, William Brainson, William Friedman, Edward H. Friedman, New York City; The Modern Lyceum, Inc., capitalization, Aaron Lipper, Charles Loretto, Mates Deixler, New York.

Schenck Buys "The Dove" as Norma Talmadge Film

''The Dove,'' the Willard Mack play which David Belasco produced with Holbrook Blinn and Judith Anderson in the leading roles has been purchased by Joseph M. Schenck as a screen production with Norma Talmadge.

Columbia Pictures Signs Harry O. Hoyt

COLUMBIA Pictures Corporation has engaged Harry O. Hoyt, director and writer of motion pictures, to write and direct a series of Columbia pictures, according to an announcement this week from the Columbia studio in Hollywood by Harry Cohn, vice-president.

Hoyt has just completed the continuities for two recently purchased pictures, "Sweet Rosie O'Grady" and "Pleasure Before Business," the last named by Montague Glass. The first of the series which he will direct will be a screen adaptation of Jean Peary's story, "The Belle of Broadway," to be written by J. Crubb Alexander. Some of the things he has done in the past are "The Lost World," "The Perfect Flapper," "The Primrose Path," "Flaming Youth," "The Unnamed Woman" and "The Woman of the Jury."

Harry O. Hoyt

HAL ROACH

presents

CHARLEY CHASE

in

"Mighty Like a Moose" *and* "Long Fliv the King"

Two Reel Comedies

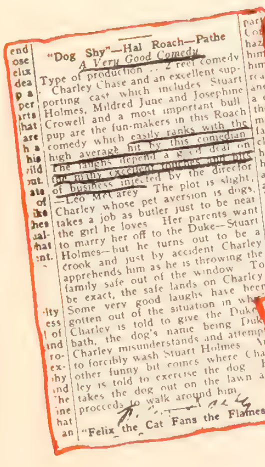
If you could get features that every one averaged as high in quality as the Chase comedies, you'd be a mighty happy man. You'd yell about them from the house tops.

How often do you read trade paper reviews of features as enthusiastic as those on this page?

If you want to have your house *rocked by laughter;* if you want to get as much money as you can, *play Chase.*

Here's a straight tip,—you'll hear it by the "underground" later; "Mighty Like A Moose" is just about the greatest two reel comedy ever made!

F. Richard Jones
Supervising Director

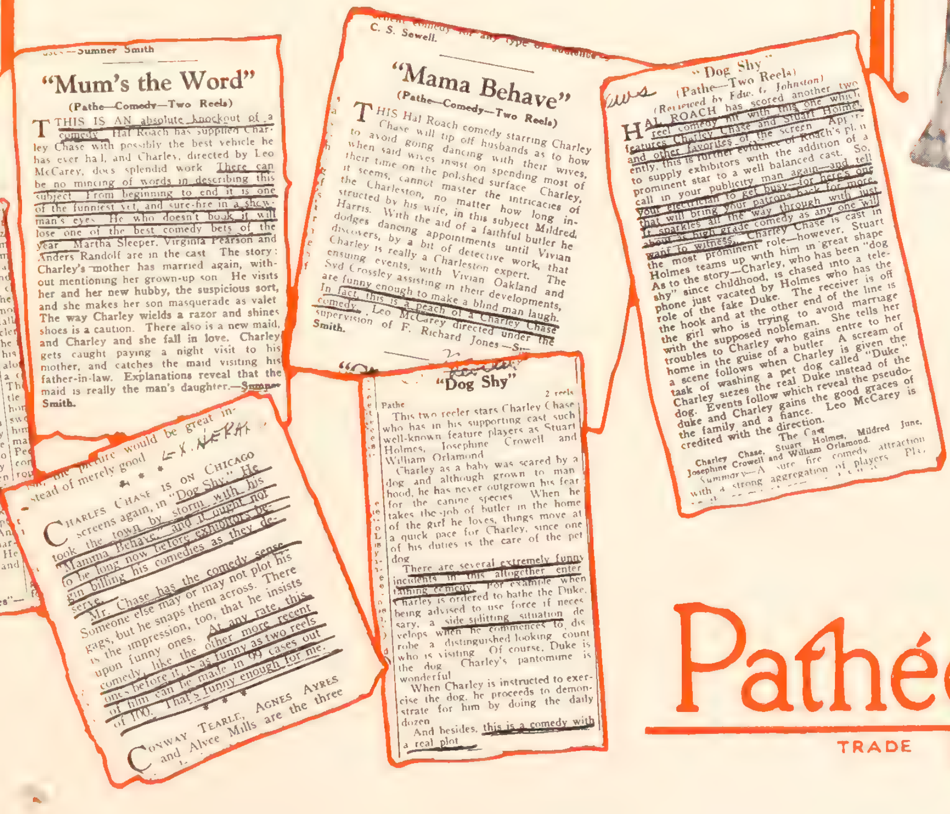


"Dog Shy"—Hal Roach—Pathe
A Very Good Comedy

Type of production . . 2 reel comedy

Charley Chase and an excellent supporting cast which includes Stuart Holmes, Mildred June and Josephine Crowell and a most important bull pup are the fun-makers in this Roach comedy which easily ranks with the high average hit by this comedian. The laughs depend a good deal on the many excellent touches and bits of business injected by the director—Leo McCarey. The plot is slight. Charley whose pet aversion is dogs, takes a job as butler just to be near the girl he loves. Her parents want to marry her off to the Duke—Stuart Holmes—but he turns out to be a crook and just by accident Charley apprehends him as he is throwing the family safe out of the window. To be exact, the safe lands on Charley. Some very good laughs have been gotten out of the situation in wh Charley is told to give the Duke bath, the dog's name being Duk Charley misunderstands and attemp to forcibly wash Stuart Holmes. An other funny bit comes where Charley is told to exercise the dog. He takes the dog out on the lawn and proceeds to walk around him.

"Felix the Cat Fans the Flames"—



—Sumner Smith

"Mum's the Word"
(Pathe—Comedy—Two Reels)

THIS IS AN absolute knockout of a comedy. Hal Roach has supplied Charley Chase with possibly the best vehicle he has ever had, and Charley, directed by Leo McCarey, does splendid work. There can be no mincing of words in describing this subject. From beginning to end it is one of the funniest yet, and sure-fire in a showman's eyes. He who doesn't book it will lose one of the best comedy bets of the year. Martha Sleeper, Virginia Pearson and Anders Randolf are in the cast. The story: Charley's mother has married again, without mentioning her grown-up son. He visits her and her new hubby, the suspicious sort, and she makes her son masquerade as valet. The way Charley wields a razor and shines shoes is a caution. There also is a new maid, and Charley and she fall in love. Charley gets caught paying a night visit to his mother, and catches the maid visiting his father-in-law. Explanations reveal that the maid is really the man's daughter.—Sumner Smith.

C. S. Sewell.

"Mama Behave"
(Pathe—Comedy—Two Reels)

THIS Hal Roach comedy starring Charley Chase will tip off husbands as to how to avoid going dancing with their wives, when said wives insist on spending most of their time on the polished surface. Charley, it seems, cannot master the intricacies of the Charleston, no matter how long instructed by his wife, in this subject Mildred Harris. With the aid of a faithful butler he dodges dancing appointments until Vivian discovers, by a bit of detective work, that Charley is really a Charleston expert. The ensuing events, with Vivian Oakland and Syd Crossley assisting in their developments, are funny enough to make a blind man laugh. In fact, this is a peach of a Charley Chase comedy. Leo McCarey directed under the supervision of F. Richard Jones.—S Smith.

"Dog Shy"
(Pathe—Two Reels)
(Reviewed by Edw. G. Johnston)

HAL ROACH has scored another two reel comedy hit with this one which features Charley Chase and Stuart Holmes and other favorites of the screen. Apparently, this is further evidence of Roach's plan to supply exhibitors with the addition of a prominent star to a well balanced cast. So, call in your publicity man again—and tell your electrician to get busy—for here's one that will bring your patrons back for more. It sparkles all the way through with just about as high grade comedy as any one will want to witness. Charley Chase is cast in the most prominent role—however, Stuart Holmes teams up with him in great shape. As to the story—Charley, who has been "dog shy" since childhood, is chased into a telephone just vacated by Holmes who has the role of the fake Duke. The receiver is off the hook and at the other end of the line is the girl who is trying to avoid marriage with the supposed nobleman. She tells her troubles to Charley who gains entre to her home in the guise of a butler. A scream of a scene follows when Charley is given the task of washing a pet dog called "Duke." Charley siezes the real Duke instead of the dog. Events follow which reveal the pseudo-duke and Charley gains the good graces of the family and a fiance. Leo McCarey is credited with the direction.

The Cast

Charley Chase, Stuart Holmes, Mildred June, Josephine Crowell and William Orlamond.

Summary—A sure fire comedy attraction with a strong aggregation of players. Pla

the picture would be great instead of merely good

* * *

CHARLES CHASE IS ON CHICAGO screens again, in "Dog Shy." He took the town by storm with his "Mamma Behave," and it ought not to be long now before exhibitors begin billing his comedies as they deserve.

Mr. Chase has the comedy sense. Someone else may or may not plot his gags, but he snaps them across. There is the impression, too, that he insists upon funny ones. At any rate, this comedy, like the other more recent ones before it, is as funny as two reels of him can be made in 99 cases out of 100. That's funny enough for me.

* * *

CONWAY TEARLE, AGNES AYRES and Alyce Mills are the three

"Dog Shy"
2 reels
Pathe

This two reeler stars Charley Chase who has in his supporting cast such well-known feature players as Stuart Holmes, Josephine Crowell and William Orlamond.

Charley as a baby was scared by a dog and although grown to manhood, he has never outgrown his fear for the canine species. When he takes the job of butler in the home of the girl he loves, things move at a quick pace for Charley, since one of his duties is the care of the pet dog.

There are several extremely funny incidents in this altogether entertaining comedy. For example when Charley is ordered to bathe the Duke, being advised to use force if necessary, a side splitting situation develops when he commences to disrobe a distinguished looking count who is visiting. Of course, Duke is the dog. Charley's pantomime is wonderful.

When Charley is instructed to exercise the dog, he proceeds to demonstrate for him by doing the daily dozen.

And besides, this is a comedy with a real plot.

Pathécomedy
TRADE MARK

HAL ROACH

presents

"OUR GANG"

in

"Thundering Fleas"

22% of *all* replies from exhibitors in the May questionnaire of Exhibitors Review name Our Gang Comedies as their biggest money-maker.

Each month has seen Our Gang consistently at the top,—a superb record.

"One Wild Ride" At McVickers Theatre, Chicago

> "The comedy was cause for such uproar as might betoken the signing of an armistice . . . The women scream and the children simply cease to breathe."
>
> —Service in Exhibitors Herald

"Thundering Fleas" is an absolute knockout!

Directed by
Robert McGowan

Pathécomedy
TRADE MARK

F. Richard Jones,
Supervising Director

Mack Sennett

presents

Coming-- something new in comedy!

Meet real folks in real comedies

"SMITH'S BABY"

with

Raymond McKee, Ruth Hiatt and Baby Mary Ann Jackson

Two Reels

A real American family, human, lovable, natural.

Just the kind you know. They are in every town, everywhere.

They mean well, but they get in wrong and and when they're wrong it's right that they should be funny.

They *are.* Trust Sennett for that.

Baby Mary Ann Jackson is a wonder. She's good for as many laughs as she has freckles, and that's plenty. The big Danish sausage hound is in the cast and it's a cast!

Great stuff for the family trade; good anywhere.

A NEW SERIES.

Pathécomedy

TRADE MARK

MACK SENNETT

presents

ALICE DAY

in

"PUPPY LOVETIME"

A Two Reel Comedy

She was like this

A sweet young village girl,—the kind that's never bobbed her hair.

Her sweetheart, a grocer's assistant. Alice's old man can't throw him out until he's paid his grocer's bill.

Eddie Quillan is the grocer's boy. Watch him. This chap's a comer.

All Alice knows about vamping is what she's read. She tries it on Eddie by locking him with her in her room and throwing the key down the register.

It's fast and funny. It has the Sennett touches, and Alice and Eddie are a great team.

"'The Ghost of Folly' (Alice Day) is a thoroughbred pippin that will convulse any audience. . More than ordinarily funny. By all means book this."

—*Moving Picture World.*

She tried to be like this

Pathécomedy

TRADE MARK

Decries Presentation Stress

Jack Warner Foresees Lowering of Production Quality if Tendency Persists

TOO much stress is being placed upon big presentation acts by picture houses at the present time, says Jack Warner, production chief for the Warner Bros. Instead of improving the quality of their pictures producers are concentrating too much on presentation features that are used for advertising purposes, says Warner.

Jack L. Warner, production chief of Warner Bros.

Warner sees ahead only disaster for the exhibitor and producer, save those producers and distributors who maintain extensive theatre chains and can guarantee vaudeville headliners up to thirty weeks of lucrative work, if the present tendency persists. It will mean a stifling of competition in the production end and sure death to the smaller exhibitor, he contends.

"At the present time there is a very small margin of profit to the picture producer," says Warner. "He is putting tremendous sums in his productions and he is reaping but little reward. There are few producers who can stand this gaff long. Consequently, less money will be put into pictures and the market will be flooded with inferior pictures.

"Warner Bros. are spending more money this season on their Twenty-Six Warner Winners and the nine big specials than the company has ever spent on production in a single season in the past. We hope continuously to improve our product, but we can only do this with the support of the exhibitors and others who should have the interest of the industry at heart."

As illustrating his contention Warner pointed out that the Capitol Theatre, New York City, grossed $30,000 a week during the running of a poor film and $70,000 with a good production though the presentation both weeks was just as good.

Sets 43 Days' Protection Limit in "Kiki" Case

JUDGE JACOB STACEL, seventh arbitrator appointed by the Board of Arbitration of Cleveland to decide the case of the Ohio Amusement Co. against First National Pictures, Inc., which culminated in a tie when tried by the Board, ruled that "Kiki" although listed as a "Special" should be available to the subsequent run house operated by the plaintiff company, 43 days after the close of its first-run engagement at the Stillman. The ruling was made in accordance with the zoning plan in effect when the contract in question was made, but which has since been abandoned.

Regarding this phase of the case, Judge Stacel said, "It is my opinion that the contracts and the zoning plan agreed upon at the joint meetings should be construed together in determining the intention of the parties and the usages of the trade."

According to the ruling the Jewel Theatre should have been permitted to exhibit "Kiki" on May 30th. However, Fred Desberg, general manager of Loew's Ohio Theatres, blocked this when he obtained a temporary injunction against the local First National Exchange, restraining the Exchange from delivering a print of the picture to the Jewel Theatre. Desberg claims priority rights on the picture.

Changes Made in Release Schedule of Gotham

A slight re-arrangement has been made in the release schedule of Gotham Productions. "The King of the Pack" will be released as number four instead of number three and will be available November 1st instead of October 4th; "The Final Extra" will be moved from the sixth place to number three, making this picture ready October 4th instead of January 3, 1927; "The Block Signal" will be moved up to sixth place and will be released on January 3, 1927, instead of November 1, 1926.

The balance of the Gotham list will remain as originally scheduled and announced.

J. W. McConaughy Sails for England to Title "London"

J. W. McConaughy, for several years associated with William Le Baron at the International studios in an editorial capacity, sailed this week on the *Berengaria* under engagement to British National Pictures, Inc.

His first work will be the editing and titling of "London," starring Dorothy Gish and directed by Herbert Wilcox.

Olive Borden to be Starred in "The Country Beyond"

Olive Borden will be starred in "The Country Beyond," screen version of James Oliver Curwood's great novel of the Northwest.

This release, directed by Irving Cummings, will be photographed in the Canadian wilds and will be Miss Borden's sixth leading romantic role under the Fox banner.

From the popular novel
By
WALLACE IRWIN
Directed by
HARLEY KNOLES
With
Frank Mayo
Ruth Clifford
Hedda Hopper
Helen Lee Worthing
Lew Brice

Preferred Pictures

Sole Foreign Distributors
INTER-OCEAN FILM CORP.

Walsh Filming Battles in "What Price Glory?"

PRODUCTION work on "What Price Glory?" has been brought up to schedule in spite of delays caused by fogs earlier in the season. The battle scenes are being staged under the direction of Raoul Walsh at the Fox West Coast studio with hundreds of ex-service men in the garb of U. S. Marines re-enacting the battles featured in the narrative by Laurence Stallings and Maxwell Anderson.

The lot wears a decided wartime aspect with French villages, long lines of trenches, field pieces, caissons, mortars, long range guns and guns on railway tracks, ambulances, motorcycles and numerous vehicles propelled by horse and mule power.

"Three Bad Men" Will Be Released Sept. Fifth

"Three Bad Men," John Ford's romance of a nation in the building, will be released direct to exhibitors on September 5th. The decision to place this successor to "The Iron Horse" at the first of the season was spent a year on location with his company in the Jackson Hole country in Wyoming and in the Mojave Desert reconstructing the story of the westward march of civilization.

"The Three Bad Men" are J. Farrel MacDonald, Frank Campeau and Tom Santschi. The roles hero and heroine are played by George O'Brien and Olive Borden. Other names in the cast are Lou Tellegen, Otis Harlan, Alec B. Francis, Priscilla Bonner, Grace Gordon and George Harris.

Murnau to Make "A Trip to Tilsit" for Fox Films

F. W. Murnau, European director, will do "A Trip to Tilsit," based on Hermann Sudermann's novel, for Fox Films.

He has booked passage on the S. S. *Columbus* from Bremen on June 23 and is due in New York on July 1. He will be accompanied by his own technical staff and cameramen.

The Sudermann opus is now being adapted for the screen by Dr. Karl Mayer, who adapted "The Last Laugh," "Faust" and "The Cabinet of Dr. Caligari."

Metropolitan to Limit Length of Pictures

A POLICY to make all their coming productions adhere to a uniform length has been adopted by the production departments of Metropolitan Pictures Corporation.

"Six reels has been decided upon as the ideal length for all good feature productions," says William Sistrom, general manager, "and this limit will be adhered to with possibly few exceptions during the coming season. The exhibitor would prefer productions in 5,800 feet rather than in 7,000 feet if they can be produced without sacrificing showmanship value."

This decision, which was decided upon after an investigation of exhibitors needs, will enable showmen to build a show successfully without sacrificing the surrounding bill of comedies, news reels and novelties.

Woodhull Lays Cornerstone of New Paramount Studio

Motion Picture exhibitors and producers joined last Saturday in the dedication of the new Famous Players-Lasky studio on Melrose Avenue, Hollywood. Gathering about the foundation stone were several hundred members of the M. P. T. O. A., studio officials, and screen players, who watched R. F. Woodhull, retiring president of the exhibitors' organization, perform the last official act by applying mortar to the cornerstone of the structure.

The visiting delegation was headed by Woodhull, Sydney S. Cohen and Glenn Harper. They were welcomed in a short speech by Milton E. Hoffman, executive manager of the studio. The visitors concluded the day's program with a trip through F. B. O., Mack Sennett and Marshall Neilan studios.

Warners Finish Barrymore's "Manon Lescaut"

"Manon Lescaut," John Barrymore's starring vehicle adapted from the famous opera of that name, has been completed at the Warner Bros. West Coast studio. The final shots were made last week and the picture is now in the cutting room. It has been in production for several months under the direction of Alan Crosland.

"Manon Lescaut" will have the benefit of synchronized music by the Vitaphone, the new synchronization device controlled by Warner Bros.

Pathe Will Release Carey Film on June Twentieth

June 20th has been set by Pathe as the release date of the Harry Carey feature, "The Frontier Trail," which was produced by Charles R. Rogers and directed by Scott Dunlap. It is an adaptation of a story by Richard Schayer and Basil Dickey. The supporting cast includes Julian Mabel Scott, Ernest Hillard, Frank Campeau, Nelson McDowell, Charles Hill Mailes, Harvey Clarke, Aggie Herring and Chief Big Tree.

F. B. O. Completes Cast for "Kosher Kitty Kelly"

The complete cast for "Kosher Kitty Kelly," one of the early Gold Bond productions of F. B. O. for the coming season, will consist of Viola Dana, who plays the title role; Tom Forman as Pat O'Reilly, Vera Gordon as Miss Feinbaum, Nat Carr as Mr. Ginsberg, Stanley Taylor as Morris, Carrol Nye as Barney, Kathleen Meyers as Rosie, and Aggie Herring as Mrs. Kelly. Production has already begun under the direction of James Horne.

Ginsberg-Kann May Open Series of Exchanges

It is rumored that the Ginsberg-Kann Distributing Corporation is contemplating the opening of a series of Sterling Exchanges which will market their product directly to the independent exhibitors. The report goes on to state that two or three Sterling Exchanges will be opened shortly in some of the best territory of the United States as a forerunner of a fuller organization to follow.

Universal Buys "The Cat and the Canary"

THE screen rights to "The Cat and the Canary," the successful stage play written by John Willard and produced by Kilbourne Gordon, Inc., have been purchased by Universal as the result of negotiations arranged by David Werner of the Stage Play department of the company.

It will be produced as a Universal Jewel picture with an all star cast and it is understood that it may be the first American directorial assignment of Paul Leni, internationally known film artist and director, recently signed by Carl Laemmle after a successful career with the Ufa Company in Germany.

Alice Joyce Leading Woman in "Ace of Cads"

The leading feminine role opposite Adolph Menjou in "The Ace of Cads" has been assigned to Alice Joyce. The story by Michael Arlen will be started as soon as Malcolm St. Clair has completed "The Show Off" and after Menjou has finished the role of the arch fiend in the D. W. Griffith production, "The Sorrows of Satan."

The screen adaptation of the Arlen tale is now being done by Pierre Collings.

Evelyn Brent's Next Feature Purchased by F. B. O.

An original story by Harry Hoyt entitled "The Princess Pro Tem" has been purchased by F. B. O. as the next starring vehicle for Evelyn Brent. Miss Brent will begin work on the new picture as soon as she has completed "The Flame of the Argentine," under the direction of Edward Dillon, which will be within a few weeks. It will be the seventh of her series of eight pictures for the current season.

First National Begins Summer Billing Drive

The thirty-nine branches of First National started their summer billing drive Sunday, May 30th, and will end it the week ending August 28th. Liberal prizes have been offered branch managers and personnel of the exchanges in connection with the campaign to combat the summer slump.

Warners Secure Screen Rights to Jessel Play

NEGOTIATIONS were concluded this week between Harry M. Warner and Albert Lewis whereby Warner Bros. will picturize "The Jazz Singer," the musical comedy success in which George Jessel has been starring during the current season. By the terms of the agreement and under his contract with Warner Bros., Jessel will be starred and a number of the chief supporting players in the stage production will assume the same roles in the picture.

Plans are already in the making for putting the play on the screen. It is likely that it will go into production next Fall and will be released next season.

FIRST DIVISION PICTURES

FOR the coming season, Chadwick Pictures Corporation will concentrate on the production of special attractions exclusively—Pictures of outstanding magnitude and merit on which no theatre dare close its doors.

DIRECTED by craftsmen who are first and foremost SHOWMEN, from material of CERTIFIED drawing power, presenting screen luminaries of money-magnetizing popularity, and staged with resources equal to any demand.

"APRIL FOOL"

WITH

ALEXANDER CARR

GULPS and Giggles! A revelation of life's super values—love, faith, honor, inspiration and aspiration—with an undercurrent of joyous humor that never pauses. An adaptation of the stage success, "APRIL SHOWERS," by Edgar Allen Wolfe and Alexander Carr.

A REAL all-star cast, headed by Alexander Carr, of "Potash and Perlmutter" fame, in his finest screen role, and including Mary Alden, Raymond Keane, Duane Thompson, Snitz Edwards, Baby Peggy, Nat Carr, Leon Holmes, and Pat Moore.

CHADWICK
PICTURES
CORPORATION

Chadwick Pictures Corporation

I. E. CHADWICK, *President*
729 SEVENTH AVENUE
NEW YORK CITY

EACH PRODUCTION AN ACHIEVEMENT

Fake Arrest of "Dance Madness" Victim

Charlestons Till Cop Pinches Him—Stunt For Casper Theatre

A FAKE arrest for a dancer who claimed to be afflicted with "Dance Madness," and a sidewalk ballyhoo that complemented the stunt, was one of the novel features of the brisk exploitation for "Dance Madness," when it played the America Theatre in Casper, Wyoming.

M-G-M Exploiteer Hal Elias, who assisted Theatre Manager A. H. Stewart on this campaign, had a "plant" do the Charleston in the center of Casper's busiest corner during the noon hour. After the dancer had attracted the desired attention a patrolman approached him and inquired the "why" of the dance, the Charlestoner replied, "I'm suffering from 'Dance Madness.'" An argument followed, and as the patrolman was about to escort his prisoner to the station house, Assistant Theatre Manager Chancellor intervened and offered to employ the dancer if he were given his freedom. An agreement was reached, and the dancer immediately employed.

Police Commissioner Jarvis was informed of the stunt in advance, and the patrolman acted his part to perfection. Traffic was somewhat confused for a few minutes, but otherwise the city suffered no embarrassment.

This stunt was followed up by having a professional looking man parade the streets carrying a physician's bag on which was neatly lettered, "Prof. Jazz. I cure all sufferers from 'Dance Madness'. Meet me Sunday, Monday and Tuesday at 119 Center Street." (The theatre's street number.)

Warner Bros. radio broadcasting station, 6xBR, is shown here. The traveling station will broadcast programs from leading picture houses of principal cities throughout the country.

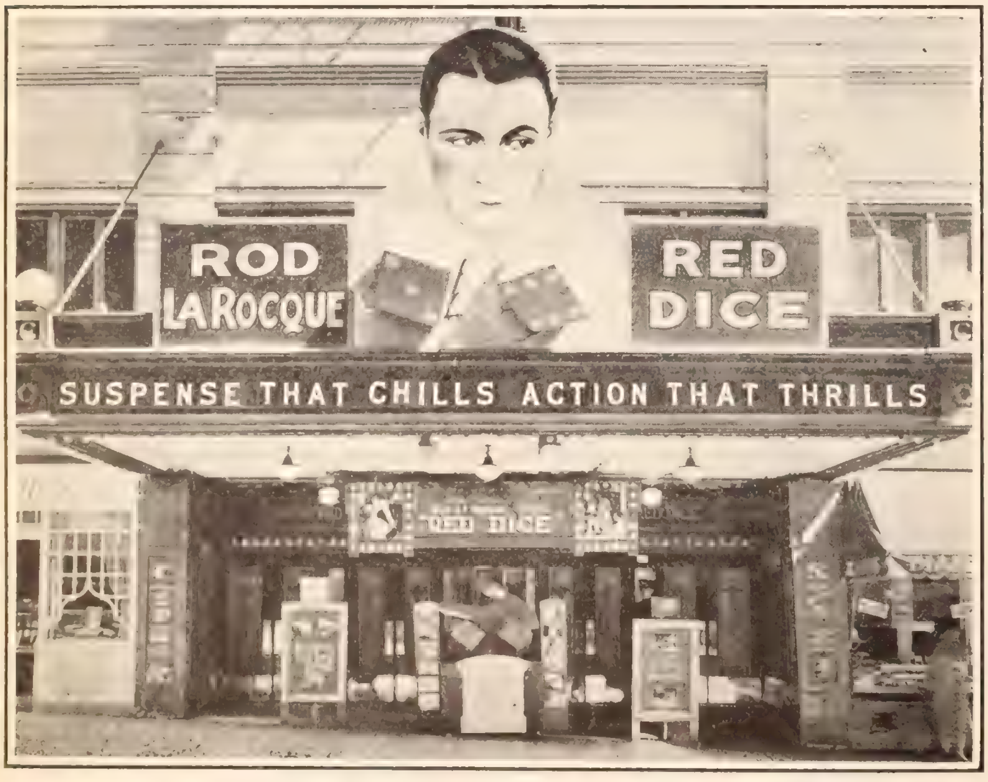
Firemen Give Realistic Demonstration to Ballyhoo "One of the Bravest"

AS a result of his exceptional campaign, which featured a tie-up with the local fire department, H. J. Graybill of the Capitol Theatre, Bellaire, Ohio, stands well up among the leaders in the exploitation contest for showmen sponsored by Gotham Productions in connection with that company's picture, "One of the Bravest."

The picture is a "fire" melodrama, and the leading effort in the drive staged by Graybill in Bellaire was a co-operative arrangement with the local department. This tie-up was announced in a most spectacular way. On a Saturday night when crowds populated the streets of Bellaire, the roof of the Capitol Theatre "burst into flames"—an effect obtained with red flares. In record time the fire engines appeared and when the men scrambled up the ladders they unfurled banners reading, "One of the Bravest—Auspices of Uniformed Firemen" and with dates and name of the theatre conspicuously displayed.

The Capitol Theatre had the perfect co-operation of both the police and fire departments and the arrangements went through without a hitch. Newspaper space galore was received by the theatre. The local Chamber of Commerce took the matter up with the city government and "One of the Bravest" became the talk of Bellaire.

Mr. Graybill of the Capitol, backed up his stunt with effective lobby displays and mechanical and electrical fire effects.



Cutout marquee and lobby display for "Red Dice" (Producers Distributing Corporation) at the Columbia Theatre in Seattle is shown above

Sheridan, in New York, Stars "Fables" in Marquee Lights

The Sheridan Theatre, in New York City, gives feature space in the marquee electrical display to the "Aesop's Fables" films shown there each week. Edwin T. Emery, well-known manager of the house, which is located in Greenwich Village, declares that his featuring of these reels has proved a profitable enterprise.

Short-Subjects and Serials

Al St. John Signs for Educational Comedies

THE Educational line-up of comedians who will participate in the 1926-27 product of Educational has been strengthened by the recent signing of Al St. John to appear in eight new Mermaid comedies.

St. John's comedies are of the fast action type in which the comedian displays his athletic prowess. Before appearing in the Mermaid series the comedian was featured in Educational-Tuxedo Comedies, of which "The Iron Mule" was a typical example.

Sennett Lot Busily Engaged in Pathe Comedy Making

Mack Sennett's comedy lot in Hollywood is busier than it has been for the past six or eight months. Four companies are now at work on Pathe comedies and another may soon be added.

Gil Pratt is directing Ben Turpin in a farce laid in France and in Persia, and Eddie Cline and Johnny Burke in a wartime comedy, as yet without a title. Alf Goulding is directing another of the "Smith Family" series. Del Lord is busily occupied finishing a beauty parlor farce with Billy Bevan and beginning another which will feature Billy Bevan, Thelma Parr and Vernon Dent.

Three recently finished comedies, "The Prodigal Bridegroom," "The Dinner Jest" and "Should Husbands Marry? have gone to Pathe for release while "Hubby's Quiet Little Game" has been booked for prerelease showing at the Metropolitan Theatre, Los Angeles.

Choose Leads for Second Fox Animal Comedy

Ernie Shields and Barbara Luddy have been cast for the leads in the second of the Fox Films new Animal Comedies to go into production at the company's West Coast Studios. The first was "Jerry the Giant," recently completed, with Jerry Madden, a three-year-old boy, achieving such success he was featured.

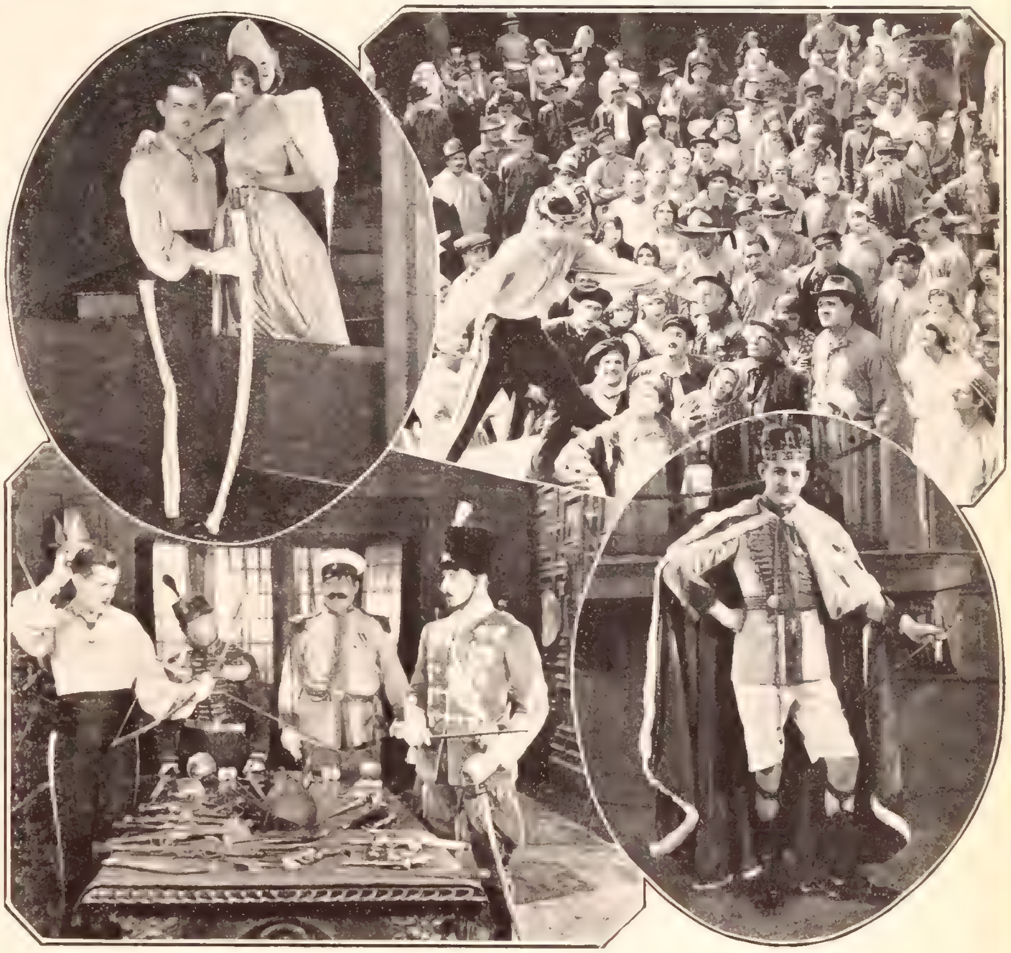
The new picture will be directed by Max Gold and Al Davis and the story and scenario is the combined work of Gene Ford and Henry Johnson.

Lois Boyd Will Support "Fat Trio" in Comedies

Lois Boyd has been engaged to play the leading feminine role in the series of Standard Comedies produced for F. B. O. release. She will furnish the feminine support for the three heavyweight stars of the series, "Fatty" Alexander, "Kewpie" Ross and "Fat" Karr.

Sennett Promotes Ruth Taylor to Feminine Lead

Ruth Taylor of the Mack Sennett players has been promoted by the producer to the position of leading lady opposite Johnny Burke, former vaudeville star, in his first comedy.



All hail the king, Charlie Chase, in scenes from his Path-comedy, "Long Fliv the King"

New Casts for Blue Ribbons

Different Star and Director in Each of New Series Proves Exhibitor Aid

THE rapidly growing list of comedy players and directors, of established reputation in the short subjects field, now available to the producers on a single picture contract basis, is proving a boon to the makers of this type of picture, according to production executives. The condition they say makes for a healthier situation in the short comedy field, permitting greater variety in the preparation of programs and allowing more flexibility in the arrangement of schedules designed for the exhibitors, who, in booking the individual star type of series, are up against the necessity of spacing out play dates to avoid too frequent appearance at their theatres of any one star.

Among the companies which during the past season have experimented successfully with the comedy series offering a different star in each release, is the Standard Cinema Corporation in their group of Blue Ribbon Comedies, released by Film Booking Offices. This series stands as a typical case in which a short comedy producer started out on the then daring enterprise of announcing a series of 13 two-reelers for which thirteen different stars and directors would have to be signed on a single picture basis.

Though doubts were expressed in some quarters at the outset of the season, the project has long since passed the experimental stage, and with nine of the pictures already completed and the rest cared for insofar as players and directors are concerned, the policy has proved a noteworthy success in this instance and in others where the same formula was followed. The advantage of the arrangement to the exhibitor soon established the plan with theatre men, who are thus enabled to book the series and play two or even more of the pictures in a single week, without repetition of star or directorial treatment, until the series is entirely run at his house.

As an index of the quantity and quality of "names" that are available to the producers on a single picture basis at present the Blue Ribbons serve as an interesting illustration of a new condition existing in the comedy field. In the Blue Ribbon series to date the following comedians have appeared as stars: Chester Conklin, Neeley Edwards, Hank Mann, Lee Moran, Gale Henry, Sid Smith, Les Saylor, Slim Somerville, and Joe Rock, producer of the films, who starred in one of the releases.

Resume of Current News Weeklies

PATHE NEWS NO. 45: Ocean Park, Cal.—Fairest of the fair vie for beauty honors; Paris, France—Noted American militia units welcomed by France; Ft. Monroe, Va.—Uncle Sam's mighty weapons blaze away in battle style; New York City—Heir to Swedish throne visits America; Fez, Morocco—Riff war ends as Abd-el-Krim surrenders to French; Pt. Barrow, Alaska—Wilkins sled party completes 1000-mile Arctic trek; Denver, Colo.—Drill like the stars of Tin Pan Alley; Cincinnati, Ohio—Establish new records in tri-state interscholastic track meet; Huntington, W. Va.—State Knights Templar hold 52nd annual conclave; Pittsburg, Kansas—Celebrate 50th birthday of Pittsburg; Vinita, Okla.—Honor the luscious strawberry at picturesque pageant; Baltimore, Md.—Stage great pageant; Lafayette, La.—New records set as Southwestern wins track meet.

PATHE NEWS, NO. 46: Indianapolis, Ind.—Lockhart wins auto classic; Teller, Alaska—Norge achieves first trans-polar flight; Philadelphia, Pa.—Sesquicentennial International Exposition opens; San Pedro, Cal.—Latest type of anti-aircraft gun tested by U. S. Navy; Geneva, Switzerland—Disarmament parley adjourns after successful session; Washington, D. C.—First Lady of Land sponsors Y. W. C. A. building; New York City—To strive for golf honors abroad; Mexico City, Mexico—Secretary of War presents diplomas to graduate fliers; Neptune Beach, Cal.—Water toboggan proves splashing good sport; Warsaw, Poland—Warsaw calm after revolution; Cincinnati, Ohio—Trains for coming European matches.

PATHE NEWS, NO. 47: Annapolis, Md.—Future admirals are graduated from U. S. Naval Academy; Philadelphia, Pa.—Shriners stage gorgeous night spectacle; Genoa, Italy—Mussolini hailed at Genoa; Marion, Ohio—Lay cornerstone of Harding Memorial; East Orange, N. J.—Crown Prince of Sweden awards diplomas; New York City—Ex-President of Chile here; New Haven, Conn.—Governor's Foot Guards home from Europe; Fortress Monroe, Va.—Blimps and battleships join in night maneuvers by aid of new 800,000,000-candlepower searchlights; Muirfield, Scotland—U. S. golfer wins British Amateur championship; In the Uri Alps—Daring alpinists scale the towering Gabelhorn; Omaha, Neb.—Central High School cadets win first annual dress drill; Iowa City, Iowa—Michigan wins twenty-sixth Big Ten track meet; Corpus Christi, Texas—Queens of beauty vie for honors in second annual revue; Hendersonville, N. C.—Young William Stribling keeps up stiff pace in training; Charlotte, N. C.—Miss Marion Turpie of New Orleans wins Southern Women's Golf Tournament; St. Paul, Minn.—Junior police get wonderful picnic; Plainville, Conn.—Lay cornerstone of new High School.

PATHE NEWS NO. 48; Paris, France—Helen Wills defeats Mme. Mathieu in international tennis play; Brussels, Belgium—America wins international balloon race; In the Pacific—Uncle Sam's sea guardians roar with heaviest guns; Pisa, Italy—Mussolini pays visit to famous old port; Muirfield, Scotland—Sweetser wins British Amateur Golf Championship; Albany, N. Y.—Daughter of Governor becomes bride of Major John A. Warner; New York City—Will represent America at International Beauty Pageant; London, England—Ambassador Houghton welcomes Byrd back from Arctic; New York City—Off for Europe to meet foreign aquatic stars; Bellefonte, Pa.—Huge blast shatters limestone mountain; Latonia, Ky.—Col. Bradley's entries finish first and second in Latonia Derby; Hendersonville, N. C.—Gets into fighting form; Minneapolis, Minn.—Log rolling tournament brings out sure-footed stars; Iowa City, Iowa—University of Iowa students hold swimming practice; Denver, Colo.—Open-air mail service; Greenwich, Conn.—Parade features Pageant of Sports; New York City—Gets great welcome home.

FOX NEWS, VOL. 7, NO. 69—Philadelphia, Pa.—Outstanding sight of Sesquicentennial Fair will be giant replica of Liberty Bell; Colorado River—U. S. Prepares to Build World's biggest Dam; Scranton, Pa.—Peter Latzo shows boys how he won welterweight title; Neuilly, France—Hospital designed as memorial to America's part in war is dedicated; Fairbanks, Alaska—Wilkins' monoplane is smashed as it takes off for flight into Arctic; St. Louis, Mo.—Rogers Hornsby gets medal and $1,000 as most valuable player in National League; Huelva, Spain—Spanish pilots who flew Atlantic are acclaimed as they return home; Birmingham, La.—Thin gray line of veterans of Confederacy marches to tune of Dixie; Brussels, Belgium—U. S. Militia units hailed on their visit to Belgium; West Lake, La.—Thrilling night in oil field is a new well going wild; Snake River, Idaho—Thousands of sheep are carried by ferry across turbulent river to summer pasture; Aurora, Ill.—Crowd sees fast field compete in Inaugural Handicap; Belmont Park, L. I.—Straw hat and Eastern racing seasons officially open as thousands see the Toboggan Handicap.

FOX NEWS, VOL. 7, NO. 70: New York City—Swedish Crown Prince and his wife arrive for visit to the United States; Ann Bliven, who weighs only 90 pounds, is noted as a skilled lion huntress; Aqueduct, L. I.—Fashionable new dogs are seen at Queensboro Kennel Club Show; Lewiston, Idaho—Building time in birdland; Lackawanna, N. Y.—Thousands see Bishop Turner consecrate new shrine of Our Lady of Victory; Chicago, Ill.—25,000 children rehearse singing for Eucharistic Congress; Munich, Bavaria—In this happy city the bock beer season is greeted with enthusiasm; Ocean Park, Cal.—California beauties begin contesting for Pacific Coast bathing girl prize.

FOX NEWS, VOL. 7, NO. 71: Washington, D. C.—Ailsa Mellon is married to David K. E. Bruce of Maryland; Paris, France—President Doumergue is host at Elysee Palace to famous American militia units on visit to Europe; Washington, D. C.—Swedish Crown Prince unveils monument to the inventor John Ericsson before notable gathering; Columbia, Mo.—University of Missouri awards medals to boy's team which won national title against 200 schools; Charlotte, N. C.—Miss Marion Turpie of New Orleans and Mrs. David Gaut of Memphis compete in final round of Southern Golf tourney; Philadelphia, Pa.—Nation and city join in an impressive ceremony, formally opening Sesqui-Exposition to the world; Hendersonville, N. C.—Camp activities start to get Young Stribling in shape for his match with Paul Berlenbach; Brawley, Cal.—This is harvest time for cantaloupes of Imperial Valley and a huge crop is on its way to market; Cambridge, Mass.—Southern California and Stanford finish first and second in field meet over universities of the nation; Fortress Monroe—New type of searchlight that turns night into day with its 800,000,000 candlepower is tested.

FOX NEWS, VOL. 7, NO. 72: Philadelphia, Pa.—100,000 Shriners parade in pouring rain at their 52nd Imperial session; Bridgewater, Mass.—Dynamite bomb wrecks home of relative of star witness in the celebrated Sacco and Venzetti trial; Marion, Ohio—Notables officiate at laying of cornerstone of magnificent memorial to President Harding; St. Andrews, Scotland—America again retains the Walker Cup; Muscle Shoals, Ala.—In airplane flight over famous $160,000,000 Tennessee River plant for power development; New York City—Divers search for missing in half-sunken hulk of Hudson River ship, Washington Irving; Annapolis, Md.—Secretary of the Navy Wilbur presides at the graduation exercises of 1926 class of midshipmen; Echternach, Luxembourg—30,000 pilgrims dance their way to cathedral of Echternach in one of quaintest fetes of Europe; Washington, D. C.—President and Mrs. Coolidge entertain at the White House in honor of veterans of World War; San Antonio, Tex.—Brunzo, a terrier, likes to go automobile riding, but insists on selecting his own seat on the radiator; Hendersonville, N. C.—A slow motion analysis of Jack Dempsey's form as he trains for his next bout in defense of title; Genoa, Italy—Mussolini, in triumphal visit to Northern Italy, is acclaimed by massed myriads of his followers; St. Paul, Minn.—Many a dog is missing his collar in this city tonight—for girls have taken to wearing them; Philadelphia, Pa.—Clarence H. DeMar, the veteran of many a race, wins Sesqui marathon from field of sixty-two starters.

INTERNATIONAL NEWS NO. 44: New York City—Viking Prince arrives on first visit to New World; St. Cloud, France—French balloonists hold Bennett cup trials; Los Angeles, Cal.—10,000 kiddies send equal number of balloons into skies; Moscow, Russia—Swollen Rivers threaten Soviet Capital; Philadelphia, Pa.—Brilliant scenes mark Devon horse show opening; Baltimore, Md.—Monster pageant aids health campaign; INTERNATIONAL NEWSREEL presents PICTURES OF AMUNDSEN AND BYRD'S NORTH POLE FLIGHTS.

INTERNATIONAL NEWS, NO. 46: Berlin, Germany—Thousands of "Reds" stage monster demonstration; Genoa, Italy—Mussolini reviews merchant fleets of new Italy; New York City—Queer visitors from ice-bound Antarctic here; New Haven, Conn.—Rousing welcome greets returning foot guard; West Bridgewater, Mass.—Dynamiters wreak vengeance upon South Shore farmer; Marion, Ohio—Thousands pay tribute to memory of the Hardings; Fairmount City, Ill.—Fairmount track opens summer racing season; Philadelphia, Pa.—Legions of Shrine march in mammoth procession; Echternach, Luxembourg—Strange dance of penitents marks religious festival; Bempton, England—Risk lives on cliffs to rifle birds' nests; Indianapolis, Ind.—Crowds cheer speed kings in $40,000 motor classic; Annapolis, Md.—Secretary Wilbur harvests new crop of naval officers.

INTERNATIONAL NEWS NO. 47: Paris, France—France loses to America in Tennis Tournament; Albany, New York—Governor's daughter weds in brilliant ceremony; Berlin, Germany—Thousands of "Reds" stage monster demonstration; Boston, Mass.—School cadets march in annual review; West Orange, N. J.—Crown Prince Gustavus calls upon Thomas A. Edison; Cape Griz-Nez, France—Another Yankee girl will try channel swim; Berlin, Germany—Paavo Nurmi becomes a popular hero in Germany; Latonia, Ky.—Latonia Derby crowds cheer struggling thoroughbreds; Palisades Park, N. J.—Flappers find jazzy thrills in mile-a-minute ride; Boston, Mass.—Tiny yachts battle stiff breezes of frog pond; Chicago, Ill.—Sporty "go-carts" feature of perambulator parade; Antwerp, Belgium—American balloonists win Gordon Bennett Trophy; In the Pacific—Dreadnaughts thunder hail of steel as war test.

KINOGRAMS NO. 5191: Paris, France—France welcomes American guards: Philadelphia, Pa.—Blind athletes train for track and field; Los Angeles, Cal.—Irrepressible bathing girls enter annual contest; New York City—He bought Manhattan for beads worth $24; Auburndale, Mass.—College girls race in canoe contests; Gothenburg, Sweden—Sweden's Crown Prince comes to America.

KINOGRAMS, NO. 5193: Arlington, Va.—President honors U. S. heroic dead; Washington, D. C.—Disabled veterans are honored guests; London, England—King takes salute of British Legion; West Orange, N. J.—Edison gives Prince first flivver ride; Annapolis, Md.—U. S. Navy acquires 446 new officers; Galesburg, Ill.—World's champion road paver does his stuff; New York City—Ederle off to try Channel swim again.

Three Educational Units Start Production

Three two-reel comedies were put in production this week at the Educational studios. Norman Taurog is directing Lloyd Hamilton in the first of his series of eight for the new season with Aileen Lopez appearing opposite the star. Al St. John has started on a new vehicle with Stephen Roberts at the megaphone.

Estelle Bradley will be seen opposite Johnny Arthur in a new two-reeler which Charles Lamont is directing.

Roach Signs "Babe" Hardy for Pathe Comedies

Oliver Norvelle Hardy, more generally known as "Babe" Hardy, has been signed by Hal Roach for a long term appearance in two-reel comedies for Pathe release. He will play various types of supporting roles in Charley Chase and Mabel Normand comedies, and featured parts in the series of all star two-reelers. His latest appearance was in the Glenn Tryon comedy "Along Came Aunty."

Aileen Lopez Signed by Lloyd Hamilton Co.

Aileen Lopez, who has been working in Christie comedies and in several independent productions, has been signed to appear opposite Lloyd Hamilton in a comedy which he has just started.

Comedy highlights from the Educational release, "Till We Eat Again."

"Ham" Hamilton in scenes from his latest Educational two-reeler which bears the title of "Nothing Matters."

Pathe Lists June 20 Product

Mack Sennett and Hal Roach Each Have Two-Reel Comedy on Current Schedule

INCLUDED in the Pathe releases for the week of June twentieth is a two-reel comedy from Hal Roach and Mack Sennett. Other subjects making up the week's program are Chapter 9, of the Patheserial, "The Bar-C Mystery," a Hal Roach single reel comedy, Pathe Review No. 25; "The Land Boom," an Aesop's Fable, Topics of the Day No. 25, and two issues of Pathe News.

"The Cow's Kimona" is the title of the Hal Roach two-reel comedy in which Glenn Tryon is starred, supported by Vivien Oakland, Charlotte Mineau, Charles Sellon and Jerry Mandy. It is the usual tale of the vacation trip in the family "flivver" of a young married couple who meet with divers disastrous adventures. Fred Guiol directed.

The Mack Sennett comedy, "Ice Cold Cocos" was directed by Del Lord with a cast comprising Billy Bevan, Andy Clyde, Kewpie Morgan, Madeline Hurlock and Louise Carver. The story deals with two ice men, one of a flirtatious nature which gets him into trouble with the husband of a girl with whom he flirts. Most of the action takes place in a skating rink with the ice men attempting to steal the ice with laughable results.

Chapter 9, of the Patheserial, "The Bar-C Mystery," is entitled "The Wolf's Cunning." Dorothy Phillips is starred in this C. W. Patton production. In this chapter, with the aid of fists and wits, Bert Robbins and Octavia Lane are caught red-handed, but just when all trouble seemed to have reached an end Robbins makes a daring get-away and in pursuing him the lives of Jane and Nevada are menaced.

Pathe Review No. 25 presents "The Romance of News." This interesting feature reveals the activities of the Associated Press from the gathering and distribution of news to its presentation in the printed page, and its handling by the newsboys in the street. Also in this reel are offered "Little Ships," scenes how a master workman makes them and the University of Washington in Pathe color views.

"Take the Air" is a single-reel Hal Roach comedy, featuring Paul Parrot. "The Land Boom" is the latest animated cartoon by Paul Terry of his popular Aesop's Film Fables Series. Topics of the Day No. 25, presents the latest wit and humor, culled from the press of the world; and the two issues of the Pathe News present last minute world news happenings.

Coffin Engaged as Personal Representative to Roach

Ray Coffin, publicist who for the past year has been director of publicity for Samuel Goldwyn productions on the West Coast, has resigned that position to assume the duties of personal representative of Hal Roach, Pathe producer.

H. F. Arnold, a local California newspaperman, succeeds Mr. Coffin with the Goldwyn Company, while Arthur Q. Hagerman continues as director of publicity for the Hal Roach studios.

Arthur "Bugs" Baer Captions "Curiosity" Release

Arthur "Bugs" Baer has finished captioning "Rare Bits," the second release of the Walter A. Futter series known as "Curiosities—the Movie Side-Show," released by Educational. Other writers equally well known will prepare the title for those to follow.

Opinions on Current Productions

"Black and Blue Eyes"

(F. B. O. Standard—Two Reels)

(Reviewed by Maurice Andrews)

THE comedy situations here bear the scars of ancient use, and the gags are of the class that have been seen before the total result of which is that of only a mildly amusing entertainment. The hero finds baby clothes in his wife's sewing basket and is elated over the idea that a new member of the family is on the way. He rushes out to buy everything in sight for the baby and showers invitations to friends and strangers alike to spend a month at his home by the way of celebrating. In the midst of his rejoicing he gets arrested for speeding and given life sentence but is ejected from jail for boisterousness. Hurrying home he finds there Dr. Brown and his wife holding two lusty infants and learns that his wife has made their clothes. The disillusioned hubby is obliged to greet the mother-in-law instead who has come to stay for a month. Most of the tricks are antiquated but there are a number of incidents such as the scene in jail, or when trying the hard boiled egg which jumps off the table, breaks and a chick walks out kicking the shell with disgust, that will evoke plenty of laughs.

Summary—Nothing startlingly original but great deal of it extremely funny. Fairly good comedy for the smaller houses.

"The Newlyweds and Their Baby"

(Universal-Stern—Two Reels)

(Reviewed by Maurice Andrews)

"THE Newlyweds in Quarantine" is perhaps the funniest of the series. Snookums seems to thrive on household vandalism, while the Newlyweds' idea of bringing up a baby is that the darling must have everything it wants. Accordingly the kid proceeds to spill glue on some chairs and saw off the legs and backs of the rest, to make it comfortable for the guests. To make a perfect job of it he fetches a "Quarantine" placard, which he hangs on the door, thus forcing the guests to remain at the Newlyweds' home.

This number maintains the ace-high quality of humor, the action is crisp all the way through and is singularly free of slapstick. Snookums here is at his best to date and his spontaneous propensity for mischievous pranks is nothing short of amazing.

THE CAST

Ted Dooley, Ethlyne Clair, Sunny. Directed by Gus Meins.

Summary—This number of the series is the high water mark so far. The kid is irresistibly funny

"The Newlyweds and Their Baby"

(Universal-Stern—Two Reels)

(Reviewed by Maurice Andrews)

IN "Snookums' Buggy Ride," the darling plays hide and seek with his distracted mother, as she is darting hither and yon in search for him. Later Snooky creates havoc at his father's office whence both are ejected by the irate boss, and finally the baby is lifted skyward in its perambulator by the balloons and left to enjoy a nap on top the telegraph pole.

If the first numbers are indication of what is to follow, it looks like a clean-up for Universal. These two-reelers are surely the finest juvenile blue devil chasers that have been put on the market in many moons; the comedies are teeming with action, are capably directed and can boast of an ideal cast. Much of the unadulterated slapstick can be overlooked because it emanates from a baby, the prankish kid whose guileless grin would disarm even his severest critic.

THE CAST

Ted Dooley, Ethlyne Clair, Sunny. Directed by Gus Meins.

Summary—Well up to the standard of the previous two numbers. Safe bet for all average houses.

"Rah Rah Heidelberg"

(Fox—Two Reels)

(Reviewed by Maurice Andrews)

THE Van Bibber comedies are getting better with each issue, latest one of which represents the last word in entertainment. Gentleman exhibitors, if you have to fight the competition of a circus for which free tickets are being given out, put this one on and charge double, it will get the crowd. Van in his inadvertent style, plays double to a dashing student prince at Heidelberg and being somewhat of a bravado himself, he runs into excruciatingly ticklish complications. It so happens that he is visiting the famous university with his friends and is mistaken for one of the students, Prince Otto. From there on, Van appears as the millionaire fop and as the jaunty prince. He joins the beer party and is generally having a good time, when a rival challenges him to a duel. Van feels quite uncomfortable when he learns that the challenger is a deadly duelist, but fortune puts the prince in his place who trims the villain then disappears leaving our hero to reap the laurels of victory. Without exaggeration this is one of the finest comedies on the market. It has a wonderful pictorial atmosphere, excellent photography, screamingly funny titles and clever, original comedy incidents.

THE CAST

Earle Foxe, Florence Gilbert, Lynn Cowan, Frank Beal, Jore Austin, Edna Marian.

Summary—This is a sure fire for any audience, atmosphere, titles, photography, situation and laughs are there aplenty.

"Dinky Doodle and the Little Orphan"

(F. B. O.-Bray—One Reel)

IN this cartoon Walter Lantz, the artist, is having some excruciating experience with a pesky infant found at his door. He tries to appease his crying by drawing a cow and sending Dinky to get a bottle of milk for the baby. Dinky is too shy to milk so he induces the cow to Charleston and thus fill in the glass, which the baby gulps down with a gusto but continues mewling. Dinky's mutt then volunteers to give his dog biscuit to the baby, but even then the cry doesn't subside. After many other highly amusing trials their patience gives out and the artist decides to get rid of the shrieking conundrum by drawing a stork and telling him to take the baby away. This is an excellent booking for all houses where animated cartoons are liked. Directed by Walter Lantz. —MAURICE ANDREWS.

"Creeps"

(Educational-Mermaid—Two Reels)

(Reviewed by Raymond Ganly)

TWO heroes profoundly dumb and a colored man susceptible to fears are the principals around whom revolves the plot of a sudden inheritance and a haunted house wherein dwell manifold spooks bent upon terrifying the inheritor. The numerous sequences of veiled apparitions, of encounters with dead bodies lying strewn about, and with mysterious figures arrayed in black—all these lend an element of uncanniness which, mixed with a generous assortment of gags, tends to elevate this comedy above the ordinary. The leads are very nicely and capably portrayed. This haunted house business is replete with humor. Other situations are the automobile ride of the adventurous two over an extremely rocky road, the subsequent fright of one when he thinks he has lost a leg and the adventure with the bear. Excellent comedy, this, of the engaging sort that causes audiences to chuckle, fat men to roar with laughter and children to scream with glee.

THE CAST

Lou Archer, Phil Dunham, Stanley Blystone, Anita Garvin, Jack Lloyd.

Summary—A splendid comedy with a generous amount of laughs.

"Swat the Crook"

(Pathe—One Reel)

THIS is a Harold Lloyd reissue in which the famous star is supported by Harry Pollard and Bebe Daniels. Harold's sweetheart and her mother are forced by circumstances to rent their residence to strangers, who prove to be a gang of nefarious crooks, and are planning to use the rented house for their rendezvous. Harold is engaged as butler and in this capacity overhears the plot and decides on an ingenious scheme to get rid of the thievish gang. He summons the crooks individually to the hall during dinner, and puts them to sleep with a blackjack, then calls the police wagon but is mistaken himself for one of the gang and forced to ride to jail. A hodge-podge of slapstick and horseplay sufficiently funny to hold its own.—MAURICE ANDREWS.

"The Mountain of the Law"

(Fox Variety—One Reel)

BEYOND doubt this subject will strike the top-notch mark of popularity, dealing as it does with one of the best-known incidents in the Bible. The subject is none other than Mount Sinai, where Moses received and gave to the world the Ten Commandments. Exact locations of those historic and religious places where the great law-giver carved the Ten Commandments on the rock, where he later broke them, the place of the Golden Calf, the rock which he smote to obtain water for the thirst-crazed Israelites, and the desolate peak from which he looked into the Promised Land, are shown. A bleak convent built by Greek monks now stands on Mt. Sinai. Excellent film for church use and worthy of place on any program.—MAURICE ANDREWS.

The Valley of Bravery

(A Fair Western With Two Reels of War Background)

(Reviewed by Maurice Andrews)

BOB CUSTER departs again from the beaten path routine for regulation Westerns and goes back to the late war for atmosphere to establish the preliminary situations. The picture opens with a breath-taking speed and exciting action throughout the first two reels, most of which takes place in France, then slackens pace and depends on light comedy, only mildly entertaining, for interest until the last reel, where an occasional outburst of action stirs up. There isn't much to the story that has not been told before. Two cowboys enlist and serve overseas together, and when one is badly wounded and taken to the base hospital, they meet a head nurse with whom the hero falls secretly in love. After the war, the action shifts back to the ranch and the interest suffers accordingly, from the conventional yarn about marauders, gold shipments, and a pretty heroine in distress. There are some capital outdoor shots, but outside the impressive background, good photography and a feebly effective comedy elicited by a crook masquerading as a bally Englishman, the picture has little to recommend it.

The Cast: Bob Custer, Tom Bay, Eugenia Gilbert, William Gillespie, Ernie Adams, Art Artego, Nelson MacGowell. Author, Lanning Masters. Director, Jack Nelson.

THEME. Western. Two cowboys, war buddies, work on ranch owned by the former head nurse. They frustrate the scheme of nefarious crook masquerading as an Englishman to win the confidence of the girl and abscond with her gold. One of them wins the girl.

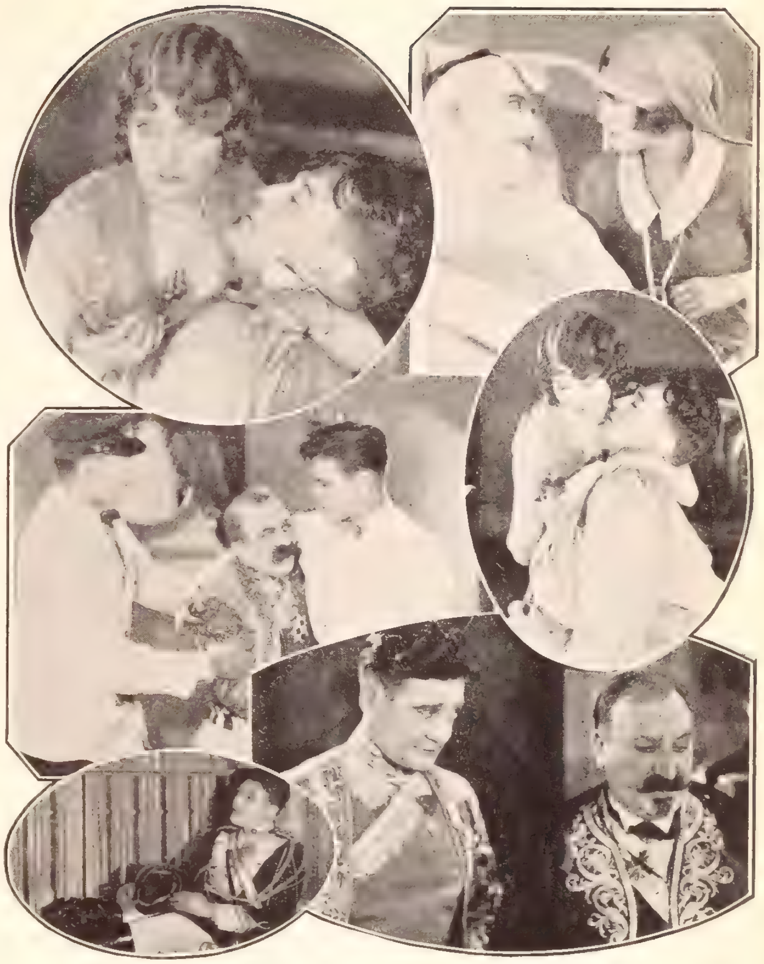
PRODUCTION HIGHLIGHTS. The great outdoor photography and the war scenes. Stirring western background and fine atmosphere,

EXPLOITATION ANGLES. Play up Custer's name and promise them two excellent reels of war atmosphere. Try a tieup with the local Legion Post and Ladies' Auxiliary, exploit the title with cards newspaper contests, go after the juvenile fans vigorously.

DRAWING POWER. Mediocre entertainment but ought to do well in small town houses as a one-day program

Produced and Distributed by F. B. O. Length, 5,021 feet. Released May, 1926.

Anna Q. Nilsson plays a role reminiscent of her "Ponjola" in her latest vehicle for First National, "Miss Nobody"



Highlights from Richard Dix's latest Paramount feature comedy, "Say It Again"

A Trip to Chinatown

Definitely. Entertainment for the Masses

(Reviewed by Maurice Andrews)

DIRECTOR ROBERT KERR took the frolicsome comedy by Charles Hoyt, which delighted the theatregoers a decade or so ago, and turned it into a thoroughly enjoyable screen version. There can be but one adverse criticism of the picture; it is deliberate in getting started and doesn't capture the local atmosphere until the end of the third reel. Once the tempo accelerates, however, the story maintains high tension of interest, is charged with delicate comedy and winds up in an absorbing climax.

The interest centres around a hypochondriac whose obsession is an explosive lung which will permit him to live only six weeks. With this idea he is determined to get the most of life while it lasts, goes to San Francisco where his uncle, a gay blade, inveigles him in romantic escapades which finally cure him. It is towards the end that the unfolding of humorous situations hits the zenith of fun, and although there are many incidents of the broad-farce and slapstick variety, they will no doubt serve to appeal to the vast hoi polloi, being full of explosive antics.

The Cast: Earle Foxe, Margaret Livingston, J. Farrell MacDonald, Gladys McConnell, Hazel Howell, Harry Woods, Marie Astaire, George Kuwa, Anna May Wong. Author, Charles Hoyt. Director, Robert P. Kerr.

THEME: Comedy-farce. Young millionaire believing he will die in six months, joins his gay uncle in San Francisco and at a Chinatown party, given by the latter, he meets a charming widow, gets involved into exciting troubles which help to cure him. He wins the widow.

PRODUCTION HIGHLIGHTS: Brilliant performance by the principals, especially MacDonald and Margaret Livingston. The explosive lung incidents.

EXPLOITATION ANGLES: The title has excellent exploitation possibilities. Dress up lobby in Chinese atmosphere, arrange tieups with novelty shops, drug stores, etc., play up the star cast and use the "hypochondriac" contest idea.

DRAWING POWER: Will be enjoyed by the average fan wherever fast action and bonnie comedy are liked.

Produced and distributed by Fox. Length, 5,594 feet. Released June, 1926.

Say It Again

Dix Has Another Winner

(Reviewed by Laurence Reid)

HERE is a clever satire on the mythical kingdom plot made famous by Graustark. This isn't to say that the romantic issues are lost sight of by the director in his effort to burlesque the ancient pattern. Indeed, there are times when the fun is cornered so that the princess can indulge in love-making with the strapping youth whom she believes to be the newly-crowned king—and husband in the bargain.

La Cava, the director, doesn't keep his plot entirely even. He starts off on a romantic tack and then changes to burlesque—then back again to the serious love scenes before he finishes with a rollicking orgy of absurdity. But there is no question about the manner in which he holds the attention—whether he runs to burlesque or romance. His kingdom is Spezonia and the heroine, played charmingly by Alyce Mills, has met the youth while nursing him in a native hospital. She has only seen his eyes (his face being swathed in bandages) but she has remembered him. Thus the romance. The burlesque enters with Chester Conklin who is being lugged back to be crowned as king—Chester playing a bologna magnate from Detroit.

It is a lively number and breezy in its burlesque which enters not only in the action but also in the subtitles. Dix gives an amusing performance—and the "Gunboat" is not far behind.

The Cast: Richard Dix, Alyce Mills, Chester Conklin, "Gunboat" Smith, Bernard Randall, Paul Porcasi, Ida Waterman, William Ricciardi. Director, Gregory La Cava.

THEME: Romantic comedy of mythical kingdom with doughboy winning love of princess.

PRODUCTION HIGHLIGHTS: Scene in hospital. Conklin's comedy—and incident with book of drawings of dead kings. Scene in bride's chamber. The scene of the bodyguard. The climax.

EXPLOITATION ANGLES: Bill as another winner for Dix—a picture sure to entertain. Tease the title and feature as take-off on mythical kingdom.

DRAWING POWER. Sure to pack 'em in everywhere. For all houses.

Produced and distributed by Famous Players-Lasky.
Length, six reels. Released June, 1926.

Highlights from "The Valley of Bravery," an F. B. O. production

Interesting episodes from the Fox Films version of Charles Hoyt's play, "A Trip to Chinatown"

Miss Nobody

Nothing Much To It

(Reviewed by Laurence Reid)

THERE'S nothing much to this one—certainly no more than what could be contained in the space of three reels. The plot has a way of evaporating and to keep it going the director resorts to the convenient trick of padding it out to make it feature length. The idea behind it is nothing more than capitalizing a hobo in feminine clothes. It is planned that she is left destitute by her financially-ruined father—which gives her a chance to meet a quartette of hoboes and pal around with them.

Lacking any novel incident aside from certain didoes executed by the tramps the story doesn't demand any concentration on your part to digest it. Its appeal rests with Anna Q. Nilsson's adaptability for wearing masculine attire. She meets the leader of the tramps when he saves her from his pals' insults. And when she makes her exit from a swank party she encounters the hoboes and hits the rails with them. From this point until the climax the spectator sees very little action—and practically no suspense. The romance comes into expression—and the culmination of it finds a belated twist to give a reasonable premise for the girl striking it off with a tramp. In reality this chap is a writer in search of atmosphere.

The Cast: Anna Q. Nilsson, Walter Pidgeon, Louise Fazenda, Mitchell Lewis, Clyde Cook, Arthur Stone, Anders Rondolf, Claire Du Brey, Jed Prouty, Caroline Rankin, George Nichols, Oleta Otis, James Gordon, Fred Warren. Director, Lambert Hillyer.

THEME: Romantic drama of girl left destitute who has enough initiative to accept courtesies of hobo. She masquerades as a tramp and falls in love with one.

PRODUCTION HIGHLIGHTS: The romantic moments. The captions. The scene in the garage.

EXPLOITATION ANGLES: Would advise playing up star in masculine attire and featuring picture as story of feminine tramp. Play up the supporting cast and use a teaser campaign.

DRAWING POWER: Suitable for average houses.

Produced and distributed by First National.
Length, 6,859 feet. Released June, 1926.

The Love Thief

Fascinating Greta Nissen in a Pretentious Story

(Reviewed by Maurice Andrews)

BY far the most engaging feature of this picture is the bewitching personality of Greta Nissen the Viking beauty. Here is a star who should prove a big drawing card anywhere. The story, which is by no means worthy of her talent, is of the mythical kingdom type, quite entertaining and even glamorous at times, but must suffer in comparison with "Graustark," "Swan" and other popular productions of that type.

It would seem from the first three reels that the director intended to satirize the mythical kingdom idea, but the plot shifts suddenly into a serio-comic tone, and takes the hue of light comedy and romance, punctuated at intervals with melodramatic incidents. The central idea revolves here about a gay deceiver, Prince Boris, who leads an effortless life and who has a weakness for feminine charms. In the end he falls in love with his latest find, a girl with bobbed hair, not knowing that she is Princess Flavia of Norvia, whom he is to marry as an affair of the state. Miss Nissen is captivating beyond words as the princess, and Norman Kerry will strike the feminine fancy as the prince in his slick uniform,

The Cast: Greta Nissen, Norman Kerry, Marc McDermott, Charles Puffy, Emilio Borgato, Oscar Beregi, Cissy Fitzgerald, Nigel Barrie. Author and director, John McDermott.

THEME: Romance with melodramatic punches. Crown Prince Boris is persuaded to marry Princess Flavia of Novia to avoid war. She meets him incognito, he falls in love with her and renounces his proposed marriage with Flavia, is degraded and banished, later discovers that she is Princess Flavia.

PRODUCTION HIGHLIGHTS: Exhilarant performance by Greta Nissen and good support by the principals. The scenes where Boris offers gold chains to his paramours, the duel, the scene where Boris is drummed out of his regiment, the magnificent settings and the decidedly pleasing climax.

EXPLOITATION ANGLES. Play up the all-star cast and boost Greta Nissen to the limit. Promise them another Graustark story with action, romance and comedy skillfully blended. Exploit the title.

DRAWING POWER: Should score reasonably in all average houses.

Produced and distributed by Universal Pictures Corp
Length, 6,822 feet. Released June, 1926.

Winsome little Colleen Moore in scenes from "Ella Cinders," First National's picturization of the comic strip

Scenes from a current Warner Brothers comedy feature release, "Why Girls Go Back Home"

Glenister of the Mounted

A Wobbly Melodrama of the Grim North

(Reviewed by Maurice Andrews)

LEFTY FLYNN appears in this crudely constructed contraption which is little better than a hodge-podge of melo stuff cheapened further by theatric effects and poor photography. Lefty looks every inch the part as one of the best on the force, and he delivers a conscientious performance, but they have handicapped him on this occasion with a singularly spineless yarn, one that has little of the intrinsic story value and at times approaches the border line of burlesquing those undaunted heroes of the frozen North.

Fortunately the last two reels present a sharp contrast. Here the director succeeds in establishing a suspense tense in spots, and holds interest well in hand until the fadeout where he indulges freely in maudlin love affair.

The Cast: Lefty Flynn, Bess Flowers, Lee Shumway, Walter James, Jim Gibson, Arthur Millette. Author, Arthur Guy Empey. Director, Henry Garson.

THEME. Melodrama. Glenister of the Mounted is sent to capture a man and a woman wanted for murder. He gets them, but on the way back they are caught by a forest fire; he saves woman's life and falls in love, then gives them a chance to go free, but they stay. He then discovers his prisoners innocent and helps to clear them

PRODUCTION HIGHLIGHTS. The fine, expensive scenic background, Lefty's sincere acting as the trooper, bits of comedy supplied by Lefty's horse. The forest fire and the scene where Lefty saves his prisoners from certain death.

EXPLOITATION ANGLES. The name of Mounted Police is sure to catch their fancy. Play up Lefty Flynn's name and his splendid performance. Advertise as a virile story of the trooper of Mounted Police trapped by love while performing his duty; stress the romance stuff and use street ballyhoo in the garb of Mounted Trooper.

DRAWING POWER. Ought to do fair business in houses where patrons like the melo and romance stuff, and where the production value is of no significance. Lefty Flynn's name will help to put it over, but don't promise much on the story.

Produced and Distributed by F. B. O. Length 5,480 *Feet.*
Released June, 1926.

Ella Cinders

All's Well With the Comic Strip

(Reviewed by Laurence Reid)

IT isn't very often that a comic strip can stand up on its own when converted into celluloid. Generally it demands too much directorial license and so we see a "gag" picture. "Ella Cinders," however, manages to thrive because the director has sought for and found the humanities behind the idea—and then he's tempered them with bright incident without puncturing the plot.

The comic strip, known to thousands of newspaper readers, is visualized with a fine display of pathos—a pathos akin to the serio-comic pieces of Lloyd and Chaplin. Ella is a pathetic creature whose movie-mad fancies take her out of drudgery into the spotlight of the studio. She succeeds in winning a beauty contest, and with the throaty tributes of the home folks ringing in her ears she is carried into Hollywood where she crashes the w. k. studio gate. Here is where the pathos disappears to be replaced by a clever array of bright comedy gags. It is all good humorous hokum which is never overdone. The incident might reasonably happen if you care to stress a few points here and there.

No better choice could be made than Colleen Moore in the title role. She conveys the impression that she is really living the part—and tempers the tragic side of life with a fine sense of humor.

The Cast: Colleen Moore, Lloyd Hughes, Vera Lewis, Doris Baker, Emily Gerdes, Mike Donlin, Jed Prouty, Jack Duffy, Harry Allen, D'Arcy Corrigan. Director, Alfred E. Green.

THEME: Romantic comedy of movie-mad slavey who wins a beauty contest, breaks into the movies and makes good.

PRODUCTION HIGHLIGHTS: The contest. Scene at station. Scene of Ella with Indians aboard train. The studio incident. The acting by Colleen Moore.

EXPLOITATION ANGLES: First you have the wide publicity of the comic strip from which picture is adapted. Go after the newspaper readers. Play up as clever version of Cinderella story. Feature star in her grotesque clothes.

DRAWING POWER: Should attract them in droves because of comic strip and the popularity of star. Suitable for all types of houses.

Produced by John McCormick. Distributed by First National. Length, six reels. Released May, 1926.

Shots of Lefty Flynn's latest F. B. O. feature, "Glennister of the Mounted"

A quintet of stills from a current Universal release, "The Love Thief"

Why Girls Go Back Home

Interesting Enough to Have Its Appeal

(Reviewed by Laurence Reid)

TO judge from this title one may be excused for believing it, one of those home and fireside melodramas in which Pop and Mom wait patiently for their erring daughter to return by the light of the parlor lamp. In a measure this is true, but those in charge have wisely seen the obviousness of it in time to brighten it up with humor and humanities. It doesn't take itself too seriously even if its plot does get out of hand here and there. The director errs in pounding home its message.

The girl of the title pursues an actor to New York and becomes a chorine. When the man of her heart gets on the front pages she falsely announces her engagement—to the consternation of the thespian and his press agent.

It shapes up as moderately entertaining because its good points far outweigh its flaws. Clive Brook is the reason for the title. He manages to make his acting felt even if you can't extend him much sympathy. Patsy Ruth Miller is good enough as the rustic maid and a first rate bit of acting is contributed by Myrna Loy, who has that "It," or what Elinor Glyn calls personality.

The Cast: Patsy Ruth Miller, Clive Brook, Jane Winton, Myrna Loy, George O'Hara, Joseph Dowling.

THEME: Romantic drama of stage-struck girl who follows actor to New York and involves him in an engagement. Eventually he capitulates to her charms.

PRODUCTION HIGHLIGHTS: Brook's performance of the thespian. The scenes back home when the girl gets the thrill of her life in watching the trouper. The success on Broadway.

EXPLOITATION ANGLES: Certainly this title suggests a teaser campaign—which can be worked out by throwaways, etc. Play up the theatrical flavor.

DRAWING POWER: Title should lure them. Suitable for small towns and average houses in neighborhoods. Good enough for a two or three day run in this type of theatre.

Produced and distributed by Warner Brothers.

Length, Six reels. Released June, 1926.

Regional News from Correspondents

New England

A CONVENTION of the sales force of Independent Films, Inc., Boston and New Haven offices, was held Friday evening at the Copley-Plaza Hotel, Boston. Joseph Brandt, president of Columbia Pictures Corporation, whose product is distributed in the New England territory by Independent Films, Inc., was the principal guest and speaker.

A course dinner was followed by Mr. Brandt's talk on the past experiences and future policies of his company. Those present at the dinner included Joseph McConville, Abe Montague, Samuel Moscow, Timothy O'Toole, Philip Fox, Harry Rogovin, George Hammond, Al Jeffries, Charles Dempsey, William Ankatell, Solly Simons, Joseph Leighton, Louis Astor, Frank Petrone, Samuel Davidson, Joseph Roth and Joseph Brandt.

The staff of Producers Distributing Corporation's Boston Exchange tendered a farewell party to Miss Rose McNulty, for several years office manager at Mansion Inn, Cochituate, Mass., on the eve of her resignation. Miss McNulty becomes the bride of William Bigley owner of the Olympia Theatre, Hampton, N. H., this month.

The Beachmont Theatre in the Beachmont section, Revere, Mass., has opened for the season. Sidney Novitch is manager.

Peter Neary, projection operator in the Day Street Olympia Theatre, Somerville, Mass., was fatally burned Thursday night, passing away at the Somerville Hospital Friday morning, when an explosion wrecked the projection machine just as it was being started. About 700 patrons filed out without disorder. Neary was apparently rendered unconscious at the time of the explosion and was badly burned when rescued by police. He was 24 years old and lived at 63 Jackson Street.

Boston Bookers' Association, recently organized, is planning to hold an outing over some week-end during the early part of July.

F. M. Ross, who has managed the Broadway Theatre in Charlotte, N. C., during the winter season, is in Boston and plans to locate in New England during the summer.

W. A. Nichols, who operates the Dreamland Theatre at Antrim, N. H., and is interested in other houses in that vicinity, was a recent visitor to Boston exchanges.

Eastern Divisional Sales Manager Pat Campbell and Assistant Eastern Divisional Sales Manager Charles Henschel, of New York City, were visitors to the Pathe Exchange in Boston on Wednesday.

The Capitol Theatre at Warren, R. I., has been reopened by Rev. Fr. O. J. Plasse. The house was formerly operated by Fred Green, now of the Rialto Theatre in Woonsocket, R. I. Fr. Plasse is connected with a Warren church. The theatre is being operated as a commercial affair.

William Fox was in Boston for a few days during the week on business in connection with the Boston Exchange.

Kenneth Forkey, formerly of Norfolk Downs, Mass., who is now operating the Strand Theatre Fitchburg, Mass. has taken over the Magnet Theatre, Dorchester, Mass.

Announcement has just been made of the engagement of Miss Julia Coffey, of Independent Films, Inc., and one of the most popular girls in Film Row, to J. E. Van Schelt. The wedding is to take place in October.

Walter Scates, formerly with Associated Exhibitors, who has been missed among his host of friends during a long illness, is again welcomed back to Film Row.

Herbert Higgins, booker at the Pathe Exchange, is on a vacation trip to New York and Atlantic City.

William Bigley, owner of the Olympia Theatre at Hampton, N. H., has returned from a business trip to Florida.

Lysander Richmond, who operates the Colonial Theatre at Springvale, Me., was a visitor to Boston's Film Row during the week.

It is understood that a new theatre, to be known as the Kenmore Theatre, is to be erected in Boston by R. A. Olinder.

Henry Steinberg has had plans prepared by architects Blackall & Elwell, of Boston, for a motion picture theatre on Piedmont Street, Worcester, Mass. Contracts are already being figured and it is planned to start construction work as soon as contracts can be let. The theatre will seat about 1500.

A schedule in bankruptcy has been filed by Rialto, Inc., operating a motion picture theatre in Westfield, Mass. Liabilities are placed at $7,303 and assets at $1,277. Less than $1,000 in the schedule filed represents claims from exchanges and theatrical agencies.

Edward Noble Catlin, veteran orchestral leader who died last week in Cooperstown, N. Y., was for many years a leader of theatre orchestras in Boston before the days of motion pictures. He organized Hall's Band, and had been orchestra leader at the American Circus in Paris and the Boston Museum, Tremont Theatre, Howard Theatre and Park Theatre in Boston.

Canada

CLARENCE ROBSON, Toronto supervisor of theatres for Famous Players Canadian Corp., figured in the sport news on June 3, after his horse, "Seven Oaks," had won the six-furlong race at Thorncliffe Park, Toronto.

Ernie Moule, veteran manager of the Brant and Temple theatres, Brantford, Ontario, received unusual remembrances on the occasion of his recent birthday. Mr. Moule was down in Toronto trying to forget the day when he received forty personal letters from the members of his theatre staffs at the Toronto hotel.

Toronto, Ontario, is to have a brand new moving picture theatre costing $225,000. The new house, which is being built by N. G. Reynolds, 103 Merrick Avenue, is on Bloor Street, between Runnymede Road and Beresford Avenue, a singular fact being that half of the house will be in the city and the other half in the country. The site, which was purchased for $50,000, has a frontage of 109 feet and the building will have a depth of 165 feet, accommodating 1,800 patrons. Architectural plans have been drawn by Raymond Card.

Fred Taylor, owner of a small moving picture theatre at Toronto, Ontario, has assigned, F. S. Westbeare having been appointed custodian. A meeting of creditors is being held June 14.

Three of the young ladies employed by the Capitol Theatre, Calgary, Alberta, managed by John Hazza, have five years of continuous service to their credit. They are Margaret Klunck, Evelyn Robbins and Mrs. Latup. Two girls have been employed at the Palace Theatre, Calgary, for three years, Bessie Lewis and Gertie Smith. Jack Barron is the manager of the Palace.

Manager L. C. Bishop of the Regent Theatre, Ottawa, Ontario, is sporting a new Chrysler-Six coach in place of a car of ancient vintage. He is also looking forward to a holiday motor tour to New York City, Philadelphia and Atlantic City. Of personal importance is the fact that Mr. Bishop has taken to golf this season and different mornings he may be seen on the Chaudiere Club course enjoying a twosome with J. M. Franklin, manager of B. F. Keith's Theatre, who, having started to play last summer, makes an excellent tutor for Lem. Bishop.

Buffalo

ROBERT C. HORNUNG, manager of Shea's Theatre in Jamestown, N. Y., has qualified for a Carnegie life saving medal. The other day while walking in Steele Street near the Chautauqua Towel Mills with Mrs. Hornung, he saw a boy about 15 years old wading in the Chadakoin River trying to bring in a rowboat which had broken loose from its moorings on the bank. The boy, evidently not realizing the depth of the stream, plunged right in and went down twice before Mr. Hornung jumped in and rescued him. The lad proved to be a game one, for after shaking some of the water from his clothing he waded down along the shore and finally brought in the boat.

Manager Vincent R. McFaul ha arranged with station WMAK to broadcast over the General Electric chain of radio stations an hour's program every Saturday night. WMAK is located in the Lafayette Hotel.

Marjorie E. Zent, a Gardenville girl, won the Courier-Shea's Buffalo Charleston contest, and now is appearing at the Rivoli in New York in the Paul Oscard revue, "Charleston." She was picked at the final event on Saturday night from eleven other girls. Sixty belles took part in the contest, which ran all week and was boosted to the skies by the *Buffalo Courier*.

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Des Moines

THE Electric Theatre at Clear Lake, one of the prettiest little theatres in Iowa, recently changed hands. The theatre was bought by T. C. Thompson, formerly of Albert Lea, Minn. The theatre seats 350.

Miss Mayme Rigg is the secretary of the Iowa Theatre Owners Association. She has charge of the offices of the association recently opened up at 214 Iowa Building. Miss Rigg will spend all her time at the services of the exhibitors under the direction of B. I. Van Dyke, president of the association, and E. P. Smith, acting manager.

Miss Mary Banjamin, secretary and treasurer of the Des Moines Film Board of Trade, motored to Chicago for the Memorial Day holidays.

Jess Collins, of the Rex Theatre at Perry, called at the film exchanges last week but made no report on the film which is in process at Perry. The Perry exhibitors are taking no active part in the campaign for Sunday shows which is being waged between business men on each side.

J. E. Flynn, district manager for Metro-Goldwyn, made an official visit to the Des Moines Exchange.

Visitors in Movie Row were W. H. Eddy, of Indianola; Jess Collins, of Perry, and H. Tone, of the Strand at Boone.

Among the theatres reported as having closed for the summer are the Melcher Theatre at Melcher, owned by E. Gorbett, and the Thornton Theatre at Thornton, owned by Mr. Carlton.

Central Penn.

PATRONAGE of motion picture theatres and other amusement enterprises which suffered such a serious relapse in the hard coal mining regions of Pennsylvania during the recent prolonged miners' strike, is coming back with a boom, according to reports from that section.

Frank E. Barry has resigned his post as manager of the Franklin Theatre, York, which was recently acquired by the Nathan Appell interests from the Jackson family. He will go to San Diego, Cal., to reside.

A new picture theatre to have a seating capacity of 650 is being erected in Nazareth by Edward Silvers, who formerly owned the old Royal Theatre there.

After having been in operation since 1914, the Garden Theatre, Pottsville, ended its career on May 22. During the entire period of its operation it was run by Edgar Brown. The building will be torn down.

The Palace Theatre, Copley, owned by George Walker, has awarded contracts for improvements which will increase the seating capacity of the house from 300 to 700.

Baltimore

HAROLD PARESKY has succeeded Jules Cocozza as director of the orchestra at the Embassy Theatre. Mr. Paresky was for some time associated with the Century Theatre Orchestra here.

The Grand Theatre, Highland town, Baltimore, Md., is being run now as a straight motion picture house, as C. B. Councilman, manager, his discontinued his five acts of vaudeville, three times daily, changed twice weekly, for the summer.

Robert Garland, dramatic and motion picture critic and feature writer on the *Baltimore American*, has severed his connection with that paper and after June 14 will be a member of the staff of the *Baltimore Daily Post*.

Louis Azrael has been assuming the duties of Nelson Robins, moving picture critic and special writer on dramatic and movie topics, since the latter has been on his tour to England with Lillian Cannon, the swimmer, for the *Post*.

The theatre building in Danville, Va., destroyed by fire recently, will be rebuilt by A. C. Conway and it will probably be operated again by the Southern Amusement Company.

Southwest

BILL MALONEY, recently employed by Fox as assistant office manager, has gone on the road as salesman for Metro-Goldwyn-Mayer.

Wallace Walthall, president of the Enterprise Film Corp., announced recently that his company would have the Oklahoma agency for National Screen Service Trailers.

W. C. Blackstone, better known as "Blacky," surprised Film Row this week by announcing his marriage to Miss Artie Westand. "Blackie's" favorite hobby was being a bachelor. Mr. and Mrs. Blackstone are now at the Great Lakes and will be at home in the city after July 1st. Mr. Blackstone is head salesman for First National Exchange.

W. Z. Spearman, vice-president of the Oklahoma M. P. T. O., is out in the territory securing memberships for the Association. So far Mr. Spearman reports that he has met only one exhibitor who refused to join. Sounds like a big convention for the fall.

Kansas City

IMPROVEMENTS to cost $35,000 soon will begin on the South Troost Theatre, operated by M. M. Gleeson and his son, J. J. Gleeson. The changes will be made without interference with the programs. A new roof over the balcony space, a sound-proof, glassed-in cry room and a terra cotta front of ornamental and an increased seating capacity to 1,200 will be among the improvements.

More than one hundred persons in a small suburban theatre of Joplin, Mo., the name of which was not revealed in press dispatches, narrowly escaped with their lives Monday when they were warned by a rumbling sound and vacated the theatre just before the roof caved in. A check-up by police indicated that none was injured. Water accumulating on the roof caused the super-structure supporting the roof to give way, it is believed.

When Jay Means, owner of the Oak Park, Murray and Prospect Theatres, Kansas City, leaves town he makes his employees happy, but in a different way. Just before leaving for California, where he and Mrs. Means will visit Hollywood studios, Mr. Means staged a banquet at the Hotel President, Kansas City, for his thirty employees. It was a royal send-off for the veteran theatre owner.

The projection at the Grand Theatre, Pittsburg, Kan., recently caught fire and all projection equipment destroyed. At 10:30 p. m. Wednesday T. F. Cole, manager of the Cole Theatre Supply Company, Kansas City, received a rush call for new equipment, which was loaded into trucks of the Exhibitors' Film Delivery and Service Company, which arrived at 6 o'clock the next morning at the theatre, a distance of about 175 miles, and was ready for the matinee performance.

Bob Withers, Enterprise Exchange manager, took to the road to gather a few contracts.

J. B. Ebersoll has purchased the Phototorium Theatre at Hamilton, Mo., from J. M. McBraymer, while Earl Jameson has taken over the Beaufort Theatre, a suburban house of Kansas City.

Among the out-of-town exhibitors in the Kansas City market this week were: T. D. Real, Royal, Grain Valley, Mo.; "Curley" Wilson, Casino, Excelsior Springs, Mo.; Ben Hill, Belton, Mo.; C. L. McVey, Dreamland, Herington, Kan.; Hugh Gardner, Orpheum, Neosho, Mo.; Lawrence Brenninger, Lawrence Amusement Company, Topeka, Kan.; John Tackett, Tackett Theatre, Coffeyville, Kan.; "Dad" Davidson, Neolasha, Kan.; "Dad" Wagner, Eureka, Kan.; M. G. Kirkham, Strand, Hays, Kan.

Anthony J. Xydias, head of the Xydias Productions of California, was a Kansas City visitor.

Cecil Vaughan, Paramount salesman, accepted a position on the Universal short subject staff.

Movie Row was having a good laugh on a branch manager who, while showing fire inspectors his 100 per cent efficiency, walked into the shipping room carrying a lighted cigarette. The joke of it is that the fire inspectors failed to notice the cigarette.

Jack Cohn, Columbia Pictures Corporation executive, was another Kansas City visitor, conferring with Joe Silverman of the Independent Film Company and E. C. Rhoden of the Midwest Film Distributors, Inc.

Eddie O'Neil, Educational salesman, purchased a new motor car as proof he is doing a good business. Russell Borg, assistant Educational branch manager, was confined to his home because of illness this week.

E. O. Brooks, southern division sales manager for Pathe, was a Kansas City visitor, conferring with R. S. Ballantyne, assistant southern division sales manager.

O. H. Lambert, assistant office manager at the Metro-Goldwyn Exchange, will take the road this week, while Fred Thompson, a salesman, will succeed him in the office.

Cleveland

MARK S. CUMMINGS, manager of the advertising sales department of the Cleveland Paramount Exchange, has been promoted to the sales force. He has been assigned to cover the West Side. Edwin V. Kelly, formerly of New York, succeeds Cummings.

Nathan Hirsch is with us once more—this time with United Artists.

Bob Mochrie is back in Pittsburgh after recovering from a siege of scarlet fever and is happy to be back on his job as manager of the P. D. C. Exchange in that city.

Ralph H. Clark, who carries the title of assistant sales manager for P. D. C., spent a goodly portion of last week in Cleveland.

Jack Soglovitz, who has been office manager of the Cleveland Standard Film Service Exchange, has been made branch manager of the company's office in Pittsburgh.

A. L. Goodsteen, formerly with Associated Exhibitors in Cleveland, is now manager of the Cleveland office, succeeding Soglovitz. Bill Onie continues in the role of branch manager.

Sam P. Correll, long identified with J. S. Jossey of the Progress Pictures Company, is now with the Standard Film Service Company as city salesman.

Milton Simon, representing Rayart, was in town last week.

Max Milder, Fox home office representative, paid local exchange manager Ward Scott and his Cleveland associates a visit last week.

Christy Deibel, manager of the Liberty Theatre, Youngstown, has been spending the week in Cambridge Springs getting in trim for the Film Daily Golf Tournament.

J. A. Beidler, who has long operated the Eastwood, Royal and East Auditorium theatres in Toledo, has recently increased his theatre holdings through the purchase of the National and Pastime theatres. These houses formerly belonged to John Spurlock.

The June wedding bug is operating in full force in the Film Exchange building. Four girls in the building have already been seriously bitten and rumor has it that others are threatened. Gertrude Willard of Pathe was married last week. Jeanette Horwitz, booker for Vital Exchanges, and sister of M. B. Horwitz, general manager of the Washington Circuit of theatres, has chosen Sunday, June 6th, for her wedding day. Ruth Gordon, secretary to the secretary of the Film Board of Trade, will commit matrimony on June 27th, and Eva Katz, of the Ohio Educational Exchange, is exhibiting a new solitaire, which is just the forerunner of a wedding announcement.

Ed Schumann, of the Poster-Rental Company, has broken into the exhibition field via the Wade Park Orpheum. Schumann bought the house last week from O. E. Tarvin.

Sam Barck has sold his Market Square Theatre, Cleveland, to Maurice H. Wolf, after owning and personally managing the house for twelve consecutive years—almost a record. Daniel Grossman will manage it under the new ownership. And Barck? He's willing to listen to any good proposition.

The Fischer Film Company has just been incorporated in Columbus for $50,000. Mayer Fischer, who has been operating independently in this State for the past year and a half, is president and general manager of the company. J. M. Johnson, well known in the southern part of the State, is vice-president and manager of the Cincinnati branch of the company. W. Weiss has been appointed secretary and treasurer. The Fischer Film Company has acquired the Ohio and Kentucky franchise for the American Cinema Association's product. J. M. Johnson, who has become associated with the company as vice-president, has been active in Ohio picture distribution for the past twelve years. He will open the Cincinnati branch of the Fischer Film Company in the Broadway building immediately. The Fischer Film Company is a closed corporation and no stock is being offered on the market for sale.

A. H. Abrams, owner and manager of the Mozart Theatre, Canton, was in town last week booking pictures for his theatre for the next eight weeks. This was preparatory to adjourning to his camp in Michigan, where he and his family usually spend the summer.

He was a fighter
in the A.E.F.
He has fought his
way to close to
the very top of the
heavyweights.
He fights through ten
big chapters.

GENE TUNNEY
in a wonder
Pathéserial

Albany

THERE was much going and coming along Film Row during the past week. Patrick Campbell, eastern division sales manager for Pathe, and Charles Henschel, assistant, were up from New York, to confer with E. J. Hayes, local manager. Alec Herman, manager of the First National Exchange here, and J. H. MacIntyre, manager of Famous Players Exchange, were in New York. Miss Betty Donnelly, billing clerk at the Pathe Exchange, and Rhea Carmody, sales control girl in the same exchange, were also in New York City. Miss Renee Craven, of the First National Exchange, spent the week-end in New York.

Mrs. E. J. Hayes and children, of Buffalo, have arrived in Albany, and rejoined Mr. Hayes, who was recently appointed manager of the Pathe Exchange.

Harry Rose, of the King Theatre in Troy, opened his theatre at 10 o'clock on Memorial Day morning, and by noon the place was jammed.

Jake Rosenthal, of the Rose in Troy, returned last Friday from Philadelphia, where he attended the Shriners' convention. He is installing a new projection booth in his theatre.

Harry Symansky, one-time manager of the Lincoln in Troy, will shortly wed a young lady in Syracuse, the engagement having been announced last week.

Few pictures have ever been shown at the American Theatre in Troy that attracted more attention from Ed Trembly, the manager, than the one of last week. It was a war picture that carried Mr. Trembly back to the days when he served with the troopers in the Philippines.

Uly S. Hill announced this week that the new theatre being erected in Albany by Strand interests would be opened between August 15 and Labor Day. No manager has yet been selected.

Nothing has been heard recently from Boston relative to the condition of Jake Golden, manager of the Griswold Theatre in Troy, who has been sick for several months and confined at a hospital in that city.

The Albany Theatre in this city closed its doors last Saturday night and will probably be converted into a store. Herman Vineberg, manager, has gone with the Schine Brothers.

Moe Mark and Walter Hayes are busy these days in picking the winner of the best name for the new theatre being erected in Albany. There were over 4,000 names submitted.

C. H. Buckley, owner of the Leland and the Clinton Square theatres in Albany, spent all of last week in New York City. Mr. Buckley has just bought himself a beautiful home at Loudonville.

P. J. Quinlan, one of the owners of the Ideal in Chateaugay, was along Film Row last week for the first time in many months, and received a warm welcome from exchange managers and salesmen. William Smalley, of Cooperstown, and Charles Sesonske, of Johnstown, were also in town.

Bob Pierce, of Ilion, is considering the advisability of closing one of his two theatres in that village during the summer months, and throwing the business to the larger and newer house.

Myer and Louis Schine, of Gloversville, motored to Lake Placid last week in order to be present at the opening of the theatre which they will operate from now on in the well-known resort town.

George Goldberg resigned last week as a salesman for Associated Exhibitors here, and is now peddling the F. B. O. product over the local territory.

W. H. Linton, of Utica, has taken his son in partnership, in the operation of the Olympic, which was recently opened in that city by Mr. Linton and which replaces the house that was burned to the ground two years ago.

George Wright, one-time owner of the Clinton Square Theatre in Albany, and later salesman for Universal here, was in town last week, for the first time in seventeen months. Mr. Wright is now located in Miami, and will return there within a few days. He said that Max Spiegel was having much success with the theatre recently opened at Miami Beach.

Harry Lazarus has a stock issue on the market in connection with a large theatre which he is planning to erect in Kingston.

Mr. and Mrs. Walter Roberts of the Troy Theatre, are praying for warmer weather these days. They have taken a camp for the summer on Burden Lake.

James Papayanakos, of the Graylin Theatre in Gouverneur, cooperated with the Boy Scouts of that city last week, in a benefit picture that netted the boys a handsome sum.

Harry Seed, manager for Warner Brothers here, was out on the road nearly all last week.

Louis Cappa was installed a manager at the Delaware Theatre in Albany, which he recently acquired, and is devoting his entire time to the fruit business.

George Roberts, of Albany, has resigned as manager of the Playhouse and Rialto theatres in Hudson, and has been succeeded by Walter Suckno.

Lee Langdon, of Warner Brothers' Exchange, drove to Tannersville last week, to bring back a picture being shown by Julius Byck, and encountered a twelve-mile detour that all but wrecked his machine. Mr. Byck was in town during the week, and reported that he might build another house in the near future.

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Detroit

HENRY KOPPIN, of the Woodward Theatre Co., has taken over the theatre interests of Lester Matt in Flint, Michigan. It is said that Matt is retiring from the picture business.

Jess Sellers, who operates the Willis Theatre in Detroit, has taken over the Dunbar and inaugurated with a daily change of program. Jess is a live wire showman and reports business as very good.

A. B. C., an independent distributing company in these parts, are without state salesmen at present. George Davison and Kelley Decker, however, still remain on the city sales force.

Genial "Les" Sturm, local manager of the Metro-Goldwyn-Mayer Exchange, is wearing a particularly joyous smile these days, and, instead of the cautious "not so good' that some of the exchange men hand you in reply to the inevitable "How's business?" Les chortles, gleefully, "Great! Couldn't be better!"

Freddie Strubank, tremendously popular film salesman for Pathe, has acquired a passport and necessary "scraps of paper" which will enable him to sail across the Detroit River to Windsor, Canada, on the 29th of June. This is one day in the year that Freddie sets aside, himself, as a holiday.

Robert Drew, brother of Frank Drew, after two years with Fox has resigned and is now covering the Michigan field for Metro-Goldwyn-Mayer, reports Manager Les. Sturm.

There seems no doubt that the announced new theatre to be built by C. H. Miles will be a reality and that actual construction will start during the summer. The new Miles house is to be on Adams Avenue, west, near Park Avenue, directly across from the Hotel Tuller.

Otto Bolle, Detroit manager for Paramount, was called to St. Louis, Mo., last week over the serious illness of his mother. Her condition has greatly improved since.

Miss Edith Candler, former secretary to Otto Bolle, manager of the Paramount Exchange in Detroit, has returned to this city after a very pleasant journey abroad.

Celebrating his 8th anniversary as an exhibitor, Geo. Koppin gave a party at his offices in the Broadway Peninsular building the evening of June 8. For the occasion and for future use as well he built a miniature theatre on the third floor of this building.

The new Lasky Theatre in Detroit, leased to Geo. Koppin, will open sometime in June. Everything is completed except to install the seats, set up the organ and some minor details. The house has a forty-foot lobby and all seats are on one floor. The Lasky policy will be pictures and vaudeville.

Salt Lake City

THE Intermountain Film Board of Trade met at the Hotel Utah here May 28th, to pay honor to C. C. Pettijohn, General Counsel of the Hays Organization.

Pettijohn gave a most interesting talk, touching on the many matters of interest in the film industry today.

D. T. Lane, Secretary of the Intermountain Film Board of Trade, presided. All of the exchanges were well represented. Harry Meyer, Secretary of the Montana Film Board of Trade, journeyed from Butte to attend the meeting.

Following the meeting, a dinner was served in the Presidential Suite of the Hotel Utah.

Guy E. Coleman has opened a theatre in Midway, Utah. This was formerly the Star Theatre. As yet the new owner has not decided upon a name for his new house. Coleman was a recent visitor along film row, arranging bookings. The theatre will open June 11th.

Frank H. Smith and A. K. Shepherd have returned to this city, having concluded a joint sales trip in the interest of Paramount.

C. E. Williams, the exhibitor of Cumberland, Wyo., was a visitor in this city over Decoration Day.

The new film row is assuming a busy air. Pathe and Educational have already occupied their new quarters, with Metro-Goldwyn-Mayer moving in this week.

F. C. Dahnken, one of the owners of the American Theatre, is expected here from New York within a few days. He will go to Boise to approve the plans of their new theatre there so that the construction can commence.

H. Bradley Fish, manager of the local Fox Exchange, spent a few days in Pocatello and Black Foot, Idaho, this week.

Julius Singer, Director of Short Products for Universal, is here from New York for a short visit.

The film people of this territory were deeply moved by the sad news of the passing on of Art Schmidt, the well-known and popular F. B. O. Western sales manager, who recently left here for Los Angeles in apparently the best of health.

L. A. Davis, local manager for F. B. O., is leaving immediately on a short trip to Rock Springs, Wyo.

W. F. Gordon, branch manager of the Associated First National Exchange here, is in Montana, with sales representatives John Harrington and Vete Stewart. He also intends to meet Fred Sliter of the Seattle office, in Missoula.

W. H. Rankin has returned to his managerial desk at the local Warner Brothers Exchange.

G. C. Jones and M. F. Keller are still in Southern Utah and Montana.

Joe Goss, owner of the Orpheum Theatre, at Ogden, Utah, has recently purchased half interest in the A. & W. rootbeer stand rights for Utah.

Wm. Morrison, operating the Opera House of Myton, Utah, is visiting Film Row this week.

Jack Connors, sales representative for P. D. C., has returned from an extended trip into Wyoming.

L. F. Brown, owner of the Isis Theatre at Preston, Idaho, who is visiting Salt Lake this week, is just back from a month's sojourn in California.

J. T. Sheffield, owner of the Columbia exchanges of Salt Lake and Denver, came to this city to meet his wife and two daughters who motored here from Seattle.

S. M. Duggins, of the Casino Theatre of Gunnison, Utah, is in this city lining up new business for his house this week.

L. Chester Wingham, former sales representative out of the Seattle office, is now branch manager here for Metro-Goldwyn-Mayer in place of Jos. F. Samuels, who is doing special sales work in the Denver territory.

J. A. Epperson has returned to his managerial duties at the local Pathe Exchange.

Frank Shepherd, local manager for Associated Exhibitors, has returned from the Idaho territory.

Paul Burger, Manager of the Sales Development Department for M.G.M., left this city a few days ago for Minneapolis.

Russel Egner is now making the Utah territory with his new season's product for Metro-Goldwyn. C. F. Parr is in Idaho, and Dave McElhenney is covering Montana.

Paul Lazarus, General Sales Manager for United Artists, in company with Kennith Hodkinson, Western District Manager, spent the fore part of the week visiting with Manager Walter S. Rand of the local exchange.

Ray Hendry, Assistant Manager of the Victory Theatre here, has returned from his vacation trip to San Francisco and Los Angeles.

Neil Schettler, musical director of the Victory Theatre orchestra, has just returned from a short trip to the coast.

Chicago

RAY HALL, head of variety production department of Fox Film Corporation, has been in Chicago several days, conferring with the chiefs of the forthcoming Eucharistic Congress in reference to the moving pictures which will be taken of this great religious event.

Miles Fox Apollo Theatre is the only house now operating at Princeton, Illinois, the Rialto having been dismantled as a picture theatre and leased to the American Legion for a hall.

Manager Bill Brumberg, of Universal, has added M. M. Godshaw to his sales staff and assigned him to west and north central territory.

Jim Jikas has started work on his new one thousand seat Gary Theatre at Gary, Indiana, and expects to have it ready for occupancy late in the fall.

Clyde Eckhart, district manager of Fox Film Corporation, included in his travels last week, New York City, Peoria, Moline, and other key centers in his Illinois territory.

Irving Parneso has been added to the sales staff of Metro-Goldwyn-Mayer's Chicago Exchange and assigned to Illinois territory.

Many friends of Ralph Bradford of Universal, are sympathizing with him in the loss of his father. Doctor Bradford, who died last week at Bremen, Ohio.

It is reported that July 12th has been set as the opening date for Andrew Karzas' three thousand seat States Theatre, now being rushed to completion in Hammond, Indiana. It is understood that it will operate as a straight picture house with three changes a week.

Norman Westwood, manager of Universal's Exchange in Shanghai, China, was a Chicago visitor this week. Mr. Westwood has been in New York City and is now heading back to the Orient.

Bill Morgan, general sales manager of Producers Distributing Corporation, visited the local exchange this week for a conference with District Manager Cecil Maberry and Manager Harry Lorch.

Dan Roche attended the commencement exercises at the University of Illinois, Champaign, this week, his daughter, Adelaide T. Roche, being one of the graduating class.

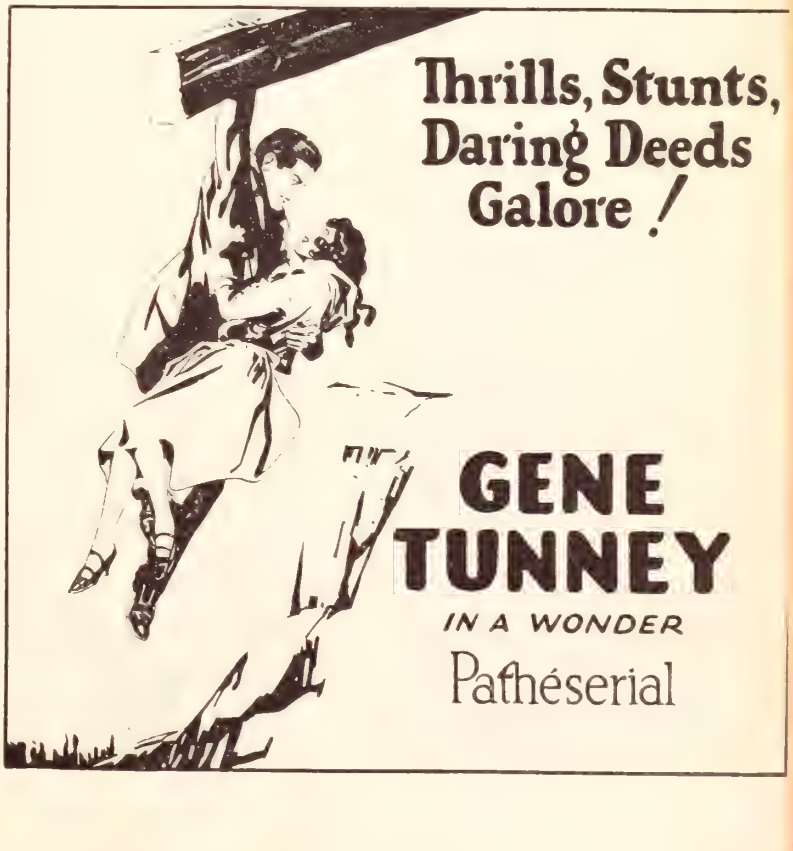
Tom Pappas has taken over the Glen Theatre, 2852 Armitage Avenue, from I. Brotman, who has been operating the theatre for some time and who is the owner of the building. Mr. Brotman will continue to operate the Maplewood.

Pathe's "Double I" salesmen gave a get-together dinner, with Manager H. D. Graham as the honored guest, at the La Salle Hotel on Friday night.

Fred W. Schaefer has donated a special prize of a silver barrel, six cups and a tray to the player having the most winning points during the season of the Friday Afternoon Golf Club, of which his brother, Frank G. Schaefer, is treasurer. This club is one of the most popular film organizations in the Chicago territory and includes among its active members many of the leading exchange men and exhibitors.

Al Sobler has resigned as manager of Balaban & Katz Midwest Theatres Publicity Department, to take charge of the publicity and exploitation for the various enterprises in which Andrew Karzas is interested, including both his theatres and ball rooms. Mr. Sobler will resume his new duties on his return from his honeymoon, which he is enjoying, following his wedding last Sunday to Betty Vanzandt, who appeared in the Rose Marie Company in Chicago.

Joseph Scholander has taken over the Monticello Theatre and expects to reopen it in August pending which date it will be remodeled, new seats installed and other improvements made.



Minneapolis

A. H. FISHER, division manager for Warner Brothers, has returned to Minneapolis from a business trip in New York.

C. E. Torrey, salesman for Warner Brothers in the South Dakota territory, expects to be back on the job next week. He is recovering from an operation for appendicitis.

J. N. Naulty, home office representative, dropped in at the Minneapolis Exchange of Prodúcers' Distributing Corporation last week.

William Gould, salesman for Producers' Distributing Corporation in the Minneapolis territory, is now with Metro-Goldwyn-Mayer.

J. B. Clinton, of Clinton & Meyers, Duluth, was a visitor at the Producers' Distributing Corporation offices last week.

Speaking of new moons, two of the Pathe salesmen at the Minneapolis Exchange have stepped out and bought them this spring. Art Berg is sporting a Moon coach and William Grant is scorching the highways with a Moon coupe.

Dan Cowhig, cashier at the Minneapolis Pathe Exchange, has been transferred to Cleveland to serve in a similar capacity. Leo Ryan, formerly with F. B. O., has taken his place in Minneapolis.

D. V. Chapman, booker for Pathe at the Minneapolis Exchange, is apologizing sheepishly for carrying a cane. He fractured two toes and a rib in an automobile accident recently.

S. E. Abel, manager of the Minneapolis Exchange for Fox, has returned from a motor trip to Chicago.

L. E. Matthews, of Elmore, Minn., has been unable to renew the leases on his three theaters and was forced to close them June 1. The theatres are the Lyric at Elmore, the Regent at Buffalo Center, Iowa, and the World at Lakota, Iowa.

The Opera House at Dodge Center, Minn., was closed June 1. Mrs. Cora W. Thompson, proprietor, was unable to renew her lease.

A. J. Cooper, exhibitor of La Crosse, Sparta and Tomah, Wis., was a visitor at the Fox Exchange last week.

A. Van Dyke, former assistant branch manager for Fox at Detroit, Mich., has been transferred to the Minneapolis sales force.

Roy Zimmerman, former assistant manager at the Minneapolis F. B. O. Exchange and now branch manager at the Sioux Falls office, returned to Minneapolis for a Memorial Day visit.

Exhibitors who dropped into the Minneapolis F. B. O. Exchange during the past week included Mrs. C. Klasen, of the Green Theatre, Anoka, Minn.; Archie Miller, of the State Theatre, Devils Lake, N. D., and A. Anderson, of the State Theatre, at Detroit, Minn.

Paul Burger, home office representative of Metro-Goldwyn-Mayer, breezed into the Minneapolis Exchange last week.

The Minneapolis sales force of Universal has gained two additions. They are Benn Ross and Max Rivkin.

The Famous Players-Lasky branch at Sioux Falls, S. D., has been placed in charge of Don H. Ruliffson, who has done some fine work as salesman in that territory.

O. B. Sherman, drummer at the Park Theatre in St. Paul, has organized the Park Theatre Drum and Bugle Corps. Membership in the organization is open to boys between 10 and 15 years old living in the Park Theatre district, and rehearsals are held four times a week.

Ed J. Haas, manager of the State Theatre at Eau Claire, Wis., has organized a kittenball team among his employes, and his challenged any other house on the F. & R. circuit to a game.

John Reed, owner of the Rex Theatre at Winthrop, Minn., has sold out to Dr. M. Rirch.

Moose Lake, Minn., is to have a new movie theatre. It will cost $15,000, and is being built by W. M. Miller, who operates the Strand and Leb theatres in Cloquet, Minn.

The Circle Theatre at Ottumwa, Iowa, has been purchased by the Strand Amusement Company.

The Brainerd Daily Dispatch of Brainerd, Minn., recently devoted its lead editorial to praise of the F. & R. organization and its general manager, Theodore Hays, who cooperated in filming the state convention of the Elks, at Brainerd, and saw to it that the film was shown in F. & R. houses through the northwest.

Goldea Pierce, of the Astor Theatre in Minneapolis, has been forced to return to her home in Mankato as the result of an extended illness.

St. Louis

MANY out-of-town exhibitors attended the dinner given in honor of Reginald Denny, Universal comedy star, at Hotel Statler, St. Louis, Mo., on Tuesday evening, June 1.

Nicky Goldhammer, manager of the St. Louis Universal Exchange, was the toastmaster, and during the course of the evening he called upon Mrs. Freda Paul, Marvel Theatre, Carlinville, Ill.; Tom Francis, Charleston, Ill.; Doc Tetley, Farmington, Mo.; Harry Miller, Festus, Mo.; Doc. Price, East St. Louis, Ill.; George Bowser, John Karzin, Charley Goldman, Division Manager Billy Troug and others.

Leo A. Landau, former Milwaukee, Wis., motion picture theatre owner, died at the Jewish Hospital, St Louis, Mo., June 1, following an attack of heart disease. Landau was 45 years old and had been in failing health for about a year. The funeral was held June 2, burial being in Mount Olive Cemetery, St. Louis.

Max Cohen who has been appointed sales manager of Preferred Pictures.

George Slocum, Southern Illinois salesman for Producers Distributing Corporation, and Dale Dwyer, Northern Illinois salesman, have resigned. Slocum has joined the Universal staff.

Nat Steinberg, manager of the local Associated Exhibitors office, has resigned from that post. He has not announced his new connections.

Art La Plant, manager for Producers Distributing Corporation, is back from a successful trip to Quincy, Ill.

Cal. Krausz, formerly of Kansis City, Mo., is now booking for Producers.

Out-of-town exhibitors seen along Picture Row during the week included: Harry Miller, Idle Hour, Festus, Mo.; Doc Tetler, Farmington, Mo.; Tom Francis, Charleston, Ill.; Mrs. Freda Paul, Carlinville, Ill., and Jim Reilly, Alton, Ill.

The New St. Louis Theatre ushers baseball team defeated the Missouri Theatre ushers 13 to 6 in a baseball game at Fairground Park on Tuesday, June 1. Soragan, pitcher for the St. Louis team, polled two home runs.

The Crescent Theatre, St. Francisville, Ill., and the Liberty, Logan, Ill., were among the houses closed in recent weeks.

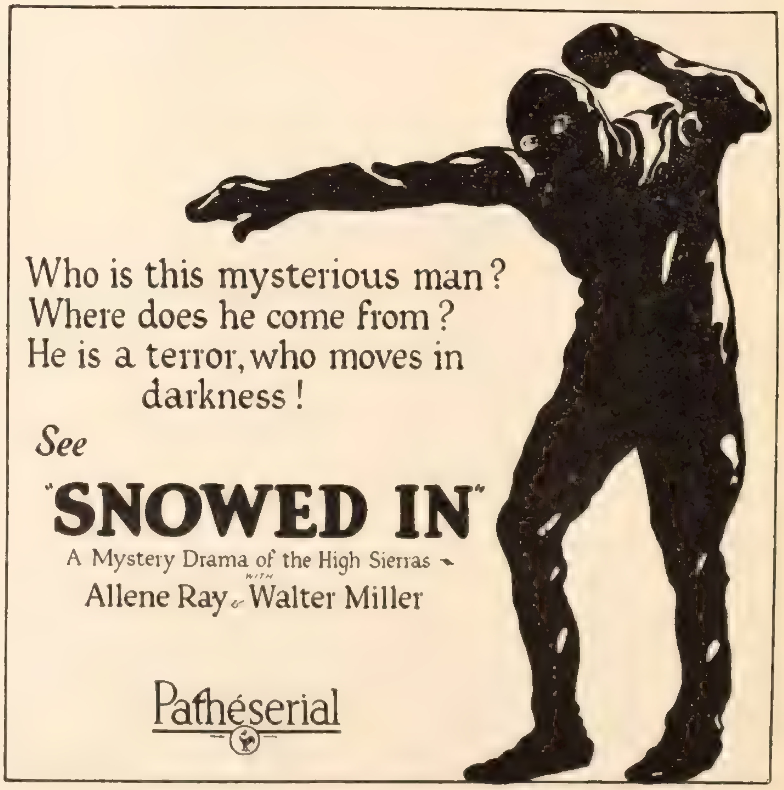
J. R. Grainger, general sales manager for Fox Films, is due to pay us a visit this week.

The Grand Theatre, Duquoino, Ill., held its re-opening on Monday, June 7. The house was the scene of a costly fire several months ago and was practically rebuillt.

It is reported that Pana, Ill., is to have a new $100,000 motion picture theatre to be located on South Locust Street. A local syndicate is being formed to build and operate the house.

Price and Dalrymple, of Oblong, Ill., have taken over the Star Thearte, Newton, Ill., from Henry Imming.

Bill Barron, manager of the local United Artists Exchange, will celebrate the second anniversary of his appointment to that position on July 7 and his friends among the exhibitors of the territory plan to make July an Anniversary Honor Month for Bill.



Who is this mysterious man?
Where does he come from?
He is a terror, who moves in darkness!

See

"SNOWED IN"

A Mystery Drama of the High Sierras

with Allene Ray & Walter Miller

Pathéserial

Directed by Spencer Bennet. Story by Frank Leon Smith.

New York and New Jersey

ONE of New York's most popular and best-known exchange men figured prominently in a motor boat tragedy on Long Island Sound last week, which very nearly resulted in the loss of his life.

John Dacey, assistant-manager to William Raynor in the New York Pathe Exchange, with two others, embarked on the sound in their boat for a pleasure trip; and trouble occuring to the motor occasioned a shift of weight to one side of the boat, causing it to capsize. The three occupants sprawled in the waters of the sound and when all was over there were but two survivors; and John Dacey was one of them. Presence of mind displayed by wrapping a straggling rope around his arm which held him up until help arrived, undoubtedly saved his life.

This week marks the twenty-first wedding anniversary of John Dacey, which he is said to be celebrating with particular zest.

Sam Perry, well-known exhibitor from Englewood, N. J., has been seen carrying around several of the unusually attractive "picture-book" announcements for 1926-27; and casually hinted that he was about to fall under the spell of one of them, although, he may just be making a collection. At any rate, Sam states that he "must have the best" for his Englewood customers.

Irving Wormser, of Pathe New York Exchange, is the latest salesman to step out into business for himself. According to report, Wormser is now part owner of Short Films Syndicate which recently took over the product of the Hal Hodes Exchange.

Mr. Wormser is particulary well-known and liked among the local exhibitors and established an enviable record at the Pathe branch where he has been for the past nine years.

It is reported that Judkowitz and Smollen, New Jersey exhibitors, have taken over an 1800-seat house now under construction at Reading, Pa., and will add it to their holdings affiliated with the Walter Reade circuit. The house is near completion and will adhere to a policy of pictures and vaudeville.

It is rumored that Loew, Inc., have taken over Keeney's three Brooklyn theatres. These are the Bedford, Bay Ridge and Livingston; and with the exception of the last named house, are closed for the summer season. If this report be correct, it means the practical sewing up of that portion of Brooklyn.

Although news of Henry Siegle's acquisition of the Beck Theatre circuit has been thoroughly broadcast around the curb for the past two or three weeks, there comes now a report that the deal did not go through on account of the Siegle interests being unable to secure a clear title to the several properties.

Ben Leo and Jack Ungerfeld have leased the Empire Theatre, Rahway, N. J., for a term of 20 years; and along with this announcement comes the news that Louis Heiman—manager of the Empire for the past five years—will retire from that post. Mr. Heiman's future plans have not been made public, except that he and Mrs. Heiman will probably tour Canada and the Northwest for a month or so.

Leo, one of the lessees, is a brother-in-law of William Fox, and Ungerfeld, the partner in the Rahway enterprise, has long been associated with several theatres in the metropolitan district. Leo and Ungerfeld are also building a large theatre in Westchester County and have other houses in Ossining, Nyack, Brooklyn and New York City.

Bob Ungerfeld, brother of the new lessee, will succeed Louis Heiman as manager of the Empire. He has been associated with the Ossining theatres for some time.

According to report, plans will soon be filed for the erection of a new 800-seat theatre in the "Getty Square" section of East Yonkers. It is said that the population in this part of the city has shown an increase of 3000 during the past six months.

The Namford Operating Company of Brooklyn have recently announced plans for the erection of a store and theatre building at the corner of Fort Hamilton Parkway and 67th Street.

Another theatre construction announcement of interest to exhibitors of this zone, is that of David Weinstock, who has broken ground for a new playhouse on State Street, Hartford. It is a downtown location and completion is looked for about October 15.

Mr. Weinstock also operates the Grand Theatre at Hartford, and has another house at Manchester, Conn.

It is reported that Irving Lesser has taken over the Bayside Theatre, Bayside, L. I., and will operate it under a vaudeville and picture policy. Its reopening is said to be set for September 1.

Local exchange managers were conspicious by their absence on Tuesday of this week on account of the golf tournament at Mamaroneck; therefore, there is a scarcity of news in that direction. However, Phil Meyer, of Associated Exhibitors, stuck around the office until noon time; and then, he was observed departing with the 19th hole as his destination.

Eddie Carroll, star salesman for Associated Exhibitors, has decided to spend the entire summer in his cottage at Avon-by-the-Sea. At the end of the season he will return to Montclair.

Andy Sautelle, manager of the non-theatrical department in the Pathe Exchange, is making his home in Montclair these days.

Leon Adler, traveling auditor for Pathe exchanges, is at present taking over the duties of Adolph Goodman, who is confined to the Roosevelt Hospital prior to undergoing an operation.

Another Pathe man on the sick list is Charlie Stombaugh, who is suffering from a heavy cold.

Still on the subject of Pathe, we might mention that Milt Kronacher, from last reports, is holding his position at the top of the list—and, if this keeps up much longer, his retirement at Oyster Bay or Newport may be expected.

Several theatre closings reported for the summer season are: Keith's Riviera, St. Johns Place, Brooklyn; Moss' Flatbush, Flatbush Avenue and Church Avenue, Brooklyn; Keeney's Bay Ridge; Keeney's Bedford, and The Review Theatre, New Lots Road and Sheffield Avenue, Brooklyn.

The North Star Theatre, upper 5th Avenue, New York City, is reported as definitely closed. This house was operated by Sydney Cohen.

Philadelphia

THE Film Board of Trade, which has formerly met every other Friday, has changed its schedule for the months of June, July and August and will meet on the third Thursday of each month.

Harry Wiener, who, several months ago, was appointed Philadelphia branch manager for Associated Exhibitors, and Sam Phalen, who has been acting as salesman in the Harrisburg territory, have resigned. Al Blofsom, district manager, will serve as branch manager in addition to his other duties.

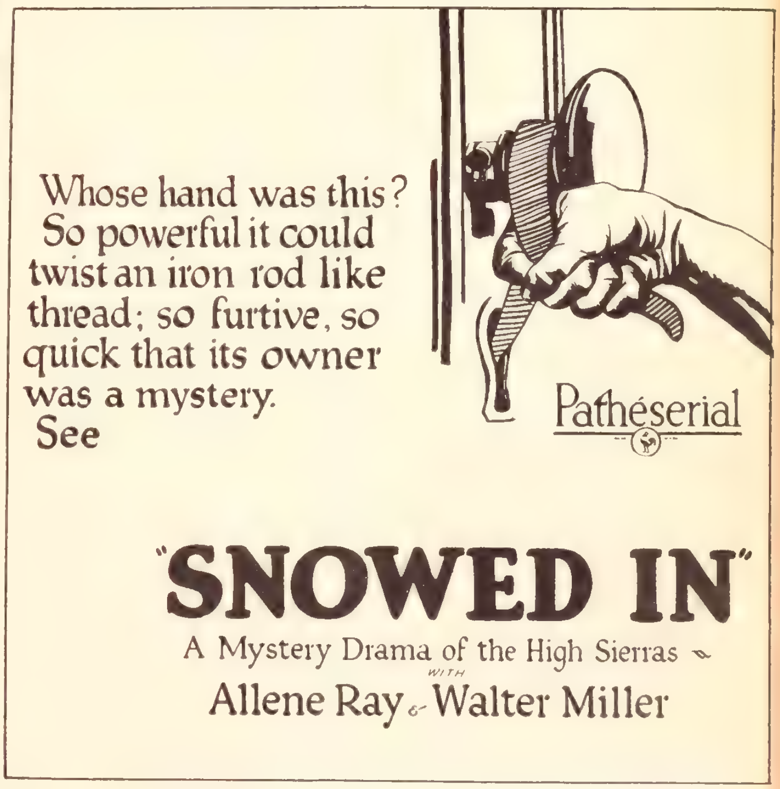
A. Graham Mango, general manager of Matin Film Production Co., of Paris, was a recent visitor in Philadelphia, the guest of Al Blofsom, district manager for Associated Exhibitors.

Mike Landow, sales manager in the Philadelphia exchange of Paramount, is receiving expressions of sympathy from his many friends in the industry on account of the recent death of his father, Semon Landow, aged 75, who died in Reading.

The Howard Theatre, Front and Lehigh avenues, which has been owned and operated for many seasons by George Chapman, has been sold outright to Price & Kneller.

Nixon's Grand Opera, Broad and Montgomery, which is operated jointly by the B. F. Keith Theatre Co., the Stanley Co. of America, and the Nixon-Nirdlinger interests, has been closed for the summer after a successful season. Manager Joe Dougherty plans to make extensive improvements during the summer.

Hunt's Theatres, Inc., are planning to open their string of seashore houses at Wildwood and Wildwood Crest on June 27th. J. P. Coxe, who has been managing their Criterion Theatre at Moorestown, has been transferred to Wildwood and put in charge of the Casino. W. J. Keegan, who has been a special field representative of the company, will manage the Regent during the summer. The company will reopen the City Pier at Cape May on June 18th and at the same time will close the Palace Theatre, which has been operating during the winter. This house will remain closed for a four weeks' period, during which extensive alterations and improvements will be made.



Whose hand was this? So powerful it could twist an iron rod like thread; so furtive, so quick that its owner was a mystery. See

Pathéserial

"SNOWED IN"

A Mystery Drama of the High Sierras

with

Allene Ray & Walter Miller

Directed by Spencer Bennet. Story by Frank Leon Smith.

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Wanted

MANAGER desires position. Excellent booker. Also good pianist and organist. Box 720, Motion Picture News, New York City.

OPERATOR and electrician with nine years' experience, wants position. Married. Walter F. Ingalls, 313 So. "B" Street, Oskaloosa, Iowa.

WANTED.—Used posters, photos, slides, banners and accessories of all kinds. Must be in good condition. Will allow liberal credit. Theatre Poster Supply Company and Sign Exchange, 327 E. Sixth Street, Cincinnati, Ohio.

EXCEPTIONAL OPENING for Engineer familiar with Theatre Lighting. Must be capable of laying out Control for modern lighting effects. Both Engineering and Sales activities are involved. Position to be filled immediately. Give age, training, experience and salary expected. Address Box 760, Motion Picture News, New York City.

WANTED immediately in Buffalo, a man with general experience in laboratory work. Applicants should state full details as to experience, giving names of former employers, and present occupation if not now employed in laboratory work. Also state salary expected. Address "Laboratory Man," care of Motion Picture News.

NEGATIVES WANTED

of pictures not less than 3 reels or more than 6 reels in length. Send press sheet or herald, address W. F., Motion Picture News, 845 S. Wabash Avenue Chicago, Ill.

ORGANIST—Reliable, experienced in concert and feature playing. Choicest references. Minimum $65. Fall opening preferred as should give present manager two months' notice, but not essential. Address Box 740, Motion Picture News, New York City.

MANAGER now at liberty. Has five years' experience with a Broadway picture house. Live wire and progressive. Box 730, Motion Picture News, New York City.

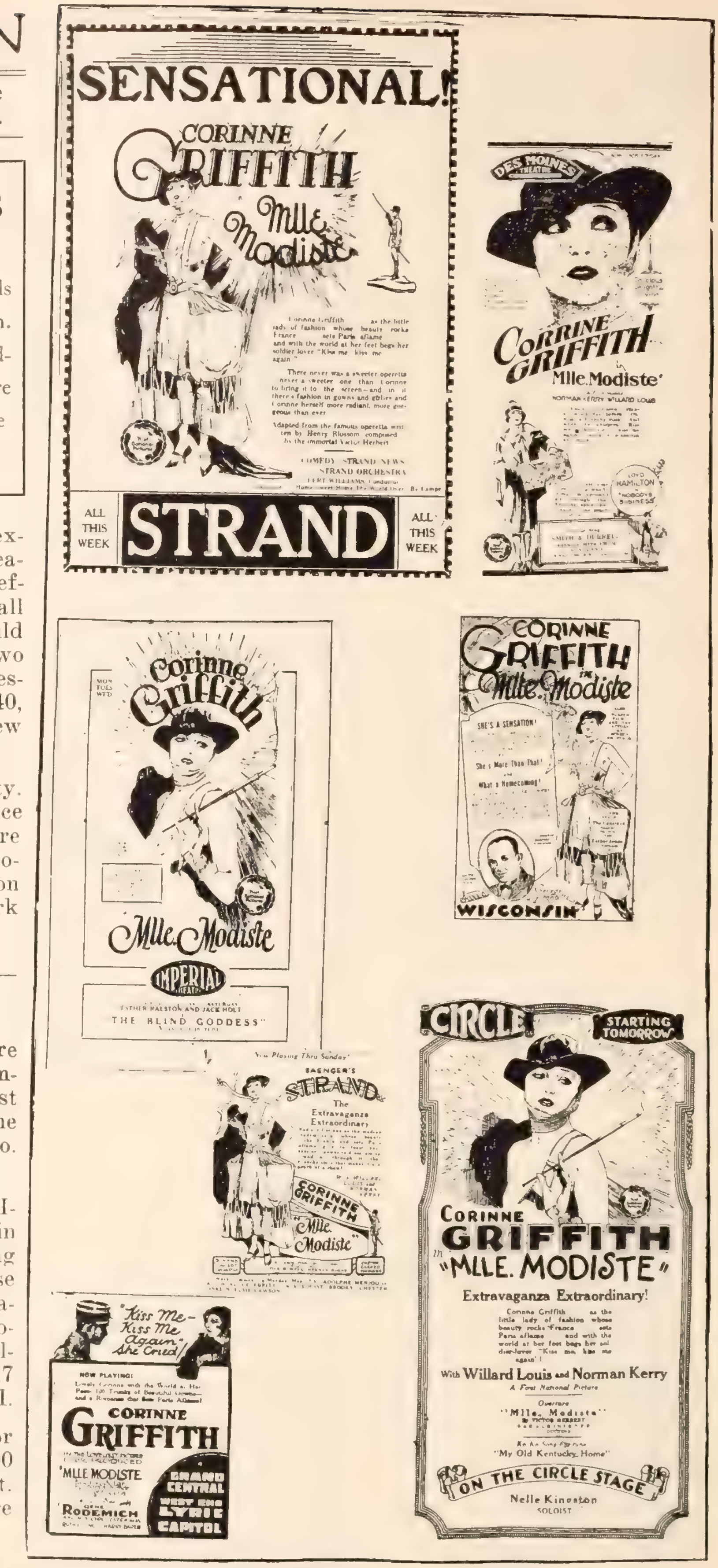
For Sale

FOR SALE.—Used theatre chairs of all descriptions. Immediate shipments. Largest stock of chairs in west. The Theatre Seating Co., 845 So. State St., Chicago, Ill.

SPLENDID OPPORTUNITY for Builder-Exhibitor in city of Glen Cove, Long Island. No first-class house within 15 miles. Drawing capacity over 30,000. Ideal location on main street available. Address M. Steisel, 17 Glen Street, Glen Cove, L. I.

THEATRE LEASE for sale in Ohio; very cheap. 600 seats. Small down payment. Box 750, Motion Picture News, New York City.

THEATRE FOR SALE.—New combination theatre and commercial building consisting of 800 seat theatre, five stores and sixteen apartments in manufacturing city of 15,000, sixteen miles South of Chicago loop, in Calumet District. Address A. B., Motion Picture News, 845 S. Wabash Ave., Chicago.



The campaign book suggestions are dominating the displays for First National's "Mlle. Modist." The stock cut showing Corinne Griffith in character pose is altogether too attractive to be left out of theatre advertisements. Those shown were used by the following theatres: Saenger's Strand, New Orleans; Circle, Indianapolis; Wisconsin, Milwaukee; Imperial, Asheville; Strand, Hartford; Des Moines, Des Moines; Grand Central, St. Louis

~ THE CHECK-UP ~

Weekly Edition of Exhibitors' Box Office Reports

Productions listed are new pictures on which reports were not available previously.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In the way exceptional cases, reports which might be taken alone, and such individual differences of opinion are averaged up

For ratings on current and older releases see MOTION PICTURE NEWS—first issue of each month.

Title of Picture	Reporting Poor	Reporting Fair	Reporting Good	Reporting Big	% Value	Length
FAMOUS PLAYERS						
Dancing Mothers	-	3	18	1	67	7,169 Ft.
Desert Gold		1	6	-	66	6,900 Ft.
For Heaven's Sake		—	12	6	80	5,356 Ft.
Let's Get Married	—	-	7	1	74	6,800 Ft.
Miss Brewster's Millions	1	3	6	—	56	6,457 Ft.
New Klondike	-	8	15		60	7 Reels
Sea Horses		10	13	—	57	6,671 Ft.
Song and Dance Man, The	1	12	11	—	53	6,997 Ft.
Untamed Lady		7	11	4	63	6,132 Ft.
FILM BOOKING OFFICES						
Beyond the Rockies		-	10		70	4,851 Ft.
Born to Battle			8		70	5,100 Ft.
Kiki		1	3	2	75	8,299 Ft.
FIRST NATIONAL						
Mlle. Modiste			11	1	73	6,230 Ft.
Rainbow Riley	—	2	9		65	6,450 Ft.
FOX						
Dixie Merchant, The		2	5	—	61	5,126 Ft.
My Own Pal		1	5		65	6,058 Ft.
Sandy		6	7	1	59	7,850 Ft.
Yellow Fingers		2	4		60	5,594 Ft.

Title of Picture	Reporting Poor	Reporting Fair	Reporting Good	Reporting Big	% Value	Length
METRO-GOLDWYN-MAYER						
Barrier, The	-	1	9	1	70	6,480 Ft.
Beverly of Graustark			10		70	6,977 Ft.
Brown of Harvard	—		4	4	85	7,600 Ft.
Exquisite Sinner	—	5	1	—	45	5,844 Ft.
Mike		6	16	6	70	6,755 Ft.
Monte Carlo	1	2	4	—	54	6,512 Ft.
PROD. DIST. CORP.						
Made for Love	1	6		-	38	6,730 Ft.
Million Dollar Handicap, The	—	5	7	1	58	6,117 Ft.
Red Dice			6		70	6 Reels
UNITED ARTISTS						
Bat, The		1	2	1	70	8,219 Ft.
Partners Again		3	4		57	5,562 Ft.
UNIVERSAL						
Blue Blazes			12		70	4,659 Ft.
Chip of the Flying U	—	1	6		66	6,596 Ft.
Six Shooting Romance		-	8	—	70	4,837 Ft.
Skinner's Dress Suit	-	5	4	1	58	7,025 Ft.
Still Alarm, The		2	2	1	64	7,406 Ft.
WARNER BROS.						
Bride of the Storm	—	2	5	—	61	6,800 Ft.
Cave Man	—	1	6	—	66	7 Reels

FILL IN THIS BLANK AND MAIL TO—

Motion Picture News, Inc.,
729 7th Ave., New York City

Date,..

In accordance with your request we are reporting herewith the results from a box office angle, with the following pictures, same to be used in compilation of your "The Check Up." It is expressly understood that under no circumstances will you publish same over my signature.

TITLE OF PICTURE	DISTRIBUTED BY	WEATHER CONDITION	REPORT **Big, Good, Fair, Poor**

Class of patronage..........

Theatre..........

Population of Town..........

City.......... State..........

To The MOTION PICTURE THEATRE OWNERS OF AMERICA

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A Pledge

BETTER PROJECTION PAYS POWER'S PROJECTOR

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For nearly a quarter of a century, a period covering the entire commercial history of the motion picture industry, the products of the International Projector Corporation have played a conspicuous part in the development of this field. In our shops during the pioneer days of motion pictures were originated and developed the safety devices, ease of operation and light sources of motion picture projectors which permit them to be used with eminently satisfactory results in the motion picture palaces of the world's greatest cities and with dependability in the remote and isolated parts of the globe. In the science of projection we have kept pace with the art of production and today American motion picture equipment maintains an international leadership which is by no means inferior to the splendid pre-eminence of American motion pictures.

INTERNATIONAL PROJECTOR CORPORATION

90 Gold Street New York, N. Y.

THEATRE MANAGEMENT
EQUIPMENT CONSTRUCTION OPERATION

American Showmanship Scores in German Picture Theatres

Erno Rapee Introduces Modern Presentation Methods at Ufa Palast

UP to about one or two years ago, showmanship was as foreign to German motion picture exhibitors as night shirts are to the aborigines of the South Sea Islands. In fact, a German exhibitor would have been highly insulted if he had been classified as a showman, a word, which, to him smelled after circus sideshows and ballyhoos. No, sir! The German exhibitor was a dignfied person. He called — and still calls — himself a "Cinema Theatre Proprietor." His methods of selling his program to the public were more crude than dignified. A few unattractive posters, a small number of insignificant program placards of the size used by the royal opera in former years and a number of badly conceived and badly set newspaper avertisements. That was about all.

Equally crude was the way the programs were executed. An orchestra of about 12 to 15 musicians in the large theatres and of two or three pieces in the smaller houses, with a leader who did not care or was unable to adapt his music to the requirements of the picture, played some overture. Next came screen advertisements. No music with these. Next a weekly screen review, likewise without music and finally a comedy and a feature film with musical accompaniment of the worst type. That was all.

Study American Methods

Things took a decided turn to the better a few years ago when the big German theatre holding concerns sent their leading members to America to sudy American methods. They came back to Berlin with ideas of lobby displays, of certain comfort within the theatres, with thoughts of larger and better orchestras, and so on. All told, the results were meager enough, although the American trip of architect Bischof of the Ufa brought a practical result in the form of a new theatre, built in Berlin, with the latest American improvements and requirements.

But that finished it. Things were polished up a bit and German showmanship remained as obscure as it was before.

The complete change came on the day when Ufa succeeded in contracting for the services of Erno Rapee. At once, the biggest Ufa theatre in Berlin was completely rebuilt and modernized. Its seating capacity was increased to three thousand. And now, Rapee went to work.

The Berlin audience were full of expectations, for Rapee was well known in Berlin through the success he achieved when, on March 9, 1925, he appeared as a guest-conductor with the Berlin Philharmonic Orchestra. The American director engaged not less than seventy-five of the best philharmonic musicians to be found in Berlin and when the rebuilt house was opened in Fall 1925, Rapee and his orchestra created a sensation such as Berlin never witnessed. The newspapers wrote columns of praise and the Berlin public went mad over Rapee and his orchestra.

Introduces Stage Prologues

The next innovations introduced by the American conductor were artistic prologues and stage reviews of a splendor and exactness never seen in Europe before. Then came his symphonic jazz orchestra. Next his wonderful piano concerts played on four grand pianos by eminent pianists. With every program Rapee brought new and brilliant features. Soon, he was the most popular conductor in Berlin. The broadcasting station of the German capital secured his jazz symphony orchestra and the mere announcement of this fact sufficed to increase the number of Berlin radio participants 25 per cent. The most exclusive societies insisted to secure Rapee and his musicians for their festivities.

As far as the Ufa is concerned, his activities were not restricted to his one Ufa Palast Theatre. He has wielded his baton at the newly opened cinema de luxe, the Gloria, and in various Ufa theatres in Berlin, Frankfort, Dusseldorf and in other German houses.

Other Theatres Adopt Policy

Rapee's management of the Ufa Palast has acted as a stimulus to every German theatre concern. Better orchestras have been secured by the big German houses and the general endeavor is to imitate his methods of showmanship. To do justice to the imitators one must say that they are doing their best in skill and ability. To do justice to Rapee one must acknowledge that none of the imitations was half-way up to his standard quality. However the merits may be in this respect, the fact remains that Rapee's coming to Berlin has revolutionized German showmanship and that it has proved a blessing to the entire German trade.

How firmly this American musician is established in the opinion of the German audiences is proved by the fact that in that serene country of classical music, where men like Bach, Mozart, Brahms, Wagner, etc., are worshipped like gods, Rapee had the daring to introduce jazzed versions of standard works of German music classics. He not only "got away with it," but his clever arrangement and humorous distortions were even enthusiastically praised by the most severe newspaper critics. One of these eminent writers wittily remarked that Rapee was a combination of Charlie Chaplin and the famous German symphony conductor, Gustav Mahler. Another Berlin critic speaks of him as the "musical director for the people." A widely-read Berlin evening paper praises his style of conducting his giant orchestra as "rythmic hypnosis," underlined and enhanced by his "wonderful ability in arranging and handling colored lighting effects."

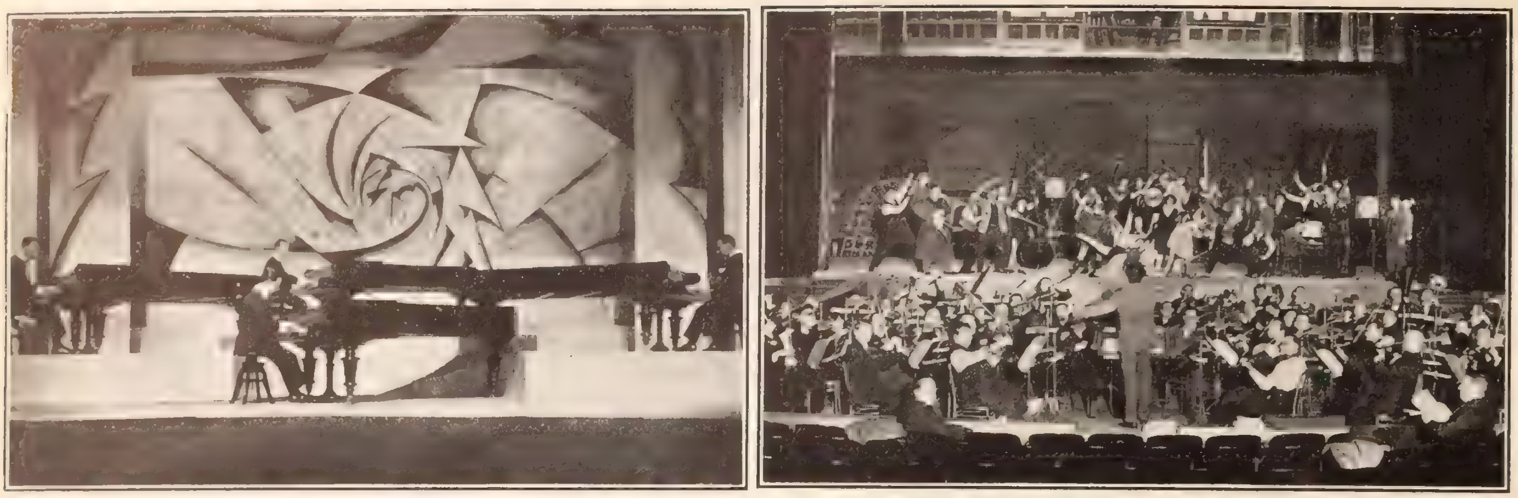
Critics Applaud Innovations

As a matter of fact his combination of music and light has so deeply impressed the Berlin and the German audiences that, for instance, the Vossische Zeitung terms him a "composer of lights" and his style of handling color effects as "symphony of lights."

Considering his achievements and his success one would be easily led to believe that he would have, in a short time, incurred the hostility and the envy of his German colleagues. The contrary has occurred. His pleasant personality, his artistic ambitions, his earnest and unrelenting work have made him a host of friends in Berlin. If it were not for a handful of ultra nationalistic cranks who condemn jazz as something anti-German altogether, one could safely say that since his coming to Berlin on September 25, 1925, not one unfriendly word has been said against this guest from American shores, who has revolutionized the German methods of motion picture screening.

Straight Pictures at Keith Grand Rapids House

B. F. Keith's in Grand Rapids last week started a summer policy of straight pictures at reduced prices. The opening bill offered "A Social Celebrity" as the main feature with Pathe News, Æsop's Fables and a Topics of the Day reel as the balance of the program. The shows are continuous from 1 to 11 P.M., at prices of 15 and 25 cents for matinees and 25 and 35 cents for night performances.



Erno Rapee's presentations at the Ufa Palast in Berlin have introduced in Germany the American cinema theatre methods. Above at the left is the novel stage arrangement for a number featuring four pianos—an unusual grouping which proved most effective with the lighting used. At the right is Rapee rehearsing a jazz number at the Palast.

Midnight Matinee a Sell Out at Queen, Galveston

A special midnight matinee offered by Manager E. E. Collins at the Queen Theatre in Galveston with winners of the Bathing Girl Revue held in that city recently as an added attraction with the photoplay "The Blind Goddess" drew a capacity audience.

The event was given to launch the following week's engagement of the picture but proved more than simply an exploitation stunt when the house was forced to turn away many patrons. Iced coffee and brick ice cream, donated by a local dealer, were served while the show was on. Following the performance the bathing girls formed a "receiving line" in the lobby and greeted members of the audience.

Pictures Replace Stock at Hershey Park Theatre

The Hershey Chocolate Company, which controls a big amusement park at Hershey, near Harrisburg, Pa., where its big chocolate factories are located, has adopted a new policy for its outdoor theatre in the park which in former summers has been devoted chiefly to stock company productions and musical recitals.

During the present summer the house will be devoted to motion pictures and vaudeville, with a change of program each Monday and Thursday.

Musical Comedy in Reading House for Summer

The Rajah Theatre in Reading and the State in Harrisburg, regular pictures and vaudeville houses, have adopted a summer policy of offering musical comedy for three days each week. Jimmie Hodge and his company will present a repertoire running through a period of ten weeks, appearing the first three days of each week at the Harrisburg theatre and the last three days at the Reading playhouse.

Columbia, Cleveland, Closes

R. C. Jones, manager of the Columbia Theatre, East Ninth St., Cleveland, has discontinued the picture policy which he inaugurated two weeks ago, when the Columbia burlesque season closed. Jones will keep the house dark until August when it will reopen with burlesque.

"Improve As You Go" Plan Keeps Strand Open 365 Days a Year

ALTHOUGH the Brooklyn Mark Strand Theatre has been running for seven years, it has not been closed down a single day during that period for repairs, improvements or changes.

While painting, redecorating and such things are being done every day, the work is carried on between the time that the house closes at night and opens the next day at noon. Doubtless many of the customers have wondered how the house can be in such spic and span condition without being closed.

At the present time Managing Director Edward L. Hyman is going over the theatre from the stage to the very front doors, to freshen everything up for the summer months. From the proscenium arch to the rear of the orchestra on the downstairs floor all of the walls and doors are being done over by the painters and decorators, and all soiled and worn drapes and hangings are being replaced.

The marquee and all of the doors in front of the house have been repainted in colors to correspond with the change in the season and thus giving an entirely different effect to the appearance of the theatre. Also the lights around the marquee and the flasher itself are being changed.

Such things as this avoid the possibility of patrons taking the theatre for granted. Periodic changes in marquee, doors, etc., reawaken interest in passers-by and all who visit the house. It also creates conversation and this conversation carried from person to person is excellent advertising for the theatre.

At this time, too, the summer covers are being put on all the chairs in the theatre, and the ushers, doormen and porters are being outfitted in their new summer uniforms.

The
MANAGER'S OFFICE

G. B. ODLUM is managing the Palace and Winter Garden theatres in Jamestown, N. Y. He formerly managed the Majestic in Hornell.

F. L. COLLINS, formerly located at Flint, Mich., has been appointed to succeed John DeStafano as manager of the Tootle, Orpheum and Royal theatres in St. Joseph, Mo. DeStafano, now recovering from a serious illness, will remain in St. Joseph for several weeks before being transferred to some other point by the Hostettler Amusement Co., owners of the chain which includes the houses mentioned.

L. H. LEWIS, for some time assistant manager of the Highland Theatre in Highland Park, Cal., is now manager of the Brooklyn Theatre in that city. Both houses are operated by West Coast Theatres.

L. & T. Operating Orchestra Hall for Summer

Lubliner & Trinz have taken Orchestra Hall for the summer season, and, following their custom in past years, are operating it as a picture house. An interesting experiment will be tried out this year in showing old favorites, starting with "The Kid." Others already booked for presentation during the season include "Beau Brummel," "Disraeli," "The White Sister" and others.

Lubliner & Trinz have also arranged to announce Sunday baseball scores of the Cubs and White Sox games at the Harding, Senate, Covent Garden and Windsor Theatres.

River Show-boat Season Opens

The annual show-boat season has opened in the Mississippi and Ohio River Valleys. Nine big boats are in this service, the largest being the Cotton Blossom, seating 2,000. These boats make river towns without regular theatres.

To Produce Presentations

The New Bostonians, Inc., Boston, has been incorporated to operate theatrical enterprises and presentations, with capital of $100,000. Incorporators are Charles D. Irwin, Brookline, Mass.; Eugene Cowles and Walter Lawrence, Boston.

A Nation-Wide Seating Service

AMERICAN Seating Company Service—nation wide—is prompt, efficient—satisfactory. Built up through fifty years of ever enlarging activity. Sustained by 15,000,000 chairs in the leading auditoriums and theatres from coast to coast. Further approved at the rate of thousands upon thousands of new chairs, sold, manufactured and installed every thirty days. Every theatre, large or small, receives appropriate consideration.

American Seating Company

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113 W. 40th Street

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10 E. Jackson Blvd.

BOSTON
77-D Canal Street

PHILADELPHIA
1211-K Chestnut St.

Kiddie Review to Play F. & R. Circuit

Clement Murphy Now Staging Act With 11 Youngsters as Stars

A [illegible] "kiddies" revue, which will tour the Finkelstein & Ruben Circuit for most of the summer, is now being organized and whipped into shape by Clement P. Murphy, production manager for the firm.

Eleven children, whose ages range from 10 to 14 years, will be used in the revue, which has been titled "Under the Spreading Chestnut Tree."

The production will open at the State in Minneapolis, June 19. Finkelstein & Ruben have had spectacular success with their "kiddies" revues, and their several excellent presentations have proved to be fine drawing cards. Many of the children trained in these revues have later obtained vaudeville contracts.

Presentations at Stanley and Fox in Philadelphia

The Karavaeff Ballet was the principal attraction on the surrounding program at the Stanley Theatre, Philadelphia, during the week of May 31st. Al Moore and his United States Orchestra was also featured. The feature was "Wet Paint."

At the Fox Theatre George Moran and Charles Mack, blackface comedians, and E. G. Sherman's Syncopated Ingenues were the outstanding features. "High Steppers" was the picture.

Atmospheric Presentation for "Volga Boatman"

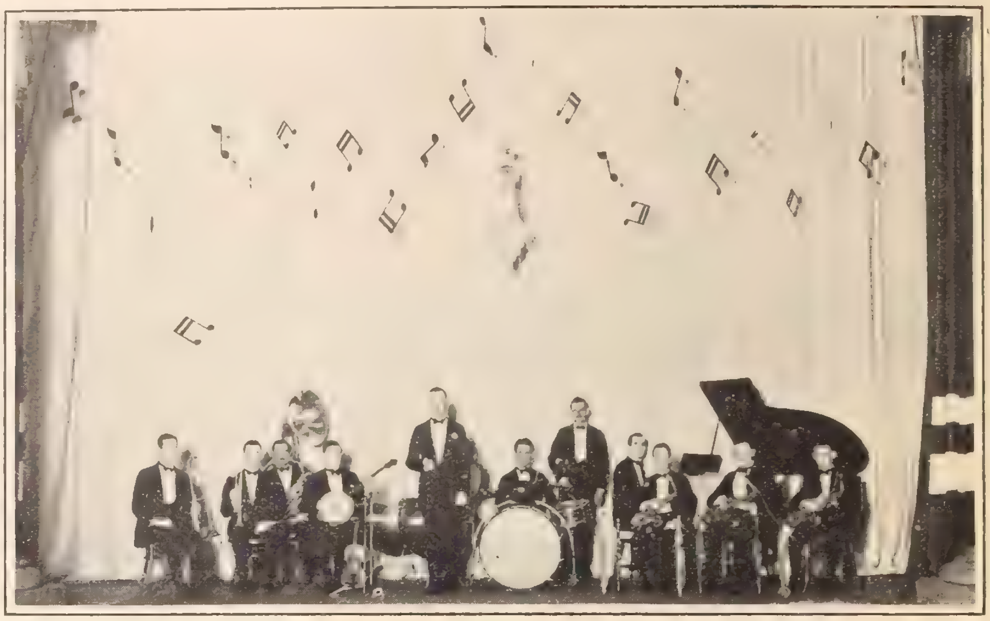
As "The Volga Boatman," is presented in its entirety at the Capitol Theatre, New York City, this week, the customary routine of the weekly program has been altered. The principal musical offering consists of a dramatization in song and dance of "The Song of the Boatmen of the Volga." A Russian ensemble of voices sings the composition, and Chester Hale has arranged an elaborate Russian Gypsy Ballet to music by Rimsky-Korsakoff. Doris Niles dances the principal role.

Frisco Booked to Play Over Loew Theatre Circuit

Frisco, will play the picture houses over the Loew Circuit, having been booked by J. H. Lubin, general vaudeville booking manager, for a tour, starting at Loew's State, New York, the week of June 14. Following the State engagement he will play Loew's Metropolitan in Brooklyn, and Loew's State, Newark.

Double Bill Opens Summer Policy

The Circle Theatre in Cleveland last week started its summer policy at reduced prices with a double bill on which "Hell Bent fer Heaven" and "The Marriage Circle" were offered. During the regular season pictures and Pantages vaudeville were the policy at the Circle.



JAZZ SETTING

The photo above shows the backdrop used for the presentation of a jazz orchestra at the Criterion Theatre, Oklahoma City, in connection with the Metro-Goldwyn-Mayer production "Monte Carlo." A scrim curtain was the support for the music notes. Setting designed by Pat McGee, manager of the Criterion.

Landry Orchestra in Return Engagement at Grand

Art Landry and his orchestra played a successful return engagement as the stage feature at the Grand Theatre, Pittsburgh, last week, when "Tramp, Tramp, Tramp" was the leading attraction.

The Landry organization featured a spectacular presentation of Minstrel Days, with special costuming, settings and a program of comedy, novelty and musical offerings.

Sissle and Blake Head Bill at Missouri Theatre

Sissle and Blake headed the stage program offered last week at the Missouri in St. Louis. The featured attraction was Bebe Daniels in "The Palm Beach Girl."

The stage bill included the Publix unit show "Kids in Kandyland," produced by Gus Edwards, Charles Previn's orchestra and an organ solo, "Memories of the World," played by Milton Slosser, added to the musical features of the program.

Eddie Hines and Earl Smith at Omaha Strand

Eddie Hines and Earl Smith, rendering popular songs with banjo and piano, had the featured place on the stage program offered last week at the Strand, Omaha. The Strand presented "The Palm Beach Girl" as the leading attraction. Bobby Vernon in "Page Me," a Lyman Howe Hodge Podge and Kinograms made up the balance of the screen program.

Majestic in Hartford Shows Program of Revivals

On a Grand Revival Week program offered as a novelty last week at the Majestic Theatre, Hartford, Conn., that house presented seven outstanding screen productions of the past. There was a daily change of program.

The week opened with the showing on Sunday of "The Thief of Bagdad." Mary Pickford in "Dorothy Vernon of Haddon Hall" was the feature Monday, and "The White Rose" was shown Tuesday. On Wednesday "Robin Hood" was the attraction, with Thursday, Friday and Saturday's programs headed respectively by "A Woman of Paris," "Rosita" and D. W. Griffith's "America."

Review Week at Tower, St. Paul

The Tower Theatre, St. Paul, offered a Review Week in which pictures released earlier in the season were revived as a special celebration last week. The pictures revived, and shown for one day only, were: "Go West," "The Ragman," "The Blackbird," "The Midshipman," "Mike" and "His Secretary."

Vadie Dancers Featured at Mosque

The Maryon Vadie Dancers in their "Repertoire of Dance Poems" headed the stage bill at the Mosque, Newark, N. J., last week. The program included Rae Bonstini, pianist, and Ota Gygi, violinist. "The Rainmaker" was the photoplay attraction.

Brooke Johns Stars at Aldine

Brooke Johns and his jazz band headed the stage offerings at the Aldine, Pittsburgh, last week. The featured attraction was "Brown of Harvard."

National Sextet at Colorado

The National Sextet appeared on the stage of the Colorado Theatre in Denver last week as added features with Scheuerman's Colorado orchestra in a special presentation in conjunction with the showing of "The Wilderness Woman."

COSTUMES FOR HIRE PRODUCTIONS EXPLOITATIONS PRESENTATIONS BROOKS 1437 Broadway Tel. 5580 Pen.

Tips On Small Theatre Construction

Vital Points Involved in Building of These Houses Equal in Importance to Those of Larger Theatres

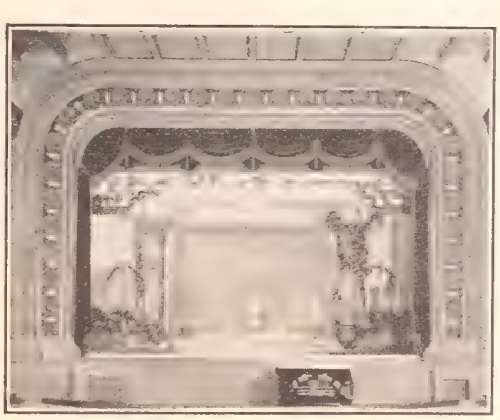
By H. Robins Burroughs, Consulting Engineer

COMPARATIVELY little has been written on the subject of construction for small capacity theatres constructed in small towns. It is usually considered a matter of minor importance, but if one will investigate the problem to any extent, it will be found that there are a number of vital points involved in building a small theatre in a small town equally important to those concerned in its construction as are similar points in projects of a greater magnitude.

In the beginning any investor who undertakes to build a small town proposition should be intensely interested in all of the elements involved and to a greater extent in detail than is usually the case in larger operations, due to the fact that his finances are limited, and he must make a dollar go a long way. It therefore becomes absolutely necessary that a thorough study be made of the small theatre operation as well as in the construction of larger work. The general points to be considered in this class of work are parallel to those of greater scale, and each item should be taken up and analyzed just as carefully as if it were of greater importance.

Proper Location

The first thing to be considered is the location, and it is important that the proper location be obtained in the small town as well as in a larger one. Property, of course, is of lesser value, but it has its comparative value in any case. The opinion prevails very frequently that inasmuch as a small population is being involved any central location will suffice. This is an erroneous idea, and should be dispelled from the outset if the undertaking is to be successful. The location should be selected with the utmost care, and in general it should be a main street and in the heart of the town unless there are two small towns which practically join and the theatre is intended to draw from both centers; then it is usually advisable to place the theatre approximately midway between the two town centers and on a main thoroughfare connecting them. This will enable the two populations to concentrate at a central point and thereby profit by having a common interest in the theatre. It is, of course, understood that the two centers of population are not too widely separated. In other words, the towns must join and there must be a considerable amount of traffic on the street passing by the theatre. This applies only where the two towns are not large enough to support a theatre of their own. Where they have sufficient population to support their own theatre it is decidedly better to operate two theatres, one in the heart and center of the two communities where it is a difficult matter to induce patrons to travel any appreciable distance to attend a theatre if there is one nearby, especially in a rural community where the country is open and travel not convenient.



View of the stage of the new Madrid Theatre, Kansas City, Mo. It is a thorough example of the modern suburban house and was built by the Westport Amusement Co.

Having thus determined upon the location of a small theatre in a small town, the next matter of importance is the amount that should be expended on the proposition. Certain towns, due to their local characteristics, will support a theatre of a certain size, whereas another town of the same population would not support a theatre of the same size. Different studies should be made of the composition of the population; their religion, their habits, their occupations and social standing, all of which tend to determine the extent to which any given community would be classified as potential theatre-goers. This is most important and should be taken into consideration by anyone who contemplates building and operating a theatre in a small town. So that a very careful analysis must be made of the town as a whole in order to determine the business that may be expected from a theatre operation.

Prior Analysis

Frequently the error is made of neglecting this analysis prior to construction and usually the theatre is built as a cut and dried proposition, so that the owner does not know, or even some time, have any idea of whether or not his undertaking will be successful until after he has opened the doors to the public. This question is too often determined in this way. The answer should be obtained prior to even the beginning of construction at least in a general way in order to reduce the element of risk involved in any building operation to a minimum.

It has been said, and quite truthfully, that it is impossible to determine in advance whether or not any given theatre location will prove successful in any size community. This to a certain degree must be the case, but it is equally certain that there are conditions which, if analyzed in the beginning, would certainly determine that any development of this kind would be doomed to sure failure.

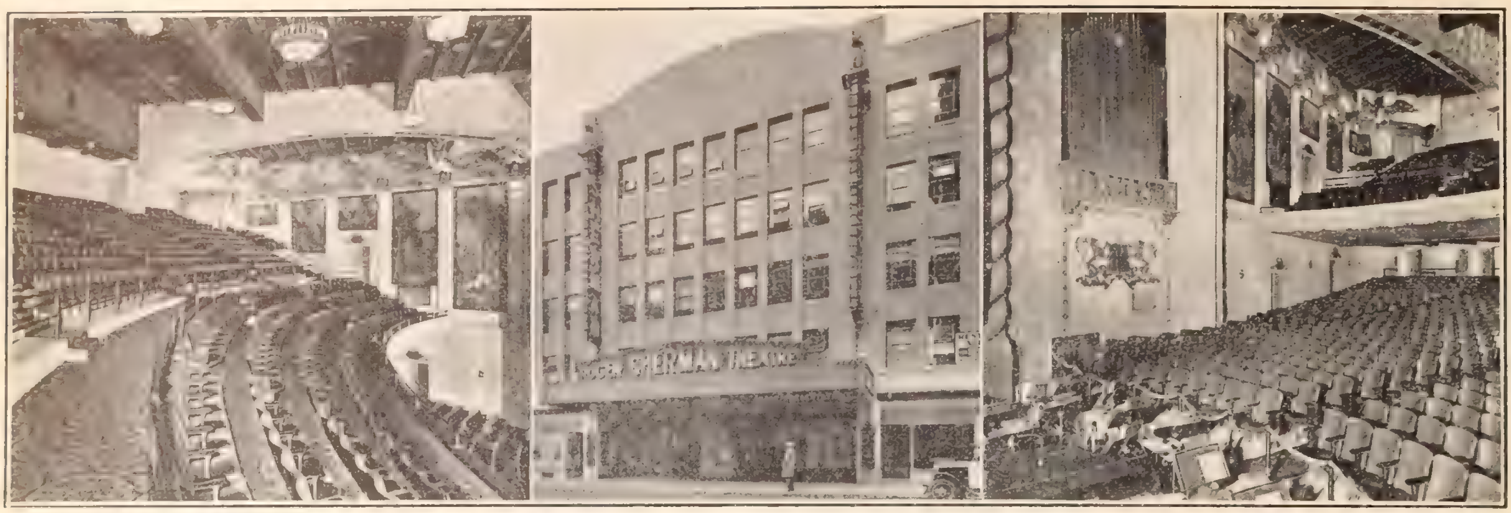
Assuming then that a suitable location has been found for a theatre, the next thing is to determine the seating capacity and the amount of expenditure that should be justified in any given location. This brings forth the question of seating capacity which should be built for any given community. Herein is just the problem and one guess may be as good as another within reasonable limits; but it will generally be found that this will be determined by the estimated returns that can be attained from the size of the population from which the patronage of the theatre will be drawn. It is a well established fact that any investor can only afford to spend that amount which will bring him a reasonable return on his investment. For instance, if he estimates that his gross return from a small theatre will average $5,000 a year, he could not afford to spend $50,000 for the theatre; probably $30,000 would be the limit. On the other hand, if he should see an average return of $10,000 a year, he would be justified in expending double the amount of money, and so on.

In the proper analysis on this point it will be found that the question will present itself as to how many seats can be built for a given amount, making due allowance for the cost of the property, equipment and other elements that are necessary to complete the proposition as a whole.

Often Handled Wrong Way

Ordinarily this point is handled from the opposite direction; that is to say, the number of seats is assumed and plans and specifications on this basis and estimates obtained. The contracts are then awarded and the job is built. Afterwards it is discovered that too much money has been spent and consequently a proper return on the investment cannot be obtained. This places the entire operation in a bad light inasmuch as it is impossible to change the situation; after once a theatre is built it cannot be used for other purposes and unless the income is increased to a proper standard, the entire operation becomes unprofitable and frequently a dead loss. So that if the number of seats is made dependent upon the amount of expenditure, rather than the amount of expenditure dependent upon the number of seats, it will be found that the ultimate results will be more satisfactory. Again the number of seats is not the only determining factor, as the arrangement of the theatre, its decoration and equipment have a decided bearing on the number of seats that can be obtained from any given outlay for the reason that there is only a certain amount of money available and if that is spent in equipment and decoration, a lesser amount is spent on volume of construction. In other words, in small town work it is not desirable to spend too much money on the finish, but rather to put the greater percentage of available funds in the construction of the body of the theatre which will enable the building to be spread out over a larger area and hence a greater seating capacity. A proper balance must be struck between

(Continued on page 2899)



Three views of the new Roger Sherman Theatre, recently opened at New Haven, Conn., by the A. S. Friend Companies. At the left, note the effect of the beamed ceiling set with jewels and the ample space between the seats. Also, the tapestries and murals. In the centre is an exterior view and on the right, the orchestra pit and a portion of the Oriental decorative scheme of the side walls. Rich hangings blend in perfect harmony.

New Haven's Newest Theatre

Roger Sherman Offers Novel Scheme in Treatment of Interior

NEW HAVEN'S newest theatre, the Roger Sherman, is distinctly Oriental in atmosphere and unusual in the general treatment of the interior decorations.

Instead of the customary light colors for decoration, and the high sweeping arches and dome effects, more sombre colors are used and the ceilings are beamed in a deep, rich mahogany color, studded with jewels, while the walls are hung with rich tapestries. The same deep color effects are secured in the treatment of the furniture and the carpetings.

The seats of the main auditorium are set at a steeper pitch than is customary, following more the angle of the modern balcony, giving better screen vision from all parts of the house. There is also a much wider space between the rows of seats than has heretofore been used, permitting easy access and egress during a performance when sections of rows may be occupied, thus allowing people to enter and leave the middle of the rows with a minimum of inconvenience to other patrons.

The vaulted effect of the mezzanine floor, with the arched ceiling painted azure blue thickly set with silver stars, combines an effect both Oriental and Spanish in its treatment. Here every provision has been made for the comfort of patrons and the furniture is of heavily carved overstuffed pattern in mahogany and dark colored woods. Floor and table lamps supply the illumination and the hangings are deep and rich in color in keeping with the general scheme.

The main stairway leads from the right of the lobby, and in a niche at the landing where the stairway turns abruptly to the left sits a large idol before a background of azure blue, treated with special lighting effects which command instant attention.

The house seats 2,100 but because of the ample aisles and room between the rows of seats, has the appearance of larger capacity. Its stage is equipped for presentations, vaudeville and legitimate productions.

Special attention has been paid to the projection room which is the most commodious in the state. There are three projection machines, two spotlights, two stereopticons, etc., two interchangeable double throw with Westinghouse generators. The film vault is asbestos lined and tests have shown it to be absolutely fireproof, flames being quickly smothered by its automatic working.

The Roger Sherman Theatre is owned and operated by the A. S. Friend Companies, Inc., of New York City. The same company is building a new theatre in New London which will open early in the fall as the Garde Theatre, with seating capacity of about 1,500, and is also starting the construction of a new theatre in Springfield, Mass., on the site of the Massasoit Hotel which will be ready next year and will be the largest theatre in that city with seating capacity of about 4,000.

E. Mochary is manager of the Roger Sherman.

Baxter Springs Citizens Like Ritz Theatre

The new Ritz Theatre, Baxter Springs, Kan., owned by John I. Cooper, was packed to the guards during its recent opening, and both the owner and Clare Rehm, manager, expressed their appreciation for the magnificent response made by the people of Baxter Springs and vicinity.

Mr. Cooper said today that the newly installed Blizzard cooling system would be put in a state of perfection within a day or two and that the show house would be made as cool as a cave during the summer weather.

The theatre contains 346 opera chairs in the parquet and 167 in the balcony, making a total of 507 seats.

Mrs. Roy Brooks, organist of the Victory Theatre, Rogers, Ark., also owned by Mr. Cooper, came to Baxter Springs to play the Wurlitzer theatre organ during the initial show and the music was praised highly.

Approve Plans for Mount Carmel Theatre

Announcement was made on May 17 that preliminary plans have been approved for the erection of a new theatre and apartment building at an expenditure of $400,000, at Third and Hickory streets, Mount Carmel, Pa., by the Sons of Veterans organization of that city. The playhouse will be equipped for motion pictures as well as for vaudeville and legitimate shows. The theatre will occupy the sites of the present Burnside Opera House.

The theatre proper will occupy the entire lower floor and have a seating capacity of 2,000. There will be fifteen dressing rooms beneath the stage and the front part of the upper portion will be made into compartments. At the rear will be quarters for the Sons of Veterans and similar organizations.

Postpone Chambersburg Theatre Project

Announcement is made that Henderson & Mong, of Chambersburg, Pa., have indefinitely postponed their project of erecting a new motion picture theatre in that city. The firm had plans prepared for a house that would seat 1,000 persons, but it is learned that the plot that had been purchased as the site for the proposed theatre has been found to be too narrow for a structure of the size desired to meet the requirements of the firm and it is understood the company has placed the plot on the open market. It is said, however, that if the company can acquire adjoining property at satisfactory terms the theatre project may be revived.

Establish Rental Record in Kansas City, Mo.

A RECORD in North Side theatre property rental was established in Kansas City this week. The first ground floor store room in the new Gillis Theatre, now under construction on the site where the old Gillis recently was demolished by an explosion, will rent for $7,200 a year over a 10-year period—about $3.40 a square foot. The lease was obtained by Paul Pruzan from the Werby Realty & Investment Company.

The little more

The feature picture, the musical accompaniment, the supplementary attractions on the program—are of course of utmost box office importance.

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Inquiries and Comments

Adjustable Shutters

SOME time ago, Mr. Carl J. Lang, of the Lang Manufacturing Works, Olean, N. Y., sent us some models of adjustable shutters, which were designed to facilitate rapid adaptation of the shutter blade widths to the diameter of the particular light beam obtained under any given condition.

We were requested to test out these shutters in order to note what increase (if any) in light on the screen was obtained when the necessary adjustments were made for any given size of light beam.

Mr. Lang wrote as follows:

"Gentlemen:

"We have at hand your letter addressed for the attention of the writer. Contents are carefully noted.

"Mailing you a copy of the patent grant was merely to give you an idea of what the writer has accomplished with this new design of shutter, in that we further claim, and nearly everyone connected with the industry knows, that 99 percent of the shutters furnished with any projectors have wings, or blades of an area much larger than is necessary, which results in a great loss of light. It is the subject of adjusting the shutter to the width of the light beam, which was overlooked by the engineers. (Manufacturers' engineers, presumably—Ed.)

"Complying with your request, we are making an express shipment of the original models, which is all we have on hand. A 3-wing shutter for Powers and a 3-wing shutter for Simplex or Motiongraph projectors. If you have a Motiongraph projector, it will be necessary for us to know the diameter of the shutter spindle and we would then be able to send you the proper size of bushing, which can be replaced with the one now in the hub of the Simplex type.

"Please note. When these model shutters were made there was no aluminum at hand and we constructed them with materials in stock at the time. We figured that should we manufacture these shutters ourselves, we could cut the weight down to about 6 ounces for the Powers type and about 7 ounces for the Simplex and Motiongraph types."

Focal Length Scale Not Correct

Upon examining Mr. Lang's shutters it was observed that a scale of objective lens focal length adjustments was engraved on the Powers type and we were somewhat at a loss to see just how such a scale could be applied in practice with any assurance that it would work satisfactorily under any given set of conditions.

Another letter was received later, however, which cleared up this point since we were informed that this scale was, in fact, incorrect, and had been roughly placed on the shutter for patent application purposes.

The object of this scale was to facilitate pre-setting the width of the shutter blades, knowing only the focal length of the objective lens.

The idea was, in theory, a good one since it would have involved but a single simple adustment. But a few important points were overlooked since a different scale would be required depending upon whether the condenser lenses were covered by a slide carrier or were free from such a device and also whether condenser lenses or a reflecting arc were used.

We are very much afraid, therefore, that this focal length is more or less useless calibrated for each particular condition.

Idea Not New

The idea of adjusting the width of the master of a shutter to the size of a particular light beam is by no means new, though Mr. Lang's device for readily enabling the projectionist to make this adjustment himself is a new one.

Heretofore, the recommended practice, which, by the way, has seldom been followed for some reason or other, best known to projectionists alone, has been to trim down the shutter blade to the necessary size for satisfactory performance.

The only benefits obtained by such practice was a relatively small increase in screen illumination due to increasing the ratio of light to dark intervals as the shutter revolved.

Great care had to be exercised to see that the width of the blade was not made too small, else it would not have the covering power required for the complete masking of the film traveling past the aperture.

In Error

We believe, however, that Mr. Lang was in error when he wrote that the engineers of the Projector Manufacturer had overlooked this important point of variable shutter blade width since it sticks in our mind that the Powers people attempted to correct this evil by sending out a shutter either adjusted for the local condition, or which could be adjusted by the projectionist after the arrival of the equipment.

If our memory serves us correctly, this scheme was given up after a trial has proven it impractical because it was either impossible to tell what the conditions would be or else the projectionist would not take the steps necessary to make it work.

Law of the Sectored Disc

It has long been recognized that it was necessary for each projectionist to carefully check the width of the shutter master blade so as not to permit it to mask the projection lens for a longer period than absolutely required, else a waste of illumination would result.

According to the Plateau Law, the illumination resulting from a beam of light interrupted repeatedly in a regular manner by a sectored disc, is directly proportional to the ratio of total area of the openings to the total area of the shutter disc; or, taken on a time basis, it is proportional to the ratio of period of uninterruped light passage to the period required for one complete shutter revolution.

Thus, to take a crude example, if it required 0.8 seconds for the shutter to make *one complete* revolution and during that time the light beam was permitted to pass for a total of 0.5 seconds, the resultant screen illumination would be $\frac{0.5}{0.8} = 0.625$ or 62.5 per cent. of what the screen illumination would be had *no* shutter been used.

In other words, the waste of light due to the shutter would be 100—62.5 = 37.5 per cent. In practice, the loss is somewhat higher than this—in the neighborhood of 50 percent, but this will serve to illustrate the necessity for removing all surplus metal from the master blade in order to prevent any unique waste of light.

How It Works

Mr. Lang's device does this in the following manner. Two sets of blades are used, one set sliding over the other so that it is possible, by holding one set stationary and sliding the other, to increase or decrease the width of the master blade alone. This sliding action is performed by means of a thumbscrew attached to the master blade, which, when loose, permits the shutters to be adusted, after which the thumbscrew is tightened and locks the blades in position securely, so that when the shutter rotates the blades will not slide apart due to centrifugal action.

It is not necessary to say that when these shutters were tested they were found to obey the Plateau Law above referred to, the variation of screen illumination obtained being directly proportional to the percentage increase or decrease in the area of the openings in the blades.

Tips on Construction of Small Theatres

(*Continued from page 2895*)

rough construction and finish so that the greatest return may be obtained on the investment.

This cannot be too strongly emphasized, for the reason that herein lies the greatest error that is usually made. Lack of experience or good judgment on the part of the engineer or architect who is building the theatre will cause the owner to lose or make a considerable amount of money.

This leads to the subject of the class of construction. In other words, what materials should be used as a matter of economy and efficiency. In a small town of three thousand inhabitants, it would probably be found that an expenditure of $25,000 or $30,000 would be the maximum that the inhabitants would bear, and hence in order to build a structure with a reasonable seating capacity cheap material would have to be used and the structure built probably on a semi-fireproof basis, as it would not be possible to build of fireproof construction on account of the excessive cost. In determining the cost of any given operation, the design of it is the basis. Consequently in drawing the plans and writing specifications, particular knowledge of the construction available in any given community should be at hand. Otherwise it is not possible to design the most economical building for any particular place.

It is evident from the foregoing that a small theatre operation in a small town requires study and consideration as well as a larger operation. It does not mean that all one has to do is to find a vacant lot and engage some laborers or mechanics to go forth and construct a theatre. This is a procedure that is frequently followed, but it should be discouraged, as it only leads to uncertain results. Only care and forethought in any business operation will prove in the majority of cases successful; whereas a hit and miss proposition may turn out in the right way, in the majority of cases it will not be satisfactory.

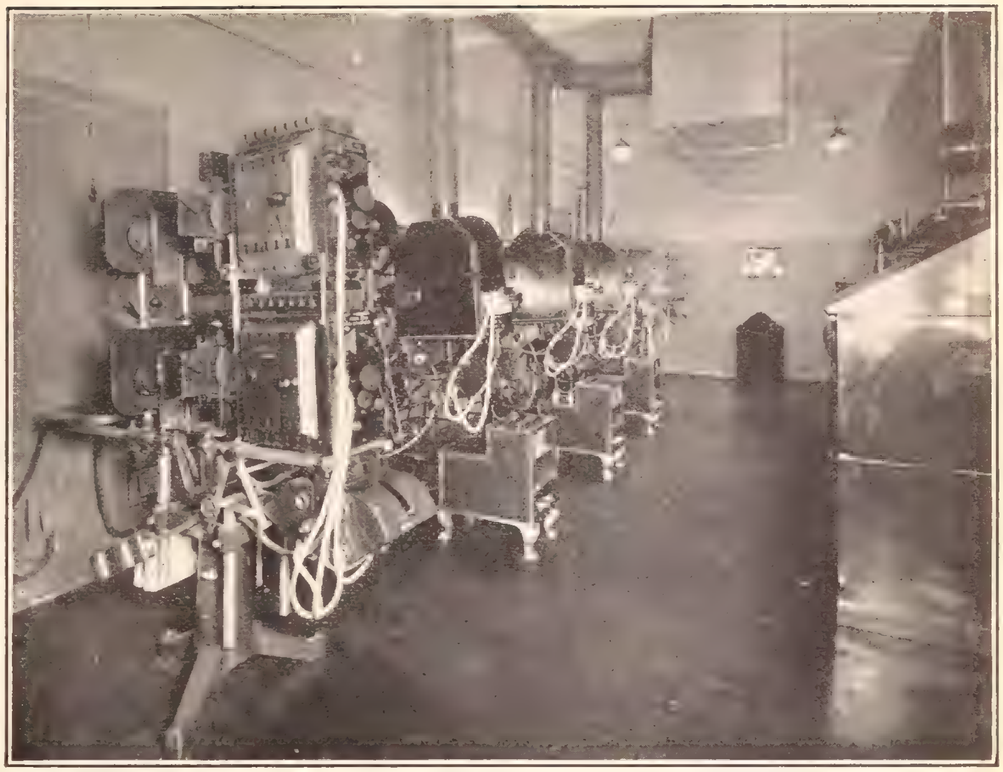
The principal question that will arise in the analysis of any given proposition is the cost of construction. For a theatre of any given number of seats, this, of course, will depend to a considerable extent upon the location of the town, which in turn depends upon the labor available and the kind of material that may be had.

In the Eastern and New England States the writer has found that in towns of five thousand or less a 600-seat theatre may be built and equipped complete, including the cost of the property, for from $20,000 to $30,000. This amount is sufficient to provide a neat and attractive, well finished theatre.

Consequently if an income of $5,000 a year can be reasonably assured, there should be no hesitancy on the part of the builder or owner to proceed on this basis.

We have then as a practical minimum a 600-seat theatre for an expenditure of $25,000. It is usually not advisable to build any smaller capacity, as the returns would not be in keeping with the cost. From this point on the increase is entirely in accordance with the surrounding conditions. For instance, a thousand-seat theatre would cost $100,000, or more, according to the kind of material used and the degree of elaboration in the interior.

Consequently the writer's advice to those contemplating and operating a small theatre in a small town is to analyze the situation carefully from every angle and if the owner is not capable of doing this, he should engage an agent, engineer or architect capable of acting as his guide through the entire operation.



View of the spacious projection room in Boston's Metropolitan Theatre, a Famous-Players house. First in line, is a Brenkert spot. Next, in order, are three Simplex projectors equipped with Hall & Conolly high intensity arcs The machine at the far end is a Mestrum Balluna spot. An American film safe also makes up part of the equipment. Howell's Cine Equipment Company made the installation.

Keith-Albee Buys Another Brooklyn Site

The B. F. Keith Theatres, Inc., which controls the Albee theatre chain, has purchased a site for a vaudeville and moving picture house at the corner of 50th Street and 5th Avenue, Brooklyn, N. Y. The plot is occupied at present by several buildings, including a small moving picture theatre in 50th Street near 5th Avenue. These structures will be demolished to make way for the new building. The plot measures 27x90 in 5th Avenue, 50x100 in 50th Street and 92x100 in 49th Street.

The site for the new theatre was assembled about three months ago and plans are now being made for the demolition of the present structures. The new link in the Albee theatre chain will have a seating capacity of about 2,500 and will contain the very latest features in construction and equipment. It will be the first house owned by the corporation in Bay Ridge and the type of attractions to be offered will be similar to that presented in the Prospect Theatre, the South Brooklyn house in the Albee group.

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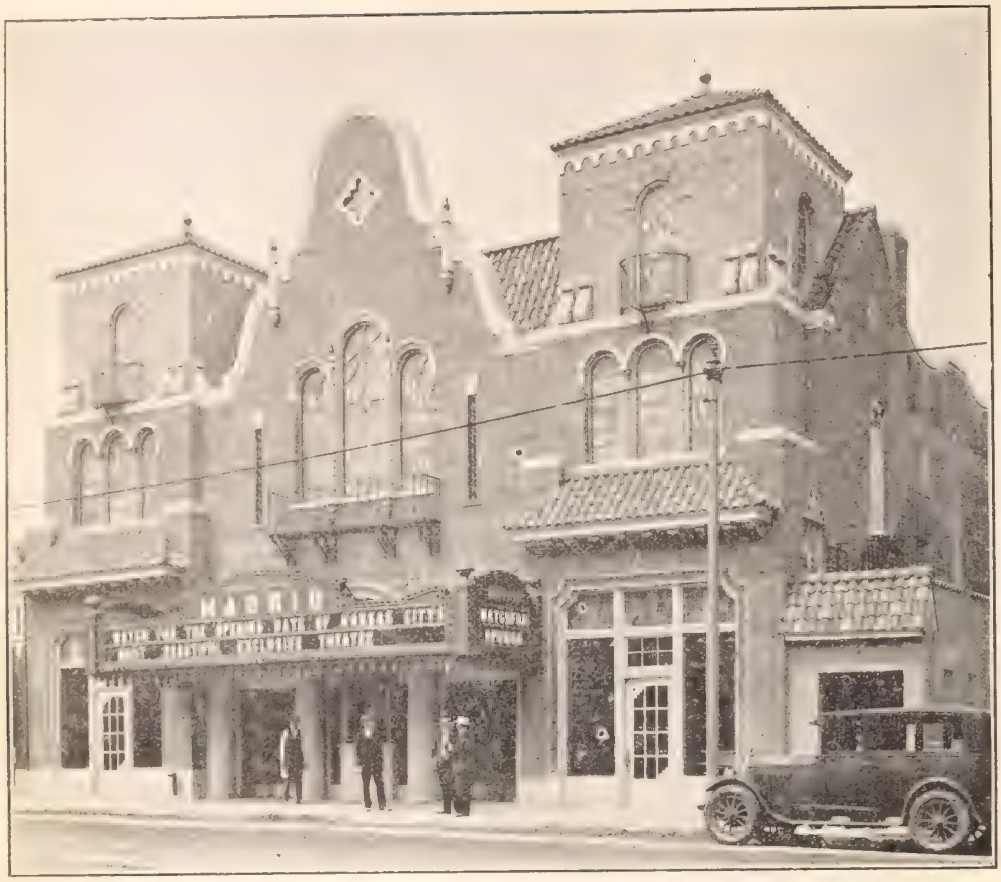


An exterior view of Kansas City's newest suburban theatre, The Madrid, which held its opening last week under auspicious circumstances. The house is up-to-the-minute in every respect and is said to have cost $400,000.

Indiana House Opens Its Doors to Enthusiastic Audience

THE Strand Theatre, South Bend, Ind., recently opened its doors to an enthusiastic audience. The structure is located in the 300 block, South Michigan Street, and will show only first run pictures, comedies and news reels.

The theatre was erected at a cost of $125,000, and is said to be one of the most fire-proof in the city. The front is of terra cotta, and the remainder of solid concrete construction. Two storerooms have been constructed on either side of the theatre, which has a steel canopy, arranged so that three sides may be used for announcements, over the front entrance.

The box office is located in the center of the entrance, and is flanked by large double doors on either side. The floor of the lobby is of terraza, with sidewalls of Tennessee marble. Two large electrical fixtures with crystal trimmings will illuminate the lobby. A spacious foyer is just beyond, from which entrance may be gained to the main floor through two large archways, and also to the balcony. The seating capacity of the auditorium proper is 1,000, with 700 of the seats on the main floor. The seats have upholstered spring cushions of walnut-finished Spanish leather, and the aisles will be covered with rubber matting to deaden sounds.

Although it is expected that moving pictures will be shown exclusively at this theatre, the stage is large enough to accommodate prologues and similar presentations. A two-manual unit Kimball concert organ has been installed.

All seats have been arranged in a slightly circular manner, so that they directly face the stage. The narrowness of the theatre also makes every seat, even those at the sides, almost on a direct line with the stage.

The balcony is of solid concrete and reinforced steel. Special care has been taken to make the aisles even larger than the fire and building requirements specified, and a four-foot stairway has been constructed to lead from the balcony directly to the street.

The projection machine booth is of solid concrete, with two floors and other fire precautions. It is equipped with two Baird projectors. A spotlight has also been placed in the booth, and steel doors are an added feature. A "Da-lite" fiber screen has been installed.

Draperies on the stage and at the exit and foyer arches will be of Italian red velour, and are being designed by Robertson Bros. Two large double exits on either side of the stage lead to the alley, and will be used in case of emergencies.

Plainness at the front of the balcony has been alleviated by an Italian cross design in ivory, and 150 lights in red, white and blue have been placed in the cove. The indirect lighting system is used throughout. A singular thing about the theatre is that there are no posts to obstruct the view.

One of the latest type ventilating systems has been installed, with the "mushrooms" in the floor and a large exhaust in the ceiling.

The management includes Max J. Brown of Bremen, president; Moe Lowenstine, vice-president; Henry Lowenstine, treasurer; Lewis Cochovety, secretary and general manager and Harry Easton, assistant manager.

Plan $250,000 Theatre at Portland, Ore.

ERECTION of a $250,000 theatre and business building is contemplated by the Sax Investment Company, which yesterday acquired property at the intersection of Foster and Powell valley roads, Portland, Ore.

Plans for the erection of a theatre on the triangular piece of property acquired by the Sax Investment Company were announced by Julius Sax, president of the company. He announced that the theatre, which would be Arabic in design, with an attractive dome, would have a seating capacity of 1,500 persons. There also will be space for business establishments on the first floor and offices on the second. The property has a 270-foot frontage on Foster road and 167 on Powell valley road.

DeYoung & Roald have been commissioned to draw plans for the building and construction will be under way in 60 days, it was announced.

Two New Theatre Projects for New England

Lawler Brothers, Federal Street, Greenfield, Mass., have awarded contracts to M. J. Walsh & Sons, Holyoke, Mass., for a motion picture theatre on Amity Street, Amherst, Mass., from plans by Architects Silverman, Brown & Keenan of Boston.

A new theatre is to be built in Chicopee, Mass., to be known as the Roxor Theatre. James Tuck, architect, of Boston, is handling the construction for the owners, whose names are not announced. The playhouse will cost about $150,000. Construction is expected to start within a fortnight.

St. Louis Houses Improve Cooling Systems

A $50,000 unit has been added to the cooling system of the Loew's State Theatre, St. Louis, to function in the mezzanine promenade and lobby. It was designed especially for the comfort of persons forced to await seats between shows. The original cooling system is said to have cost $200,000.

The Grand Opera House, St. Louis, has expended about $21,000 for improvements to its monster cooling system, which was installed last year at a reported cost of $75,000.

Pictures Supplant Cabaret at Hialeah, Fla.

HIALEAH, Fla., will have a Moving Picture theatre with feature specialties at popular prices, according to Jimmie Hodges, who now is reconstructing his cabaret at Twenty-first Street and Palm Avenue into a theatre. Mr. Hodges said he would abandon cabaret shows and furnish Hialeah a house showing good pictures with prologues.

Workmen have been busy the last few weeks constructing a permanent stage and a fireproof operator's booth. Alternate windows along the sides will be used for exits leading to balconies. The theatre will be equipped with 900 opera seats and chairs and tables which will be placed along the sides. Shows will be given every night with Saturday and Sunday matinees. Change of program will be made three times each week.

Loew's Midland, Kansas City, Mo., Said to be Artistic Triumph

IMPRESSIVE as the great size of Loew's Midland Theatre at Kansas City, Mo., will be, the feature which probably will remain longer in the memory of visitors will be the artistic treatment to be accorded the immense lobby and the interior of the amusement place.

The theatre is to occupy the entire block between Baltimore Avenue and Main Street, on the north side of Thirteenth Street.

The architect of the theatre, Thomas W. Lamb of New York, has spent months on the artistic detail which is to embellish the theatre. A new standard in theatre construction was sought. In the opinion of M. B. Shanberg, managing director designate of the theatre, the hope of the architect will be realized.

The Main Street lobby of the theatre will approach the Roman type of construction in grandeur. Its ceiling is to be three and one-half stories above the floor. With an opportunity of that kind to carry out an artistic conception, the architect has sought a treatment which will yield an outstanding artistic result, compared with any other theatre in the United States.

The theatre will seat 4,000 persons. Because of its great size, the interior creates an opportunity for treatment on a superb scale. The effort will be to obtain an effect of coziness, a feature which adds greatly to enjoyment of theatrical offerings.

The stage will be of modern size. The height of the interior will be broken by mezzanine and balcony floors.

The ground floor of the building, other than the space reserved for the theatre proper, will be used for shops. Present plans call for the development of thirty business places on the three sides of the theatre building.

Elevators will give tenants access to offices on upper floors. The Baltimore Avenue side of the building will be twelve stories in height, rising in a tower effect from the top of the remainder of the building.

The theatre will have individual elevators. These will be placed in the lobby and will reach the two upper floors. A stairway, which is to be an essential part of the art scheme of the lobby, will give upper floor patrons convenient access to the street. A costly pipe organ will be built in the theatre.

An estimate of the cost of the building and theatre site is more than $4,000,000. The site has a frontage of 553 feet on the three streets. Assembling such a huge tract at the edge of the retail business section of the city was a task calling for months of hard work on the part of Max Skeer, realtor in the Bonfils building, who acted for the owner of the building, the Midland Investment company. Mr. Skeer will have charge of the rentals and leases of the building.

New House at Tonawanda Well Under Way

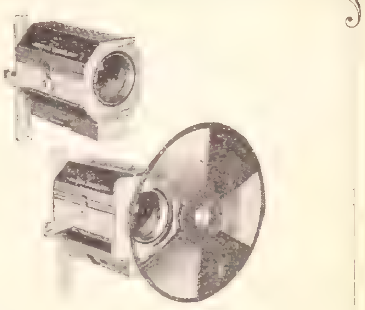
The new motion picture and vaudeville theatre of the Tonawandas in upper New York State, which is being constructed on Webster Street, has begun to take shape with the arrival of a large quantity of steel work. The concrete foundation has been completed.

Comfortable seats have been ordered for the theatre through the Heywood-Wakefield Company of Buffalo. These seats will be the equal to those with which the new Buffalo Theatre is equipped, both in beauty of design and comfort.

The seats are of three styles. The lower floor chairs will be of leather finish, upholstered with springs and with ornamental iron supports on the sides. The front row balcony seats will be elaborate in design, wide, plush-covered arm chairs.

Make Rapid Progress on Georgia Theatre

Construction work on the new theatre for the Southern Amusement Company, on South Patterson Street, Valdosta, Ga., is going forward rapidly. The walls are almost completed and the interior work is well under way. This building is being constructed by M. R. Ousley for the Southern Amusement Company, and it immediately adjoins the plant of the International Harvester Company, south of Florida Avenue. The house will have a seating capacity of approximately seven hundred and will be fitted with everything that is modern.



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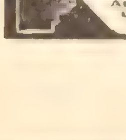

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Tivoli, New Orleans' Newest Theatre, Opens with Gala Program

THE Tivoli, New Orleans' leading neighborhood theatre, opened its doors with a gala program on Friday, May 28. Radio and stage stars featured the program at the $250,000 motion picture theatre which is located at Washington Avenue and Broad Street. Speakers at the inaugural were Mayor Arthur O'Keefe of New Orleans, and Mrs. Elizabeth Werlein of the Will Hays organization.

The Tivoli represents something new in size, distinction and grace for a suburban theatre in the South. It is a concrete evidence of the faith exhibitors have in the expansion of their field.

The theatre is constructed of steel and reinforced concrete, with interior of marble. The walls are done in an artistic color scheme, and the lighting fixtures are a revelation in design. The lighting and scenic effect is on a par with the best in America. The auditorium, which is a clear span without columns, is ice-cooled, and there are ice-cooled and filtered water fountains. The chairs are four ply and restful, a fact of paramount importance on the question of theatre comfort.

The great feature in musical entertainment at the Tivoli is a Robert Morgan organ. The only other theatres in New Orleans with Robert Morgan organs are Loew's State, the $1,500,000 playhouse which opened the Saturday before Easter of this year, and Saenger's Liberty theatre.

An employee personnel, worthy of the Tivoli, has been selected. Horace Hougland, a resident of New Orleans, and an enterprising young college graduate and business man, has been named as manager.

The Tivoli is owned and will be operated by the Central Enterprises, Inc., of which E. V. Richards, Jr., is president; Edward Ludmann, vice-president; Nat Ehrlich, secretary; M. H. Jacobs, treasurer. The board of directors consist of the above-named, and of William H. Gueringer, N. Sobel, Vic Howard, Philip Foto and Mrs. A. G. Shear.

Daffin to Pattern Tallahassee House After Atlanta's Metropolitan

TALLAHASSEE is to have a handsome new motion picture theatre to be located at the most advantageous spot in the city, on the main thoroughfare, one half block from the Daffin Theatre. C. E. Daffin, owner of the Daffin Theatre, which house has been remodeled and improved three times since it was first opened by Mr. Daffin several years ago, is sponsor for the new enterprise that is to give Tallahassee one of the best motion picture houses in Florida.

Not only will Mr. Daffin be owner and manager of the new theatre, he is also owner of the site on which it will be constructed. Mr. Daffin bought the property some years ago and with the Florida boom it has increased steadily in value.

The interior is to be built along lines similar to the Metropolitan Theatre, Atlanta, and the color scheme and general decorative design will follow closely that of the Atlanta house.

The new theatre will have a large and perfectly equipped stage adequate to handle the big road shows. The policy will include major pictures and road show attractions. With its opening, the Daffin, which has been the leading Tallahassee theatre, will become the home of program pictures, Westerns, melodramas and stunt pictures.

6 x 10 Strip Threatened Plans of Brooklyn House

A SMALL patch of earth, 6 x 10, owned since Revolutionary days, almost put to an end a $1,000,000 motion picture theatre prospect planned for a plot 94 x 175 on Fifth Avenue, between Prospect Avenue and Sixteenth Street, Brooklyn, N. Y., which took Cherry & Moskowitz three years to assemble.

Thirty transfers had been recorded when possession of the 6 x 10 strip balked the builders, who at one time were ready to quit. The building will be from plans by C. A. Sandbloom, architect, and will adjoin old Prospect Hall. Another recent enterprise by Cherry & Moskowitz is the National Theatre at Washington Avenue and Eastern Parkway, Brooklyn, N. Y.

Will Rebuild Englert, Iowa City

The Englert Theatre at Iowa City, destroyed by fire last Winter, will be reconstructed at a cost of about $100,000. It will seat about 1,300 and will be completed about November 1.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy release, as well as information on pictures that are coming, will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arizona Streak, The	Tom Tyler	F. B. O	4540 feet	April 3
Bar C Mystery, The	Phillips-MacDonald	Pathe	5 reels	
Barrier, The	L. Barrymore-Day	M-G-M	6480 feet	April 3
Bat, The	Special Cast	United Artists	8219 feet	Mar. 27
Beverly of Graustark	Marion Davies	M-G-M	6977 feet	May 8
Beyond All Odds	Eileen Sedgwick	Chesterfield (S. R.)	5 reels	
Blue Blazes	Pete Morrison	Universal	4659 feet	Jan. 23
Broadway Billy	Billy Sullivan	Rayart (S. R.)	5000 feet	
Chip of the Flying U	Hoot Gibson	Universal	6596 feet	Mar. 6
Combat	House Peters	Universal	6714 feet	Feb. 20
Coming and Going	Buffalo Bill, Jr	Artclass (S.R.)	5000 feet	
Dancing Mothers	Special Cast	Paramount	7169 feet	Feb. 27
Dangerous Virtue	Jane Novak	Lee-Bradford (S.R.)	6000 feet	
Danger Quest, The	Reed Howes	Rayart (S. R.)	5000 feet	May 8
Forbidden Waters	Priscilla Dean	Prod. Dist. Corp	5335 feet	April 17
Gilded Highway, The	Devore-Harron	Warner Bros.	6900 feet	April 17
Happiness	Special Cast	F. B. O		
Hearts and Spangles	Wanda Hawley	Lumas Film	5980 feet	May 8
Hell's Four Hundred	Margaret Livingston	Fox	5582 feet	
Her Second Chance	Nilsson-Gordon	First National	6420 feet	May 8
Highbinders, The	Tilden-Daw	Assoc. Exhib	5486 feet	May 1
High Steppers	Hughes-Astor	First National	6136 feet	
Let's Get Married	Richard Dix	Paramount	6800 feet	Mar. 13
Little Irish Girl, The	Dolores Costello	Warner Bros	6800 feet	April 10
Midnight Thieves	H. Rawlinson	A. G. Steen	5 reels	
Miss Brewster's Millions	Bebe Daniels	Paramount	6457 feet	Mar. 20
Monte Carlo	Special Cast	M-G-M	6512 feet	April 10
New Klondike, The	Thomas Meighan	Paramount	7445 feet	Mar. 27
Night Patrol, The	Richard Talmadge	F. B. O	6 reels	Mar. 20
Non-Stop Flight, The	Special Cast	F. B. O.	6 reels	April 17
Nutcracker, The	E. E. Horton	Assoc. Exhib.	5786 feet	April 17
Other Women's Husbands	Blue-Prevost	Warner Bros	6700 feet	April 3
Out of the Storm	Logan-Burns	Tiffany (S.R)	7000 feet	May 1
Red Dice	Rod La Rocque	Prod. Dist. Corp	6 reels	April 3
Roaring Forties, The	Special Cast	Jans (S.R.)		
Sap, The	Kenneth Harlan	Warner Bros	5500 feet	
Sea Horses	Special Cast	Paramount	6671 feet	Feb. 27
Secret Orders	Evelyn Brent	F. B. O	5506 feet	Mar. 27
Siberia	Special Cast	Fox	6950 feet	April 24
Six Shooting Romance	Jack Hoxie	Universal	4869 feet	Jan. 30
Social Celebrity, A	Adolphe Menjou	Paramount	6025 feet	May 8
Taxi Mystery, The	Roberts-Agnew	Gingsberg (S.R.)	5052 feet	
Test of Donald Norton	George Walsh	Chadwick		
Unknown Dangers	Frank Merrill	Hercules (S.R.)	4700 feet	
Untamed Lady, The	Gloria Swanson	Paramount	6132 feet	Mar. 27
Vanishing Hoofs	Wally Wales	Artclass Pictures	5000 feet	
Whispering Smith	H.B.Warner-L.Rich	Prod. Dist. Corp	6155 feet	April 10
Yellow Fingers	Olive Borden	Fox	5594 feet	April 10

APRIL

Feature	Star	Distributed by	Length	Reviewed
Bells, The	Lionel Barrymore	Chadwick		
Big Show, The	Lowell-Russell	Assoc. Exhib	5385 feet	May 15
Blind Goddess, The	Special Cast	Paramount	7249 feet	April 3
Border Sheriff, The	Jack Hoxie	Universal	4440 feet	Mar. 13
Brown of Harvard	Pickford-Brian-Haines	M-G-M	7941 feet	May 8
Crown of Lies, The	Pola Negri	Paramount	5020 feet	Mar. 27
Desert Gold	Special Cast	Paramount	6900 feet	Mar. 20
Dance High	Buffalo Bill, Jr	Artclass (S.R.)	5 reels	
Early to Wed	M. Moore-K. Perry	Fox	5912 feet	May 15
Earth Woman, The	Alden-Bonner	Assoc. Exhib		
Exquisite Sinner, The	Nagel-Adoree	M-G-M	5844 feet	May 1
Fighting Boob, The	Bob Custer	F. B. O	5000 feet	May 1
Fighting Buckaroo, The	Buck Jones	Fox	5096 feet	May 15
Fighting Shadows	Leo Maloney	Clarion Photoplays	4900 feet	
Fighting Thorobreds	Billy Sullivan	Rayart (S.R.)	5000 feet	
For Heaven's Sake	Harold Lloyd	Paramount	5356 feet	April 24
Hidden Way, The	Mary Carr	Assoc. Exhib	5919 feet	
Kiki	Norma Talmadge	First National	8299 feet	April 17
Lucky Lady, The	Special Cast	Paramount	5942 feet	
Mike	Sally O'Neill	M-G-M	6755 feet	Jan. 23
Mlle. Modiste	Corrine Griffith	First National	6230 feet	May 15
Money Talks	Windsor-Moore	M-G-M	5139 feet	May 22
Old Loves and New	L. Stone-B. Bedford	First National	7423 feet	April 24
Only Way, The	Special Cast	United Artists	6850 feet	May 1
Paris At Midnight	Special Cast	Prod. Dist. Corp.	6995 feet	May 8
Runaway, The	Special Cast	Paramount	6271 feet	May 8
Rustlers Ranch	Art Acord	Universal	5230 feet	April 24
Rustling for Cupid	George O'Brien	Fox	4835 feet	
Sandy	Madge Bellamy	Fox	7850 feet	April 24
Savage, The	Lyon-McAvoy	First National		
Seventh Bandit, The	Harry Carey	Pathe	6 reels	Mar. 27
Silence	Warner-Reynolds	Prod. Dist. Corp	7518 feet	June 12
Silken Shackles	Irene Rich	Warner Bros	6061 feet	May 8
Silver Fingers	George Larkin	Elvin Film	5000 feet	May 1
Sir Lumberjack	Lefty Flynn	F. B. O	5129 feet	April 10
Somebody 's Mother	Mary Carr	Rayart (S.R.)	6000 feet	
Starlight's Revenge	Jack Perrin	Rayart (S.R.)	5000 feet	
That's My Baby	Douglas MacLean	Paramount	6805 feet	April 24
Tony Runs Wild	Tom Mix	Fox	5477 feet	
Tramp, Tramp, Tramp	Harry Langdon	First National	5831 feet	April 10
Twin Triggers	Buddy Roosevelt	Artclass (S.R.)	4800 feet	
Volga Boatman, The	Special Cast	Prod. Dist. Corp	10050 feet	May 1
Watch Your Wife	Virginia Valli	Universal	6980 feet	Feb. 27
Western Trails	Bill Patton	Chesterfield (S.R.)	5 reels	
Why Girls Go Back Home	Miller-Brook	Warner Bros.	6 reels	May 1
Wild To Go	Tom Tyler	F. B. O.	4570 feet	May 8

MAY

Feature	Star	Distributed by	Length	Reviewed
Black Paradise	M. Bellamy–E. Lowe	Fox	4962 feet	June 12
Boob, The	George K. Arthur	M-G-M	5020 feet	
Broadway Gallant, The	Richard Talmadge	F. B. O.	5510 feet	June 5
Carnival Girl, The	Mack-Forrest	Assoc. Exhib.	5025 feet	
Chasing Trouble	Pete Morrison	Universal	5 reels	
Footloose Widow, The	Irene Rich	Warner Bros		
Galloping Cowboy, The	Bill Cody, Jr	Assoc. Exhib	5000 feet	May 29
Glennister of the Mounted	Lefty Flynn	F. B. O		
Hands Across the Border	Fred Thompson	F. B. O	5267 feet	June 5
Hell Bent fer Heaven	Dorothy Devore	Warner Bros	6578 feet	May 15
Impostor, The	Evelyn Brent	F. B. O	5457 feet	May 15
Isle of Retribution, The	Lilian Rich	F. B. O	6388 feet	May 22
It's the Old Army Game	W. C. Fields	Paramount		
Jade Cup, The	Evelyn Brent	F. B. O		
Looking for Trouble	Jack Hoxie	Universal	4362 feet	
Love Thief, The	Norman Kerry	Universal		
Lovey Mary	B. Love-W. Haines	M-G-M		
Man Four Square, A	Buck Jones	Fox	4744 feet	May 22
Man From Oklahoma	Jack Perrin	Rayart (S.R.)	5000 feet	
Masquerade Bandit, The	Tom Tyler	F. B. O		
Morganson's Finish	Special Cast	Tiffany (S.R.)	7500 feet	
My Old Dutch	O'Malley-MacAvoy	Universal	7750 feet	May 8
Palm Beach Girl, The	Bebe Daniels	Paramount	6918 feet	
Paris	C. Ray-J. Crawford	M-G-M	6 reels	June 12
Perils of the Coast Guard	Special Cast	Rayart (S.R.)		
Phantom Bullet, The	Hoot Gibson	Universal		
Poor Girl's Romance	Short-Hale	F. B. O.		
Prince of Pilsen, The	Special Cast	Prod. Dist. Corp	6600 feet	April 24
Racing Romance	Reed Howes	Rayart (S.R.)	5000 feet	
Rawhide	Buffalo Bill, Jr.	Assoc. Exhib.	4460 feet	May 29
Rolling Home	Reginald Denny	Universal	6993 feet	May 29
Say It Again	Richard Dix	Paramount		
Secret Spring, The	Special Cast	Paramount	5710 feet	
Shadows of Chinatown	Kenneth MacDonald	Bud Barsky (S.R.)	5000 feet	
Shamrock Handicap, The	Special Cast	Fox	5866 feet	
Shipwrecked	S.Owen-J.Schildkraut	Prod. Dist. Corp	5865 feet	June 12
Sign of the Claw	Peter the Great (dog)	Lumas Film	5925 feet	
Skinner's Dress Suit	Denny-La Plante	Universal	6887 feet	Dec. 26, '25
Still Alarm, The	Special Cast	Universal	7406 feet	Jan. 16
The Set Up	Art Acord	Universal	4600 feet	Mar. 27
Three Weeks in Paris	Moore-Devore	Warner Bros	6050 feet	May 8
Unfair Sex, The	Hope Hampton	Assoc. Exhib	5016 feet	
Valley of Bravery, The	Bob Custer	F. B. O		
Wet Paint	Raymond Griffith	Paramount	5109 feet	May 29
Whispering Canyon	J. Novak-R. Ellis	Ginsberg-Kann (S.R.)	5652 feet	
Wilderness Woman, The	Pringle-Sherman-Conklin	First National	7533 feet	May 22
Windjammer, The	Billy Sullivan	Rayart (S.R.)	5000 feet	
Winning the Futurity	Landis-C. Horton	Chadwick	5400 feet	
Wise Guy, The	James Kirkwood	First National	7775 feet	June 5

JUNE

Feature	Star	Distributed by	Length	Reviewed
Better Man, The	Richard Talmadge	F. B. O		
Born to the West	J. Holt-M. Morris	Paramount		
Call of the Klondike, The	Special Cast	Rayart (S.R.)		
Certain Young Man, A	Ramon Novarro	M-G-M		
Dangerous Dub, The	Buddy Roosevelt	Assoc. Exhib.	5000 feet	
Dead Line, The	Bob Custer	F. B. O		
Dice Woman, The	Priscilla Dean	Prod. Dist. Corp	5614 feet	June 12
Ella Cinders	Colleen Moore	First National		
Escape, The	Pete Morrison	Universal	4500 feet	April 3
Eve's Leaves	Leatrice Joy	Prod. Dist Corp	6750 feet	May 15
Flashing Heels	Bill Cody	Assoc. Exhib		
Frontier Trail, The	Harry Carey	Pathe	6 reels	
Gentle Cyclone, The	Buck Jones	Fox		
Good and Naughty	Pola Negri	Paramount		
Grass		Paramount		Mar. 7, '25
Hard Boiled	Tom Mix	Fox		
Hero of the Big Snows, A	Rin-tin-tin (dog)	Warner Bros		
Lew Tyler's Wives	Frank Mayo	Famous Attractions		
Lodge in the Wilderness	A. Stewart-E. Breese	Tiffany (S.R.)	7000 feet	
Love Thief, The	Norman Kerry	Universal		
Millionaire Policeman, The	Herbert Rawlinson	Gingsberg-Kann		
Miss Nobody	Anna Q. Nilsson	First National		
More Pay-Less Work	Mary Brian			
One Punch O'Day	Billy Sullivan	Rayart (S.R.)	5000 feet	
Passionate Quest, The	Marie Prevost	Warner Bros		
Rainmaker, The	Collier-Hale	Paramount	6055 feet	May 29
Ranson's Folly	Richard Barthelmess	First National	7322 feet	May 29
Road to Mandalay, The	Lon Chaney	M-G-M		
Scrappin' Kid, The	Art Acord	Universal	4664 feet	Dec. 5, '25
Self Starter, The	Reed Howes	Rayart (S.R.)	5000 feet	
Silver Treasure, The	Special Cast	Fox		
Social Highwayman, The	Harron-Miller	Warner Bros	6 reels	May 29
Sporting Lover, The	Conway Tearle	First National		
Sweet Daddies	Special Cast	First National	6562 feet	
Trip to Chinatown, A	Special Cast	Fox		
Twisted Triggers	Wally Wales	Assoc. Exhib	5000 feet	
Two-Gun Man, The	Fred Thomson	F. B. O		
Unknown Soldier, The	Mack-De La Motte	Prod. Dist. Corp	7979 feet	June 12
Up In Mabel's Room	M. Prevost-H. Ford	Prod. Dist. Corp	6 reels	June 12
Volcano	Bebe Daniels	Paramount	5467 feet	June 12
Yellow Contraband	Leo Maloney	Clarion Photoplays	4900 feet	

JULY

Feature	Star	Distributed by	Length	Reviewed
Aloma of the South Seas	Gilda Gray	Paramount	7 reels	May 29
Bachelor Brides	Rod La Roque	Prod. Dist. Corp	6612 feet	

Feature	Star	Distributed by	Length	Reviewed
Brown Derby, The	Johnny Hines	First National	7 reels	June 5
Dangerous Dude, The	Reed Howes	Rayart (S.R.)	5000 feet	
Fighting Peacemaker, The	Jack Hoxie	Universal	4292 feet	April 10
Lawless Valley	Bill Cody	Assoc. Exhib	5000 feet	
Manhood	Special Cast	Fox		
Sea Wolf, The	Ralph Ince	Prod. Dist. Corp	7500 feet	Dec. 19
Sinister Detail, The	Kenneth MacDonald	Bud Barsky (S.R.)	5000 feet	

AUGUST

Feature	Star	Distributed by	Length	Reviewed
Bigger Than Barnum's	G. O'Hara-V. Dana	F. B. O.		
Delicatessen	Colleen Moore	First National		
Golden Web, The	H. Gordon-L. Rich	Lumas (S.R.)		
Into Her Kingdom	Corrine Griffith	First National		
Last Frontier, The	Boyd-De La Motte	Prod. Dist. Corp		
Mile a Minute Man	Wm. Fairbanks	Lumas (S. R.)		
Fals First	Hughes-Del Rio	First National		

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Bells, The	L. Barrymore-Chadwick		7000 feet	
Silent Power, The	Ralph Lewis	Lumas (S.R.)		
Through Thick and Thin	Wm. Fairbanks	Lumas (S.R.)		

Comedy Releases

Title	Star	Distributed by	Length	Reviewed
A-1 Society		Fox	2 reels	
Adorable Dora	Hank Mann	F. B. O		
Alpine Flapper, The	"Aesop Fables"	Pathe	1 reel	June 5
All's Well That Ends Well	A. Vaughn-L. Kent	F. B. O	2 reels	
Al's Troubles	Al Alt	Universal	2 reels	Mar. 13
Among Those Present	Harold Lloyd (Reissue)	Assoc. Exhib.	2877 feet	
Are Crooks Dishonest? (Re-issue)	Harold Lloyd	Pathe	1 reel	
Babes in the Jungle	"O. Henry"	Fox	2 reels	
Baby Clothes	"Our Gang"	Pathe	2 reels	April 24
Ball and Chain	Arthur Lake	Universal		
Bear Cats	"Big Boy"	Educational	2 reels	June 12
Beauty Parlor, A	"Fat Men"	F. B. O	2 reels	
Bedtime Story, A	Arthur Lake	Universal	1 reel	
Big Charade, The	A. Vaughn-L. Kent	F. B. O	2 reels	June 5
Big-Hearted Fish, A	Aesop Fables.	Pathe	1 reel.	April 10
Big Idea, The	Snub Pollard	Pathe (Reissue)	1 reel	
Big Retreat, The	"Aesop Fables"	Pathe	1 reel	June 5
Bill Grim's Progress (Series)	M. Morris-J. Luden	F. B. O		
Black and Blue Eyes		F. B. O	2 reels	
Broken China	Bobby Vernon	Educational	2 reels	May 8
Bumper Crop, The	"Aesop Fables"	Pathe	1 reel	May 29
Buster Be Cool	Trimble-Turner	Universal	2 reels	
Buster's Heart Beat	Trimble and Dog	Universal	2 reels	
Buster's Hunting Party	Trimble and Dog	Universal	2 reels	
Buster's Mix-Up	Trimble-Turner	Universal	2 reels	April 24
Buster's Sky Rocket	Trimble and Dog	Universal	2 reels	April 24
Camel's Hump		F. B. O	1 reel	
Carry of the Chorus (Series)		Red Seal	2 reels	
Cat's Whiskers, The		F. B. O		
Caught in the Act	Laymon-Dorety	Tennek Film	2 reels	
Chase Yourself	Jimmie Adams	Educational	2 reels	
Circus Today	Billy Bevan	Pathe	2 reels	Mar. 13
College Yell, The	Neely Edwards	Universal	1 reel	
Collegians, The (Series)	George Lewis	Universal	2 reels	
Complete Life, The	"O. Henry"	Fox	2 reels	
Comrades-in-Work	Mabel Normand	Pathe	2 reels	
Count Your Change (Re-issue)	Harold Lloyd	Pathe	1 reel	
Couple of Skates, A	Neely Edwards	Universal	1 reel	
Creeps	Archer-Dunham	Educational	2 reels	
Crowned Prince, The	Neely Edwards	Universal	1 reel	May 22
Dancing Daddy	Jack Duffy	Educational	2 reels	April 10
Dare Devil Daisy	Edna Marian	Universal	2 reels	
Dinky Doodle's Bedtime Story	"Cartoon"	F. B. O	1 reel	June 5
Dinky Doodle in Egypt	"Cartoon"	F. B. O	1 reel	May 22
Dinky Doodle in the Wild West	"Cartoon"	F. B. O	1 reel	
Dizzy Daddies	Jimmie Finlayson	Pathe	2 reels	Mar. 20
Don Key-Son of a Burro	Holmes-Davidson	Pathe	2 reels	May 29
Do Your Duty	Snub Pollard	Pathe	1 reel	
Dog Shy	Charles Chase	Pathe	2 reels	
Dumb Friend, A	Arthur Lake	Universal	1 reel	Feb. 13
Dumb Luck	"The Gumps"	Universal	2 reels	
Egged On		F. B. O.	2 reels	
Eight Cylinder Bull	Arthur Austin	Fox	2 reels	June 12
Family Picnic, The	"Helen and Warren"	Fox	2 reels	
Farm Hands	"Aesop Fables"	Pathe	1 reel	May 22
Felix the Cat Braves the Briny	"Cartoon"	Educational	1 reel	June 5
Felix the Cat in a Tale of Two Kittens	"Cartoon"	Educational	1 reel	
Felix the Cat in School Days	"Cartoon"	Educational	1 reel	
Felix the Cat Laughs It Off	"Cartoon"	Educational	1 reel	Mar. 27
Felix the Cat Misses His Cue	"Cartoon"	Educational	1 reel	May 15
Felix the Cat Rings the Ringer	"Cartoon"	Educational	1 reel	
Felix the Cat Scoots Thru Scotland	"Cartoon"	Educational	1 reel	
Felix the Cat Uses His Head	"Cartoon"	Educational	1 reel	May 8
Felix the Cat Weathers the Weather	"Cartoon"	Educational	1 reel	
Fight Night	Billy Bevan	Pathe	2 reels	May 15
Fire Fighter, The	"Aesop Fables"	Pathe	1 reel	
Fistical Culture (Series)	Louis Sargent	F. B. O	2 reels	
Flivver Vacation, A	Eddie Gordon	Universal	2 reels	April 3
Flying Wheels	Wanda Wiley	Universal	2 reels	Mar. 6
Fly Time	"Aesop Fables"	Pathe	1 reel	
Fool's Luck	Lupino Lane	Educational	2 reels	April 3
Fraternity Mixup, A	Alice Ardell	F. B. O	2 reels	
Fresh Faces	Walter Hiers	Educational	2 reels	
From the Cabby's Seat	"O. Henry"	Fox	2 reels	
Ghost of Folly	Alice Day	Pathe	2 reels	May 15
Gimme Strength	Jimmie Adams	Educational	2 reels	
Going Crazy	Lige Conley	Educational	2 reels	May 29
Golf Bug, The	Paul Parrott	Pathe (Reissue)	1 reel	
Haunted Heiress, A	Edna Marian	Universal	2 reels	May 22
Hearts for Rent	Arthur Lake	Universal	1 reel	
Heavy Parade, The	"Fat Men"	F. B. O.	2 reels	
He Forget to Remember	Clyde Cook	Pathe	2 reels	June 12
Help Wanted	Charles Puffy	Universal	1 reel	May 1
Hard to Hold	Laymon-Dorety	Tennek Film	2 reels	
Hayfoot, Strawfoot	Bevan-Clyde	Pathe	2 reels	April 24
Hearts and Showers	"Aesop Fables"	Pathe	1 reel	
Hired and Fired	Paul Parrott	Pathe	1 reel	
His Private Life	Lupino Lane	Educational	2 reels	June 12
His Taking Ways	Al St. John	Bischoff (S.R.)	2 reels	
Hitching Up	Walter Hiers	Educational	2 reels	
Hold 'er Sheriff	Cliff Bowes	Educational	1 reel	
Home Cured	Johnny Arthur	Educational	2 reels	Mar. 27
Honeymoon Feet	"Fat Men"	F. B. O	2 reels	
Honeymooning With Ma	Charles King	Universal	2 reels	June 5
Hooked at the Altar	Ralph Graves	Pathe	2 reels	
Hug Bug, The	Glenn Tryon	Pathe	2 reels	Mar. 13
Hurricane, The	Alice Ardell	F. B. O	2 reels	
It's a Pipe		Fox	2 reels	
It's the Gate	"Cartoon"	Red Seal	1 reel	May 1
Kicked Out (Re-issue)	Harold Lloyd	Pathe	1 reel	
Ko-Ko at the Circus	"Cartoon"	Red Seal	1 reel	Mar. 27
Lafayette Where Are We?	Shields-Arthur	Fox	2 reels	
Land Boom, The	"Aesop Fables"	Pathe	1 reel	
Lickpenny Lover, A	"O. Henry"	Fox	2 reels	
Light Houskeeping	Lige Conley	Educational	2 reels	Mar. 20
Lightning Slider, The	A. Vaughn-L. Kent	F. B. O	2 reels	May 22
Little Parade, The	"Aesop Fables"	Pathe	1 reel	June 12
Liquid Dynamite	"Aesop Fables"	Pathe	1 reel	May 22
Love's Hurdle	Charles King	Universal	2 reels	May 15
Love Sundae, A	Alice Day	Pathe	2 reels	
Long Fliv the King	Charles Chase	Pathe	2 reels	June 12
Madame Mystery	Bara-Finlayson	Pathe	2 reels	
Mad Racer, The	"Van Bibber"	Fox	2 reels	May 8
Matrimony Blues	Lige Conley	Fox	2 reels	
McDougal Alley (Series)		F. B. O	2 reels	
Meet My Dog	Bowes-Vance	Educational	1 reel	
Meet My Girl	Ralph Graves	Pathe	2 reels	Mar. 13
Merry Blacksmith, The	"Aesop Fables"	Pathe	1 reel	
Merry Kiddo, The	Alberta Vaughn	F. B. O		
Min's Away	"The Gumps"	Universal	2 reels	
Monkey Business	"Our Gang"	Pathe	2 reels	Mar. 27
Mortgaged Again	Arthur Lake	Universal	1 reel	
Movie Madness	Edna Marian	Universal	2 reels	June 5
Movie Struck	Dorie Eaton	Cranfield & Clarke		
Moving Day	"Helen and Warren"	Fox	2 reels	Mar. 6
Mr. Cinderella	Johnny Arthur	Educational	2 reels	May 29
Mum's the Word	Charles Chase	Pathe	2 reels	May 15
Muscle Bound Music	Kingston-Bevan	Pathe	2 reels	June 5
Never Too Old	Claude Gillingwater	Pathe	2 reels	
Newlyweds and Their Baby, The (Series)		Universal	2 reels	
Nobody's Business	Lloyd Hamilton	Educational	2 reels	April 24
Nothing Matters	Ham Hamilton	Educational	2 reels	
Old War Horse, The	Snub Pollard	Pathe (Re-issue)	1 reel	Aptil 10
On Thin Ice	"Mutt & Jeff"	Short Film Syn	1 reel	Mar. 6
Optimist, The	Charles Puffy	Universal	1 reel	May 22
Ostrich Plumes, The	"Cartoon"	F. B. O	1 reel	May 22
Over There	Al Joy		2 reels	
Painless Pain	Wanda Wiley	Universal	2 reels	May 8
Papa's Mama	Arthur Lake	Universal	1 reel	
Papa's Pest	Burns-Steadman	Educational	2 reels	June 12
Pawnshop Politics		Fox	2 reels	
Pelican's Bill	"Cartoon"	F. B. O	1 reel	June 5
Phoney Express, The	Charles Puffy	Universal	1 reel	Mar. 13
Playing the Swell	Wanda Wiley	Universal	2 reels	May 22
Polar Baron, The	Cameron Shields	Fox	2 reels	May 1
Puppy Lovetime	Alice Day	Pathe	2 reels	June 5
Quick Service	Cliff Bowes	Educational	1 reel	Mar. 20
Radio Mad	Lymon-Dorety	Tennek Film	2 reels	
Raggedy Rose	Mabel Normand	Pathe		
Rah, Rah, Heidelberg	"Van Bibber"	Fox	2 reels	
Rain and Shines	Al St. John	Bischoff	2 reels	
Reporter, The	"Van Bibbers"	Fox	2 reels	
Ring Up the Curtain (Re-issue)	Harold Lloyd	Pathe	1 reel	
Rough and Ready Romeo	"Aesop Fables"	Pathe	1 reel	May 1
Say It With Babies	Glenn Tryon	Pathe	2 reels	May 29
Say It With Love	Edna Marian	Universal	2 reels	
Scared Stiff	Holmes-Cook	Pathe	2 reels	May 1
Scratching Through	Cliff Bowes	Educational	1 reel	May 24
Separated Sweethearts	Arthur Lake	Universal	1 reel	May 15
She's a Prince		F. B. O	2 reels	
She's My Cousin	Charles King	Universal	2 reels	May 15
Shootin' Fool, The	"Aesop Fables"	Pathe	1 reel	May 15
Shore Shy	Dooley-Joyce	Educational	2 reels	
Skating Instructors	"Mutt and Jeff"	Short Film Syn	1 reel	
Sky Bound	Al St. John	Educational	2 reels	
Smouldering Tires	A. Vaughn-L. Kent	F. B. O	2 reels	May 15
Social Triangle, A	"O. Henry"	Fox	2 reels	May 22
Sock Me To Sleep	A. Vaughn-L. Kent	F. B. O.	2 reels	
Somebody's Wrong	Bowes-Newman	Educational	1 reel	
So This Is Paris	Neely Edwards	Universal	1 reel	
Spanish Love	"Aesop Fables"	Pathe	1 reel	Mar. 13
Spanking Breezes	Alice Day	Pathe	2 reels	Mar. 20
Step Lively (Re-issue)	Harold Lloyd	Pathe	1 reel	
Swat the Crook (Re-issue)	Harold Lloyd	Pathe	1 reel	
Swell Affair, A	Arthur Lake	Universal	1 reel	
Swimming Instructor, The	"Van Bibber"	Fox		
Take the Air	Paul Parrott	Pathe (Reissue)	1 reel	
Taking the Heir	Charles Puffy	Universal	1 reel	April 3
That's My Baby	Charles Puffy	Universal		
Three of a Kind	"Fat Men"	F. B. O	2 reels	
Till We Eat Again	Bobby Vernon	Educational	2 reels	
Tin Ghost, The	Lige Conley	Educational	2 reels	May 8
Tonight's the Night	Bowes-Bradley	Educational	1 reel	May 1
Too Many Babies	Darling-King	Universal	2 reels	May 8
Too Many Relations	"Helen and Warren"	Fox	2 reels	May 15
Tune Up	Charles Puffy	Universal	1 reel	Mar. 6
Twin Sisters	Wanda Wiley	Universal	2 reels	
Two Lips in Holland		Fox	2 reels	
Ukelele Sheiks	Glenn Tryon	Pathe	2 reels	April 10
Uncle Tom's Uncle	"Our Gang"	Pathe	2 reels	May 29
Uncovered Wagon, The	"Aesop Fables"	Pathe	1 reel	May 15
Up and Wooing	A. Vaughn-L. Kent			
Up in the Air	"Aesop Fables"	Pathe	1 reel	
Vamping Babies		F. B. O		
Wandering Willies	Billy Bevan	Pathe	2 reels	April 3
What A Life	Frank Davis	Educational	1 reel	
What Happened to Jane (Series)		Universal		
What'll You Have?	Charles King	Universal	2 reels	May 22
When Hell Froze Over	"Mutt and Jeff"	Short Film Syn	1 reel	Feb. 20
Where's My Baby	Neely Edwards	Universal	1 reel	May 1
Whiskering Chorus	A. Vaughn-L. Kent	F. B. O	2 reels	
Whoa Emma	Jimmie Adams	Educational	2 reels	April 3
Who's Boss?	Davis-Bowes	Educational	1 reel	June 5
Who's My Wife?	Lige Conley	Educational	2 reels	
Wife Tamers	Cook-L. Barrymore	Pathe	2 reels	April 3
Wireless Lizzie	Walter Hiers	Educational	2 reels	Mar. 13
Wisecrackers (Series)	Short-Withers	F. B. O		

Title	Star	Distributed by	Length	Reviewed
Wise Quacker, The	Eddie Gordon	Tennek Film	2 reels	
Wise Or Otherwise	Charles Puffy	Universal	1 reel	June 5
Yankee Doodle Duke, A	Ralph Graves	Pathe	2 reels	
Yearning for Love	Wanda Wiley	Universal	2 reels	April 3
Yes, Yes, Babette	Bobby Vernon	Educational	2 reels	

Short Subjects

Title	Distributed by	Length	Reviewed
Alexander's Ragtime Band	Artclass		
American Today (Variety)	Fox	1 reel	
Animated Hair Cartoons (Series)	Red Seal	1 reel	
Angelus, The	Cranfield & Clarke	2 reels	April 24
Aphrodite (Novelty)	Service Film	1 reel	
At the Water Hole	Cranfield & Clarke	1 reel	
Bar-C Mystery (Serial)	Pathe	10 episodes	
Beasts of the Veldt	Chesterfield	2 reels	
Beautiful Britain	Cranfield & Clarke	1 reel	
Bed Time Stories	Sierra Pictures	2 reels	
Beechnuts	Cranfield & Clarke	2 reels	
Belgium Today (Variety)	Fox	1 reel	July 12
Bits of Jap Life	Cranfield & Clarke	1 reel	
Blue Bay, The	Educational		
Broadway of Jungle Land	Cranfield & Clarke	1 reel	
Burkhardt's Plastic Films, No. 1	Tiffany	2 reels	May 15
Burkhardt's Plastic Films, No. 2	Tiffany	2 reels	May 15
Canary Islands (Variety)	Fox	1 reel	May 15
Casey of the Coast Guard (Serial)	Pathe	10 episodes	Feb. 20
Charleston Films	Cranfield & Clarke	4 half reels	May 1
Congress of Celebrities (Hodge Podge)	Educational	1 reel	May 1
Curosities—The Movie Side Show (Series)	Educational		
Dancing Around the World (Variety)	Fox	1 reel	
Day Dreams	Cranfield & Clarke	2 reels	
Death Ray, The (Novelty)	Cranfield & Clarke	1 reel	
Desperate Dan (Mustang)	Universal	2 reels	May 1
Dixie Doodle (Sportlight)	Pathe	1 reel	Mar. 27
Doctor, The (Famous Paintings)	Cranfield & Clarke	2 reels	
Drops From Heaven (Variety)	Fox	1 reel	
Egypt	F. B. O.		
Emergency Man, The . . Edmund Cobb	Universal	2 reels	May 15
Every Picture Tells a Story	Cranfield & Clarke	1 reel	
Fade Away Foster (Mustang)	Universal	2 reels	May 1
Fighting Marine, The (Serial)	Pathe		
Film Facts (Series)	Red Seal	1 reel	
Fire Barrier (Mustang)	Universal	2 reels	
Flashes of the Past	Pathe	2 reels	
Four Square Steve (Mustang)	Universal	2 reels	June 5
Frame Up, The (Mustang)	Universal	2 reels	May 22
From A to Z Thru Filmdom (Hodge Podge)	Educational	1 reel	June 12
Fugutive Futerise (Novelty)	Cranfield & Clarke	1 reel	
Gems of the Screen (Series)	Red Seal	1 reel	
Giggles (Novelty Series)	Tennek Film	1 reel	
Glory or Dollars (Sportlight)	Pathe	1 reel	
God's Country	Cranfield & Clarke	2 reels	
Green Archer, The (Serial)	Pathe	10 episodes	
Grinning Fists (Mustang)	Universal	2 reels	
Gunless Bad Man, The (Mustang)	Universal	2 reels	
Happy Hunting Grounds (Sportlight)	Pathe	1 reel	
Has Anybody Here Seen Kelly	Red Seal	1 reel	Mar. 6
Heavens Above (Novelty)	Service Film	1 reel	
Her First Night in a Beauty Parlor	Cranfield & Clarke	2 reels	
Hero Land (Color Novelty)	Service Film	1 reel	
Heroes of the Sea	Cranfield & Clarke	1 reel	
His Pal . . . Fearless (Dog)	Chesterfield	2 reels	
Homeless Husbands' Land (Novelty)	Short Film	1 reel	
Honeymoon Cruises	Tennek Film	1 reel	
Ice Cold Cocos	Pathe	2 reels	
If a Picture Tells a Story	Cranfield & Clarke	1 reel	
India Tea	Pathe	1 reel	May 22
In Sunny Spain (Variety)	Fox	1 reel	
Inside Dope, The (Sportlight)	Pathe	1 reel	May 1
International Detective Stories	Tennek Film	2 reels	
Keeping 'Em Guessing (Series)	Red Seal	1 reel	
King of the Beasts (Cartoon)	F. B. O.		
Ko Ko Song Car-Tunes (Series)	Red Seal	1 reel	
Jungle Heroine, A	Chesterfield	2 reels	
Jungle Tragedy, A	Chesterfield	2 reels	
Land of Rivers (Scenic)	Service Film	1 reel	
Last Man, The	Chesterfield	2 reels	
Leaps and Bounds (Sportlight)	Pathe	1 reel	Mar. 13
Lest We Forget	Educational	1 reel	May 1
Let's Go Fishing	Cranfield & Clarke	1 reel	
Let's Paint	Cranfield & Clarke	1 reel	
Lightning Hutch (Serial)	Arrow Film		
Light on Lookout Mountain, The	Cranfield & Clarke	2 reels	
Lion Charge, The	Cranfield & Clarke	1 reel	May 22
Lion's Mate, The	Chesterfield	2 reels	
Little Warrior, The (Mustang)	Universal	2 reels	
Lizzie's Last Lap (Novelty)	Cranfield & Clarke	1 reel	
Love Fighter . . Fearless (Dog)	Chesterfield	2 reels	
Lumber Jacks, The (Variety)	Fox	1 reel	
Marvels of Motion (Series)	Red Seal	1 reel	
Menace of the Alps, The	Universal	1 reel	Mar. 27
Mother O'Mine	Cranfield & Clarke	1 reel	
Mother, The (Famous Paintings)	Cranfield & Clarke	2 reels	May 22
Mountain Molly O (Mustang)	Universal	2 reels	
Mountain of the Law, The (Variety)	Fox	1 reel	
Movie Struck	Cranfield & Clarke	2 reels	
My Old Kentucky Home (Song Car-tune)	Red Seal	1 reel	April 10
Neptune's Domain (Hodge Podge)	Educational	1 reel	June 5
Nervous Moments (Sportlight)	Pathe	1 reel	May 1
Off Shore Trails (Variety)	Fox	1 reel	
One Wild Time (Mustang)	Universal	2 reels	
Outlaw Love (Mustang)	Universal	2 reels	
Out of the Inkwell (Series)	Red Seal	1 reel	
Pathe Review, No. 19	Pathe	1 reel	May 15
Pathe Review, No. 20	Pathe	1 reel	May 22
Pathe Review, No. 21	Pathe	1 reel	May 22
Pathe Review, No. 22	Pathe	1 reel	May 29
Pathe Review, No. 23	Pathe	1 reel	June 5
Pathe Review, No. 24	Pathe	1 reel	
Peeking at the Planets (Hodge Podge)	Educational	1 reel	
Planting Season, The (Sportlight)	Pathe	1 reel	June 5
Poland—A Nation Reborn (Variety)	Fox	1 reel	
Popular Song Parodies (Series)	Artclass		
Putting on Dog (Variety)	Fox	1 reel	
Quick on the Draw (Mustang)	Universal	2 reels	
Radio Detective, The (Serial)	Universal	10 episodes	
Reelviews (Series)	Red Seal	1 reel	
Rescue, The (Mustang)	Universal	2 reels	
Rhinoceros Hunt, The	Cranfield & Clarke	1 reel	
Ridin' For Love (Mustang)	Universal	2 reels	
Revolutions per Minute (Sportlight)	Pathe	1 reel	June 5
Rushing Waters	Cranfield & Clarke		
Rustler's Secret, The (Mustang)	Universal	2 reels	
Scotty of the Scouts (Serial)	Rayart (S. R.)		
Searchlight (Series)	Red Seal	1 reel	
Shadowland	Cranfield & Clarke		
Sin	Cranfield & Clarke	2 reels	
Sketch Book	Pathe		
Sky Skidder, The (Serial)	Bischoff	10 episodes	
Snowed In (Serial)	Pathe	10 episodes	
Songs of Central Europe (Melody Series)	Pathe	1 reel	
Songs of England (Melody Series)	Pathe	1 reel	Feb. 6
Songs of Scotland (Melody Series)	Pathe	1 reel	Feb. 6
Songs of the Northern States	Pathe	1 reel	
Songs of Yesterday	Cranfield & Clarke	1 reel	
Soul of the Cypress	Red Seal	1 reel	Feb. 27
Sportsman's Dream	Cranfield & Clarke		
String of Diamonds . . . Fearless (Dog)	Chesterfield	2 reels	
Strings of Steel (Serial)	Universal		
St. Pauls	Cranfield & Clarke	1 reel	
Swat the Crook (Harold Lloyd)	Pathe (Reissue)	1 reel	
Sweden Today (Variety)	Fox	1 reel	May 15
Tin Bronc, The (Mustang)	Universal	2 reels	June 5
Trapped (Mustang)	Universal	2 reels	
Trails of the Gods	Cranfield & Clarke	1 reel	
Trail of the North Wind	Cranfield & Clarke	2 reels	
Tramp, Tramp the Boys Are Marching	Red Seal	1 reel	May 1
Tulip Land	Cranfield & Clarke	1 reel	
Valiant Skipper, The	Cranfield & Clarke	2 reels	
Vanishing Millions (Serial)	Sierra Pictures		
Vision, The	Educational	2 reels	May 22
Whirlwinds (Series)	F. B. O.		
Wild America (Variety)	Fox	1 reel	May 22
Wire Tigers, The	Chesterfield	2 reels	
Where the Silver River Gleams	Cranfield & Clarke	1 reel	
White Waters	Cranfield & Clarke	2 reels	
Winking Idol, The (Serial)	Universal	10 episodes	Mar. 20
Wolf, The Fearless (Dog)	Chesterfield	2 reels	
Wolf's Brush	Cranfield & Clarke	2 reels	
Wonder Book Series	Short Film	1 reel	
Wonderful Water	Service Film Corp.	1 reel	May 1
Wooden Shoes	Cranfield & Clarke	1 reel	Dec. 12

Coming Attractions

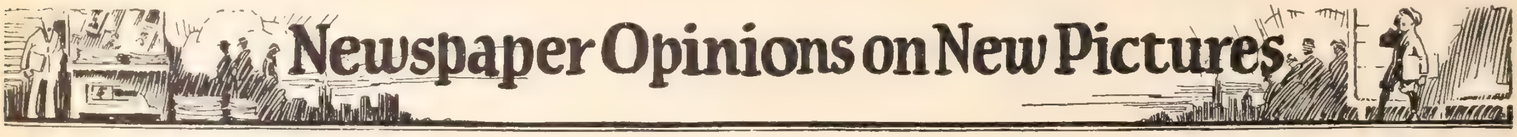
Feature	Star	Distributed by	Length	Reviewed
30 Below Zero	Buck Jones	Fox		
Accused	Special Cast	Inde. Film	5000 feet	Jan. 16
Ace High	Hoot Gibson	Universal		
Ace of Cads	Adolphe Menjou	Paramount		
Across the Pacific	Monte Blue	Warner Bros		
Advice to the Lovelorn		Universal		
Against the Wall	Wally Wales	Assoc. Exhib		
Almost a Lady	Marie Prevost	Prod. Dist. Corp.		
Altars of Desire	M. Murray-C. Tearle	M-G-M		
Amateur Gentleman, The	Dick Barthelmess	First National		
An American Tragedy		Paramount		
Annie Laurie	Lillian Gish	M-G-M		
Aristocrat, The		Famous Attractions		
Arizona Nights	Fred Thomson	F. B. O		
Arizona Whirlwind, The	Bill Cody	Assoc. Exhib		
Arizona Wildcat, The	Tom Mix	Fox		
Ashes	C. Griffith-T. Moore	First National		
Atlantis		First National		
Atta Boy	Monty Banks	Pathe	6 reels	
Auctioneer, The	George Sidney	Fox		
Avenger, The	Bob Custer	F. B. O		
Back Slapper, The	John Gilbert	M-G-M		
Bad Habits	Special Cast	Astor Dist. (S.R.)		
Bandit Buster, The	Wally Wales	Assoc. Exhib		
Bandits of the Air	Al Wilson	Assoc. Exhib		
Bankrupt		Ginsberg-Kann		
Bardelys the Magnificent	John Gilbert	M-G-M		
Bargain Bride, The	Mary Philbin	Universal		
Barriers of Fire	Monte Blue	Warner Bros		
Battling Butler	Buster Keaton	M-G-M		
Beau Geste	Special Cast	Paramount		
Beauty	Special Cast	M-G-M		
Beauty and the Beast	Coleman-Banky	United Artists		
Bed and Board	Doris Kenyon	First National		
Behind the Lines	Sandow (Dog)	Assoc. Exhib		
Behind the Screen	Special Cast	M-G-M		
Beloved Enemy, The	Boyd-Goudal	Prod. Dist. Corp		
Beloved Fraud, The		American Cinema		
Ben Burbridge's African Gorilla Hunt			8 reels	
Ben Hur	Special Cast	M-G-M	12000 feet	Jan. 16
Better 'Ole, The	Syd Chaplin	Warner Bros		
Beware of Widows	Laura La Plante	Universal		
Beyond the Trail	Bill Patton	Chesterfield-(S.R.)	5 reels	
Bigger They Are, The	George O'Hara	F. B. O		
Big Gun, The	George Lewis	Universal		
Big Night, The	Laura La Plante	Universal		
Big Parade, The	John Gilbert	M-G-M	12550 feet	Nov. 28
Bill of Sale, The				
Bitter Apples	Monte Blue	Warner Bros.		
Black Pirate, The	Douglas Fairbanks	United Artists	8200 feet	Mar. 20
Black Diamond Express, The	Monte Blue	Warner Bros		
Black Ivory		Warner Bros		
Blarney	R. Adoree-R. Graves	M-G-M		
Blazing Courage	Buffalo Bill, Jr	Assoc. Exhib		
Block Signal, The		Lumas (S.R.)		
Blonde Saint, The		First National		
Border Thunderbolt, The	Bill Cody	Assoc. Exhib		
Born to Battle	Tom Tyler	F. B. O	5100 feet	Feb. 13
Boy Friend, The	J. Harron-M. Day	M-G-M		
Branded	Bob Custer	F. B. O.		
Breed of the Sea		F. B. O		
Brides Will Be Brides		Universal		
Broadway Drifter, A		Assoc. Exhib		
Broken Hearts	M. Schwartz-L. Lee	Jaffe Art Film (S.R.)	7500 feet	Mar. 20
Broken Hearts of Hollywood	Special Cast	Warner Bros		
Brute, The	Monte Blue	Warner Bros.		
Buckaroo Kid, The	Hoot Gibson	Universal		
Bull Dog Luck	Wally Wales	Assoc. Exhib		

Feature	Star	Distributed by	Length	Reviewed
Burning Bridges	Harry Carey	Pathe		
Butter and Egg Man, The		First National		
Butterflies in the Rain	Laura La Plante	Universal		
Callahans and the Murphys, The		M-G-M		
Call in the Night, A		Truart (S.R.)	5000 feet	
[illegible]	Sandow Dog	Assoc. Exhib		
Cancelled Debt, The	Special Cast	Ginsberg-Kann		
Captain Sazarac	Ricardo Cortez	Paramount		
[illegible]		M G M		
Catch As Catch Can	Wm. Fairbanks	Lumas (S.R.)		
Cat's Pajamas, The	Bronson-Cortez	Paramount		
Charity Ball, The		M-G-M		
Charleston Kid, The	Mackaill-Mulhall	First National		
Cheating Danger	Dick Talmadge	Universal		
Cheerful Fraud, The		Universal		
Cheyene Days	Hoot Gibson	Universal		
Chic Chick, The	Alberta Vaughan	F. B. O		
Christine of the Bip Tops	Special Cast	Ginsberg-Kann		
Cigarette Maker's Romance, The	Special Cast	M-G-M		
Circus, The	Charles Chaplin	United Artists		
City, The	Lowe-Livingston	Fox		
City of Shadows, The		F. B. O		
Cleaner Flame, The	Louise Carter	Arrow		
Climbers, The	Irene Rich	Warner Bros.		
Clinging Vine, The	Leatrice Joy	P. D. C		
Closed Gates	Special Cast	Ginsberg-Kann		
Code of the Northwest	Sandow (dog)	Assoc. Exhib.		
College Flirt, The	Bebe Daniels	Paramount		
College Widows	Dolores Costello	Warner Bros		
Collegiate	Alberta Vaughn	F. B. O		
Come On Charley	Devore-Horton	Assoc. Exhib		
Coney Island	Special Cast	M-G-M		
Confession	Pola Negri	Paramount		
Corporal Kate	Vera Reynolds	Prod. Dist. Corp		
Cossacks, The	John Gilbert	M-G-M		
Country Beyond, The		Fox		
Country Doctor, The	Faye-R- Schildkraut	Prod. Dist. Corp		
Cowboy Grit	Buffalo Bill, Jr	Assoc. Exhib		
Cow Punching for Cupid	Tom Tyler	F. B. O		
Cradle Snatchers		Fox		
Crashing Hoofs	Bob Custer	F. B. O.		
Crashing Timbers	Harlan-Dana	Universal		
Crazy Fool, The		M-G-M		
Crooks Tours	George O'Hara	F. B. O		
Cruise of Jasper B, The.	Rod La Roque	Prod. Dist. Corp		
Cruel Truth, The		Ginsberg-Kann		
Crystal Cup, The	Dorothy Mackaill	First National		
Cyclone of the Range	Tom Tyler	F. B. O		
Cyclone Sam	Buffalo Bill, Jr	Assoc. Exhib		
Cyrano de Bergerac	Special Cast	Atlas Dist. (S.R.)	9500 feet,	Jl. 18, '25
Dame Chance	Special Cast	American Cinema		
Dancing Days		Famous Attractions		
Danger Line, The	Special Cast	Astor Dist. (S.R.)		
Dangerous Friends	Special Cast	Ginsberg-Kann		
Dangerous Virtue	Jane Novak	Lee-Bradford (S.R.)		
Daring Venus, The		First National		
Dark Horse, The	Harry Carey	Prod. Dist. Corp		
Dark Rosaleen	Buck Jones	Fox		
Darling of the Gods, The		United Artists		
Dead Command, The	Special Cast	M-G-M		
Dead Man's Gold	Tom Mix	Fox		
Dearie	L. Fazenda-W. Louis	Warner Bros.		
Defend Yourself	Dorothy Drew	Dependable Films	5000 feet	Jan. 9
Desert Legion, The	Fred Thomson	F. B. O		
Desert Valley	Buck Jones	Fox		
Desert Whirlwind, The	Bob Custer	F. B. O		
Desperate Woman, The		First National		
Detour		Prod. Dist. Corp		
Devil Horse, The	Rex (Horse)	Pathe	6 reels	April 24
Devil's Dice	Special Cast	Ginsberg-Kann		
Devil's Master, The	G.O'Brien-J. Gaynor.	Fox		
Devil Partner, The		Truart (S.R.)	5000 feet	
Dixie		Universal		
Diplomacy	Sweet-Hamilton-O. Moore	Paramount		
Do Clothes Make the Woman?	Mrs. Valentino	F. B. O		
Don Juan	John Barrymore	Warner Bros		
Don't Lie to Your Wife	Haver-McDonald	Arrow		
Don Juan's Three Nights	Stone-Mason	First National		
Don't Tell the Wife	Irene Rich	Warner Bros.		
Door Mat, The		Warner Bros		
Double Daring	Wally Wales	Artclass (S.R.)	5 reels	
Double Handed Bandit, The	Bob Custer	F. B. O		
Down Grade, The	Wm. Fairbanks	Lumas (S.R.)		
Down the Stretch	Pat O'Malley	Universal		
Drivin' Mad		American Cinema		
Duchess of Buffalo, Tne	Constance Talmadge	First National		
Duke of Black Butte, The	Fred Humes	Universal		
Duke of Ladies, The	Special Cast	First National		
Easy Going	Buddy Roosevelt	Artclass (S.R.)	5 reels	
Eden's Fruit		Famous Attractions		
Enchanted Island		Tiffany		
Eyes of the Totem	Special Cast	Assoc. Exhib		
Exclusive Rights		Famous Attractions		
False Alarm, The	Special Cast	Columbia		
Family Upstairs, The	Virginia Valli	Fox		
Fangs of Alaska, The	Sandow (Dog)	Assoc. Exhib		
Fascinating Youth	Junior Stars	Paramount		
Fast Life in New York	Special Cast	M-G-M		
Faust	Emil Jannings	M-G-M		
Fifth Horseman, The		Lee-Bradford (S.R.)		
Fighting Cub, The		Truart (S. R.)	5800 feet	
Fighting Fate	Billy Sullivan	Rayart (S.R.)	4991 feet	Feb. 6
Fighting Foundling, The	Jack Hoxie	Universal		
Fighting Love	Jetta Goudal	Prod. Dist. Corp		
Fighting Ranger, The	Bob Custer	F. B. O		
Fig Leaves	G. O'Brien-O. Borden.	Fox		
Final Extra, The		Lumas (S.R.)		
Fine Manners	Gloria Swanson	Paramount		
Finnegan's Ball		Assoc. Exhib		
Fire Brigade, The	M. MacAvoy-C. Ray.	M-G-M		
Flames of the Argentine	Evelyn Brent	F. B. O		
Flame of the Border, The		First National		
Flame of the Yukon, The	S. Owen-A. Gray	Prod. Dist. Corp		
Flames	E. O'Brien-V. Valli	Assoc. Exhib		
Flaming Forest, The	Renee Adoree	M-G-M		
Flaming Frontier, The	Special Cast	Universal	8829 feet	April 17
Flaming Fury	Buddy Roosevelt	Assoc. Exhib		
Flaming Timber		Tiffany		
Flash in the Night, A		American Cinema		
Flash Kid, The	Dick Talmadge	Universal		
Flesh and the Devil, The	J. Gilbert-G. Garbo	M-G-M		
Flying Fool, The	Al Wilson	Assoc. Exhib		

Feature	Star	Distributed by	Length	Reviewed
Flying High	Wm. Fairbanks	Lumas (S. R.)		
Flying Mail, The	Al Wilson	Asso. Exhib		
Follow the Signs		Universal		
Fools of Fashion		Tiffany		
Footloose Widows	Special Cast	Warner Bros		
For Alimony Only	Leatrice Joy	Prod. Dist. Corp		
Forbidden Trails	Bill Cody	Assoc. Exhib		
Forest of Destiny, The		Gotham Prod. (S. R.)		
Forever After	M. Astor-L. Hughes.	First National		
Forlorn River	Jack Holt	Paramount		
For Wives Only	Marie Prevost.	Prod. Dist. Corp		
Four Feathers	Richard Barthelmess	First National		
Four Flushes, The	Reginald Denny	Universal.		
Four Stragglers, The	Special Cast	M-G-M		
Fourth Commandment, The	Belle Bennett	Universal		
Free Souls	Norma Shearer	M-G-M		
French Dressing	A. Pringle-B. Lyon	First National		
Friends	Special Cast	Vitagraph		
Frisco Sal	Special Cast	M-G-M		
Frozen Justice		Fox		
Funny Face	Alberta Vaughn	F. B. O		
Gallant Lady, The	Florence Vidor	Paramount		
Gambling Chaplain, The	Special Cast	M-G-M		
Galloping Thunder	Tom Tyler	F. B. O		
Garden of Allah, The	N. Talmadge-R. Colman	United Artists		
Garden of Eden, The	Special Cast	M-G-M		
Gay Deceiver, The	Special Cast	M-G-M		
Gay Old Bird, The	Fazenda-Louis	Warner Bros		
General, The	Buster Keaton.	United Artists		
George Washington Cohen.	George Jessel			
Get Off the Earth	Raymond Griffith	Paramount		
Get Set—Go	George O'Hara	F. B. O		
Getting Gertie's Garter	Marie Prevost.	Prod. Dist. Corp.		
Gigolo	Rod La Rocque	Prod. Dist. Corp.		
Girl in the Rain, The	David Butler	Carlome Pict. (S.R.)		
Girl Who Dared, The	Evelyn Brent	F. B. O		
Glorifying the American Girl.	Esther Ralston	Paramount		
Glorious Gamble, The	Evelyn Brent	F. B. O		
God's Great Wilderness		American Cinema		
Going Crooked	Special Cast	Fox		
Going! Going! Gone!	George O'Hara	F. B. O		
Gold	C. Geraghty			
Goose Man, The	Special Cast	M-G-M		
Grand Army Man, The		Fox		
Grandma's Boy (Re-issue)	Harold Lloyd	Assoc. Exhib		
Great Deception, The	Lyon-Pringle	First National		
Great K. & A. Robbery The.	Tom Mix	Fox		
Greater Glory, The	Special Cast	First National		Apr. 17
Greatest Show on Earth	Wallace Berry	Paramount		
Gulliver's Travels		Universal		
Gun Gospel	Ken Maynard	First National		
Hairpin Duchess, The	Special Cast	M-G-M		
Hair-Trigger Barton	Bob Custer	F. B. O		
Harem Girl, The	Special Cast	Astor Dist. (S. R.)		
Harp In Hock, A	Schildkraut-Coghlan	Prod. Dist. Corp		
Hat of Destiny, The		First National		
Haunted Lady, The		Assoc. Exhib		
Haven, The	Special Cast	M-G-M		
Heart Collector, The	Alberta Vaughn	F. B. O		
Heart of a Cowboy, The	Bob Custer	F. B. O		
Heart of Maryland, The	Dolores Costello	Warner Bros		
Heart Thief, The	Jos. Schildkraut	Prod. Dist. Corp		
Heaven on Earth	C. Nagel-R. Adoree	M-G-M		
Held By the Law	Special Cast	Universal		
Hello Bill		F. B. O		
Hell's Kitchen		First National		
Her Big Night	Laura La Plante	Universal		
Here Y'are, Brother		First National		
Here He Comes	Earle Douglas	Sierra Pictures	5000 feet	
Her Teacher Said No	Gertrude Short	F. B. O		
Her Honor, The Governor	Pauline Frederick	F. B. O		
Her Man o'War	Jetta Goudal	Prod. Dist. Corp		
Her Next Step		Ginsberg-Kann		
Heroes of the Night		Lumas (S.R.)		
Hero of the Big Snows, A	"Rin-Tin-Tin"	Warner		
Hero on Horseback, A	Hoot Gibson	Universal		
Hidden Loot	Jack Hoxie	Universal	4375 feet	Oct. 31
High Society	Tom Mix	Fox		
High Stakes	Evelyn Brent	F. B. O		
Hills of Kentucky	Rin-Tin-Tin	Warner Bros.		
His Dog	Rod La Rocque	Prod. Dist. Corp.		
His New York Wife		Famous Attractions		
His Woman	Special Cast	Whitman Bennett	7 reels	
Holy Terror, A		Fox		
Home, Sweet Home	Special Cast	Assoc. Exhib		
Honeymoon Express, The	W. Louis-I. Rich	Warner Bros		
Horses and Women		Famous Attractions		
Hounds of Spring		First National		
Human Mill, The	Blanche Sweet	M-G-M		
Hurricane, The	Special Cast	Truart (S.R.)		
Hurry Up Man, The	Dick Talmadge	Universal		
Husband Hunters		Tiffany (S.R.)		
I Can Do It	Special Cast	M-G-M		
Ice Flood, The	O. Harlan-V. Dana	Universal		
I'll Tell the World	Olmstead-Arthur	M-G-M		
Impostor, The	Evelyn Brent	F. B. O		
In His Arms	Special Cast	M-G-M		
In the First Degree		Ginsberg-Kann		
Irish Eyes	George O'Hara	F. B. O		
Irish Hearts	Dolores Costello	Warner Bros.		
Isle of Forbidden Kisses, The	Jack Trevor	Universal		
Is Zat So?	Special Cast	Fox		
It Could Have Happened	Colleen Moore	First National		
Jack O' Hearts	Landis-G. Hullette	American Cinema		
Jail Birds, Inc.		First National		
Jason	Special Cast	M-G-M		
Jerry Settles Down	Tom Tyler	F. B. O		
Jewels of Desire	Priscilla Dean.	Prod. Dist. Corp		
Jim The Conqueror	W. Boyd-E. Fair	Prod. Dist. Corp		
Johnny Get Your Hair Cut	Jackie Coogan	M-G-M		
Johnny Newcomer	Harry Langdon	First National		
Justice of the Far North		Columbia	5500 feet	
Keep Going	Earl Douglas	Sierra Pictures		
Kick-Off, The	George Walsh	Excellent Pictures		
Kid Boots	Eddie Cantor	Paramount		
Kid Gloves	Johnny Hines	First National		
Kidnapped in New York		American Cinema		
King of the Air	Al Wilson	Assoc. Exhib		
King of the Pack		Lumas (S.R.)		
Kosher Kitty Kelly	Viola Dana	F. B. O		
La Boheme	Gish-Gilbert	M-G-M	8781 feet	Mar. 13
Ladies Must Love	Rod La Rocque	Prod. Dist. Corp.		
Laddie	J. Bowers-B. Flowers	F. B. O.		
Ladies First	Douglas MacLean	Paramount		
Lady Be Good		First National		

Feature	Star	Distributed by	Length	Reviewed
Lady of the Harem, The	Special Cast	Paramount		
Lady of Leisure	Special Cast	M-G-M		
Larceny, Ltd	Evelyn Brent	F. B. O		
Last Chance, The	Bill Patton	Chesterfield (S.R.)		
Laurels	Mae Murray	M-G-M		
Lea Lyon		Universal		
Les Miserables		Universal		
Life of a Woman		Tiffany (S.R.)	6500 feet	
Lightning		Tiffany (S. R.)	6500 feet	
Lightning Chaser, The	George O'Hara	F. B. O		
Lightnin' Lariat	Tom Tyler	F. B. O		
Lily, The	Belle Bennett	Fox		
Limehouse Lou	Evelyn Brent	F. B. O		
Little Adventuress, The	Vera Reynolds	Prod. Dist. Corp		
Little Journey, The	Special Cast	M-G-M		
Little Firebrand, The	Edith Thornton	Arrow Pictures	5007 feet	Dec. 12
London	Dorothy Gish	Paramount		
Lone Hand, The	Fred Thompson	F. B. O		
Lone Wolf Returns, The	B. Lytell-B. Dane	Columbia		
Look Who's Here	Dick Talmadge	Universal		
Lord Hokum	E. E. Horton	Assoc. Exhib.		
Lord's Referee, The		Fox		
Lost at Sea		Assoc. Exhib		
Love 'Em and Leave 'Em	Esther Ralston	Paramount		
Love Me and the World Is Mine	Philbin-Kerry	Universal		
Love Thrill, The	Special Cast	Universal		
Love's Blindness	Starke-Moreno	M-G-M		
Love's Magic	Florence Vidor	Paramount		
Loyalties	Special Cast	Fox		
Lunatic at Large, The	Leon Errol	First National		
Lure of the West	Eileen Sedgwick	Chesterfield (S. R.)		
Lure of the Yukon, The		Assoc. Exhib		
Lying Truth, The	Milton Sills	First National		
Mad Girl of Moscow, The	Evelyn Brent	F. B. O		
Magic Garden, The		F. B. O.		
Magician, The	A. Terry-P. Wegener	M-G-M		
Man and the Woman	Special Cast	M-G-M		
Man Bait	Marie Prevost	Prod. Dist. Corp		
Man in the Saddle, The	Hoot Gibson	Universal		
Man in the Shadow, The	Special Cast	American Cinema		
Manon Lescaut	John Barrymore	Warner Bros		
Man With a Thousand Faces	Special Cast	M-G-M		
Mantrap	Bow - Marmont	Paramount		
Mare Nostrum	Special Cast	M-G-Ingram	11000 feet	Feb. 27
Married Alive	Livingston-M.Moore	Fox		
Married Cheats		Fox		
Mary of Vassar	J. Gilbert-G. Garbo	M-G-M		
Masked Woman, The	Anna Q. Nilsson	First National		
Masquerade Bandit, The	Tom Tyler	F. B. O.		
Matinee Ladies	Special Cast	Warner Bros		
Meet the Prince	Jos. Schildkraut	Prod. Dist. Corp		
Meet the Wife		Columbia		
Memories	Ramon Novarro	M-G-M		
Men of the Night	G. Hughes-Hawley	Ginsberg-Kann		
Men of the Night	Milton Sills	First National		
Men of Steel	Milton Sills	First National		
Message to Garcia, A	Special Cast	M-G-M		
Michael Strogoff	Ivan Mosjoukine	Universal		
Midnight Flames		Columbia		
Midnight Lovers	Nilsson-Stone	First National		
Midnight Sun, The	Special Cast	Universal	10 reels	May 15
Mike Donovan of Ireland		First National		
Millionaires	L. Fazenda-W. Louis	Warner Bros.		
Million Bid, A	Dolores Costello	Warner Bros		
Million Dollar Doll		Assoc. Exhib		
Mismates	Kenyon-Baxter	First National		
Miss 318	Special Cast	M-G-M		
Money to Burn		Lumas (S.R.)		
Monkey Talks, The	Madge Bellamy	Fox		
Morganson's Finish	Special Cast	Tiffany (S. R.)	6500 feet	
Mother		F. B. O		
Mount Eagle, The	Nita Naldi	Lee-Bradford (S.R.)		
Mountains of Manhattan		Lumas (S.R.)		
Music Master, The		Fox		
Mulhall's Great Catch	Lefty Flynn	F. B. O		
My Official Wife	Irene Rich	Warner Bros.		
Mysterious Island	Special Cast	M-G-M		
Mystery Club, The	Special Cast	Universal		
Mystery Lady, The	Special Cast	M-G-M		
My Wife's Friend		First National		
Naughty But Nice	Colleen Moore	First National		
Naughty Marietta	Marion Davies	M-G-M		
Nell Gwyn	Dorothy Gish	Paramount	9 reels	Feb. 6
Nervous Wreck, The	Special Cast	Prod. Dist. Corp.		
New York		Paramount		
Next Generation, The	Special Cast	M-G-M		
Next Year's Model	Alberta Vaughn	F. B. O		
Night Bride, The	Marie Prevost	Prod. Dist. Corp.		
Night Siren, The	Evelyn Brent	F. B. O		
Night Watch, The	Special Cast	Truart (S.R.)	5000 feet	
Noah's Ark		Warner Bros.		
Nobody's Widow	Leatrice Joy	Prod. Dist. Corp.		
No Control	P. Haver-H. Ford	Prod. Dist. Corp.		
Nocturne	Special Cast	M-G-M		
North of Nome	Special Cast	Arrow	5491 feet	
No Speed Limit	Al Wilson	Assoc. Exhib		
Old Heidelberg	Ramon Novarro	M-G-M		
Old Ironsides	Special Cast	Paramount		
Old Soak, The	Jean Hersholt	Universal		
One Chance in a Million	Wm. Fairbanks	Lumas (S.R.)		
One Hour of Love		Tiffany		
One Increasing Purpose		Fox		
Open Book	Special Cast	M-G-M		
Ordeal, The	Special Cast	M-G-M		
Ou, La! La!	Alberta Vaughn	F. B. O		
Outlaw Broncho, The	Buddy Roosevelt	Assoc Exhib.		
Out of the Ruins		First National		
Padlocked	Special Cast	Paramount		
Pals In Paradise	Special Cast	Prod. Dist. Corp.		
Paradise	M. Sills-B. Bronson	First National		
Passionate Quest, The	M. MacAvoy-W. Louis	Warner Bros.		
Peacocks of Paris	B. Lyon-D. Mackaill	First National		
Pelican, The	Alma Rubens	Fox		
Perch of the Devil	P. O'Malley-M. Busch	Universal		
Personality	Gloria Swanson	United Artists		
Phantom Flyer, The	Al Wilson	Assoc. Exhib		
Phantom Ranger, The	Bill Cody	Assoc. Exhib		
Pigs	J. Gaynor-R. Walling	Fox		
Pleasure Garden, The	V. Valli-C. Geraghty	Lee-Bradford (S.R.)		
Pleasure Highway	Evelyn Brent	F. B. O		
Plumes	Special Cast	M-G-M		
Poker Faces	E. Horton-L. La Plante	Universal		
Polly of the Circus	Norma Shearer	M-G-M		
Polly Preferred	Marion Davies	M-G-M		
Polly With a Past	Norma Shearer	M-G-M		
Power of the Weak, The		Assoc. Exhib		
Prairie King, The	Hoot Gibson	Universal		
Prisoners		First National		
Prisoners of the Storm	House Peters	Universal		
Private Izzy Murphy	George Jessel	Warner Bros		
Prowlers of the Night	Fred Humes	Universal		
Puppets	Mae Murray	M-G-M		
Purple and Fine Linen	L. Stone-A. Nilsson	First National		
Quality Street		M-G-M		
Quarantined Rivals		Lumas (S.R.)		
Quarterback, The	Richard Dix	Paramount		
Racing Blood	R.Agnew-A.Cornwall	Lumas Film		
Raging Seas		Tiffany		
Rat, The	M. Marsh-I. Novello	Lee-Bradford (S.R.)		
Raw Country, The	Bowers-Cornwall	Assoc. Exhib		
Red Hot Hoofs	Tom Tyler	F. B. O		
Red Mill, The	Marion Davies	M-G-M		
Red Signals		Ginsberg-Kann		
Rejuvenation of Aunt Mary, The	Special Cast	Prod. Dist. Corp		
Remember		Columbia Pictures		
Return of Peter Grimm	Alec B. Francis	Fox		
Return of a Soldier	Special Cast	M-G-M		
Revillon	Blue-Miller	Warner Bros		
Riddle Ranch, The	Buddy Roosevelt	Assoc. Exhib		
Ride 'Em Rough	Buffalo Bill, Jr	Assoc. Exhib		
Riders of the Wind		First National		
Riding Honor	Art Accord	Universal		
Riding Rivals	Walley Wales	Artclass (S.R.)	5 reels	
Ridin' 'Em Ragged	Tom Tyler	F. B. O		
Ridin' Like Fury	Hoot Gibson	Universal		
Rip Roaring Rider, The	Buddy Roosevelt	Assoc. Exhib		
Rise and Fall of Jesse James		J. S. Woody		
Risky Business	Vera Reynolds	P. D. C		
Roaring Crowd, The		F. B. O		
Rogue's Riches	Special Cast	Astor Dist. (S. R.)		
Romance	Ramon Novarro	M-G-M		
Romance a la Carte	Richard Dix	Paramount		
Romance of a Million Dollars	Hunter-Logan	Famous Attractions		
Ropin' Venus, The	Josie Sedgwick	Universal		
Rose of the Bowery		American Cinema		
Rose of the Tenements		F. B. O		
Rough Riders, The		Paramount		
Rubber Tires		Prod. Dist. Corp.		
Runaway Express, The	Special Cast	Universal		
Rust	Special Cast	M-G-M		
Sailor Made Man, A (Re-issue)	Harold Lloyd	Assoc. Exhib		
Satan Town	Harry Carey	Pathe		
Savage in Silks, A	Laura La Plante	Universal		
Scarlet Letter, The	Lillian Gish	M-G-M		
See If I Care	Alberta Vaughn	F. B. O		
Self Defense	Aileen Percy	Arrow Film Corp		
Separate Rooms	Special Cast	Fox		
September Love		First National		
Seventh Heaven	Special Cast	Fox		
Seward's Folly	Special Cast	M-G-M		
Shadow Lane		M-G-M		
Shadow of the Mosque	Stewart Rome	Usa	5750 feet	Dec. 26
Shameful Behaviour		Famous Attractions		
Sheik of Florida, The	Ben Lyon	First National		
Shenandoah		Famous Attractions		
She's My Baby		Ginsberg-Kann		
Shock Absorber, The		First National		
Shopworn		Famous Attraction.		
Show Business	Mae Murray	M-G-M		
Show Off, The	Ford Sterling	Paramount		
Show World, The	B. Dove-F. Bushman	Universal		
Silent Avenger, The		Lumas (S.R.)		
Silent Rider, The	Hoot Gibson	Universal		
Silk	Goudal-Schildkraut	Prod. Dist. Corp		
Silken Lady, The	Hulette-Hamilton	Arrow		
Silk Hat Cowboy, The	Tom Mix	Fox		
Silky Anne	Constance Talmadge	First National		
Silver Lanterns	Special Cast	Arrow		
Sin Cargo		Tiffany		
Sinews of Steel		Lumas (S.R.)		
Sinners of Paradise		First National		
Sky High	Al Wilson	Assoc. Exhib		
Sky Peril, The	Al Wilson	Assoc. Exhib		
Sky's the Limit, The	Richard Talmadge	Universal		
Smith of Cornell	George Walsh	Chadwick		
Snowbound		Tiffany		
So's Your Old Man	W. C. Fields	Paramount		
Son of the Sheik, The	Rudolph Valentino	United Artists		
Song of Steel		Tiffany		
Sorrows of Satan	Adolphe Menjou	Paramount		
So This Is Paris	Blue-Miller	Warner Bros		
Spangles	P. O'Malley-M. Nixon	Universal		
Span of Life The	Lon Chaney	M-G-M		
Sparrows	Mary Pickford	United Artists		
Speed Boy, The	Dick Talmadge	Universal		
Speeding Venus, The	Priscilla Dean	P. D. C		
Speedy Eddy	Devore-Horton	Assoc. Exhib		
Speedy Spurs	Buffalo Bill, Jr	Artclass (S.R.)	5 reels	
Splitting the Breeze	Tom Tyler	F. B. O		
Sport of Kings, The		First National		
Squared Ring, The		Tiffany (S.R.)		
Squads Right		Tiffany		
Steeplechase, The		Tiffany		
Story of Mother Machree		Fox		
Studies in Wives		Famous Attractions		
Stranded in Paris	Bebe Daniels	Paramount		
Stronger Than Steel		American Cinema		
Strange Bedfellows		M-G-M		
Subway Sadie	Mackaill-Mulhall	First National		
Such a Little Pip	Alberta Vaughn	F. B. O		
Sunny Side Up	Vera Reynolds	P. D. C.		
Sweet Rosie O'Grady		Columbia		
Take It From Me	Reginald Denny	Universal		
Tale of a Vanishing People		Tiffany (S. R.)	6500 feet	
Tangled Herds	Buddy Roosevelt	Artclass (S.R.)	5 reels	
Tardy Tolliver	Hale-King	Assoc. Exhib		
Tarzan and the Golden Lion		F. B. O		
Tavern Knight, The	John Barrymore	Warner Bros		
Taxi, Taxi	Special Cast	Universal		
Tell It to the Marines	Chaney-Haines	M-G-M		
Tempest, The		Tiffany		
Temptress, The	Garbo-Moreno	M-G-M		
Texas Streak, The	Hoot Gibson	Universal		
That Old Gang of Mine	Maclyn Arbuckle	Dependable Films	4900 feet	Jan. 9
Their Second Honeymoon	Special Cast	M-G-M		
Then Came the Woman	Frank Mayo	American Cinema		
There You Are	Nagel-Roberts	M-G-M		

Feature	Star	Distributed by	Length	Reviewed
Third Degree, The	Patsy Rnth Miller	Warner Bros		
Three Bad Men	Special Cast	Fox		
Three Twins, The		M-G-M		
Three Wax Men. The	Emil Jannings	E. M. Fadman, Inc.		
Thrill Chaser, The	Alberta Vaughn	F. B. O		
Thumbs Down	Special Cast	Ginsberg-Kann		
Thundering Speed	Eileen Sedgwick	Chesterfield	5 reels	
Tiger, The		Tiffany		
Tin Gods	Thomas Meighan	Paramount		
Tin Hats	Claire Windsor	M-G-M		
Toilers of the Sea	Special Cast	M-G-M		
Tongues of Scandal		Ginsberg-Kann		
Tongo	Special Cast	M-G-M		
Too Many Women	Norman Kerry	Universal		
Top of the World, The		Tiffany		
Tornado Jones	Wally Wales	Assoc. Exhib		
Tornado Terry	George O'Hara	F. B. O		
Tracked by the Police	Rin-Tin-Tin	Warner Bros		
Trailing Shadows	Edmond Lowe	Fox Film		
Trail of '98	K.Dane-P. Starke	M-G-M		
Trapped	Elinor Fair	Sierra Pictures	5000 feet	
Turkish Delight		Prod. Dist. Corp.		
Twelve Miles Out	John Gilbert	M-G-M		
Twinkletoes	Colleen Moore	First National		
Two-Gun McCoy	Bob Custer	F. B. O		
Two-Gun Terror, The	Buddy Roosevelt	Assoc. Exhib		
Uncle Tom's Cabin	Special Cast	Universal		
Understanding Heart, The		M-G-M		
Unknown Cavalier, The	Ken Maynard	First National		
Unknown Treasures		Ginsberg-Kann		
Up and at 'Em	Dick Talmadge	Universal		
Upstage	Norma Shearer	M-G-M		
Vagabond Lover, The	John Barrymore	United Artists		
Vagabond Prince, The	Colman-Banky	United Artists		
Vanishing Breed, The	Sandow (Dog)	Assoc. Exhib		
Vanity	Leatrice Joy	Prod. Dist. Corp		
Variety	Jannings-de Putti	Paramount		
Vengeance of Durand, The	Irene Rich	Warner Bros		
Virgin Flame, The		M-G-M		
Voice of His Mate, The	Sandow (Dog)	Assoc. Exhib		
Walloping Wildcat, The	Wally Wales	Assoc. Exhib		
Waltz Dream, The	Special Cast	M-G-M		
Waning Sex, The	Norma Shearer	M-G-M		
Wanted—A Coward	Special Cast	Ginsberg-Kann		
Way of an Eagle, The	Special Cast	M-G-M		
Way Things Happen	Madge Bellamy	Fox		
Wedding March, The	von Stroheim	Paramount		
Wedlock	Lowe-Perry-Livingston	Fox		
We're in the Navy Now	W. Berry-Hatton	Paramount		
Western Society	Tom Mix	Fox		
West of Broadway	Priscilla Dean	Prod. Dist. Corp.		
What Every Girl Should Know	Patsy Ruth Miller	Warner Bros.		
What Happened to Father	Patsy Ruth Miller	Warner Bros.		
What Price Glory?	Special Cast	Fox		
What Will People Say?		M-G-M		
Wheel of Life, The	Florence Vidor	Paramount		
When Danger Calls	Wm. Fairbanks	Lumas (S.R.)		
When We Were Twenty-One	Special Cast	M-G-M		
While London Sleeps	Rin-Tin-Tin	Warner Bros		
Whispering Wires	Specisl Cast	Fox		
White Chief, The	Monte Blue	Warner Bros		
White Eagle, The	Buck Jones	Fox		
White Flannels	Special Cast	Warner Bros		
White Gold	Jetta Goudal	Prod. Dist. Corp		
White Heat	Special Cast	M-G-M		
Whole Town's Talking, The	Ed. Horton	Universal		
Whose Baby	Alberta Vaughn	F. B. O		
Wife, The	Special Cast	M-G-M		
Wildcat Kid, The	Buffalo Bill, Jr	Assoc. Exhib		
Wild Man of Borneo, The	W. E. Fields	Paramount		
Wings	Clara Bow	Paramount	12 reels	
Winner, The	Charles Ray	Chadwick (S. R.)		
Winning of Barbara Worth	Colman-Banky	United Artists		
Winning Wallop, The	Wm. Fairbanks	Lumas (S.R.)		
Without Orders		Artclass (S.R.)	5 reels	
Wives at Auction	Special Cast	Astor Dist. (S. R.)		
Wolf Hunters, The	Special Cast	Rayart		
Wolves of the Air		Ginsberg-Kann		
Woman's Heart, A		Ginsberg-Kann		
Womanpower	K. Perry-R. Graves	Fox		
Woman Who Did Not Care		Gotham (S. R.)		
Women and Wives		M-G-M		
Women Love Diamonds		M-G-M		
World's Illusion, The		M-G-M		
Worst Woman, The		Famous Attractions		
Wyoming Whiz, The	Tom Tyler	F. B. O		
Wrong Mr. Wright, The	Special Cast	Universal		
Yankee Clipper, The	W. Boyd-E. Fair	Prod. Dist. Corp		
Yellow Back, The	Fred Humes	Universal		
Yes Man, The	Harry Langdon	First National		
Yoke, The	Special Cast	Warner Brothers		
You'd Be Surprised	Raymond Griffith	Paramount		
Young April	Special Cast	Prod. Dist. Corp		
Your Brother and Mine		American Cinema		
You Too	Special Cast	M-G-M		



Newspaper Opinions on New Pictures

"Aloma of the South Seas"—Rialto, New York City

American: "'Aloma of the South Seas' was the perfect part of her, just as she was the obvious star for this story of a native girl who loved a white man."

Daily News: "It is a good picture and a well directed one. With such a director as Tourneur and a cast including such capable performers as Percy Marmont, Warner Baxter and William Powell, the possibility of the star's first picture being a bad one is reduced to a minimum.

"Miss Gray, however, does more than dance. She interprets the role of the native girl in a satisfactory manner. She doesn't overplay her share of the dramatic scenes, and she certainly screens well. The scenes on the island are quite eye-filling, the photography of the film being, as Percy Marmont might say, 'top hole.'"

Herald-Tribune: "We enjoyed every minute of it. The direction is good, the photography is beautiful and the scenery magnificent. What more could one ask? Our answer is, nothing!"

Morning World: "The new picture starring Gilda Gray, dancer, is a remarkable combination of sure-fire box office fireworks, enchanting pictorial beauty and inept dramatic construction. In 'Aloma of the South Seas,' land, beach and seascapes are thrown upon the screen which surpass anything of their nature which I have seen in sheer loveliness of composition.

"The Bat"—United Artists, Newman, Kansas City

Post: "If it's a scare you want, and a good one, don't miss this picture."

"The Bat"—United Artists, Stanton, Philadelphia

Record: "'The Bat' is termed 'a comedy-mystery drama.' It is all of that, and more."

Inquirer: "Judging from the nervous giggles and the half suppressed screams which mingled with the moan of the organ in the Stanton yesterday, the audience was supremely well satisfied."

Bulletin: "It is an intermingling of laughs and thrills—but mostly laughs."

Ledger: "Full of laughs and scares, even for those who have seen the play, and for those whose friends (?) have disclosed the 'secret'; in fact it is a delightful change from the rather overabundance of morbid sex interest usually depicted today."

"Sparrows" — United Artists, Grauman's Egyptian, Los Angeles

Record: "Entertaining and appealing with its pathos and that irresistible undercurrent of wistful humor that is so much a part of Mary."

Times: "Mary Pickford has achieved her greatest triumph."

Express: "The production is Mary Pickford at the zenith of her fruitful career."

Herald: "Comedy and pathos intermingle throughout the film, keeping one's emotions in constant action."

"His Private Life"—Educational, Rivoli, New York City

"In point of massed popularity, the hit of the day is a Lupino Lane Comedy, took a full sized house at the 4:30 showing and set it rolling upon the Balaban and Katz rugs. Even the ushers broke down and bawled."

Times: "Lupino Lane's war comedy—a short subject—in which he does everything but go to the front, stirs up plenty of laughter. He is excruciatingly funny in some instances, notably that in which he endeavors in his awkward way to conquer the rebellious water hose. Bearing in mind that the proof of the pudding is in the eating, it should be told that staid old gentlemen and nimble youngsters often manifested their keen delight in Mr. Lane's comic conduct. Nobody could help laughing when the bantam-like private is endeavoring to obey his peace-time secretary by getting into line for vaccination and then by marching with men who towered above him like giants, who could therefore set a pace it was well nigh impossible for the little fellow with his short legs to keep up except by running."

Evening World: "Lunino Lane appears in a two-reel comedy that is really funny."

Daily News: "The customers laughed uproariously."

"Stella Dallas" — Max Linder Theatre, Paris, France

PARIS-MIDI: "I do not recall having heard of Belle Bennett before, but I shall not be astonished if she should not very soon become a star through her success in the very difficult rôle of Stella. Particular attention should be called to the excellence of the titles which are made with infinite intelligence and which not only describe the action of the scenes but as well convey their intent. They could not have been made better. We have United Artists to thank once more for bringing to us a production of real value."

Le Gaulois: "This film should have a long and brilliant career justified by the excellence of the direction and the art of the actors who play it."

Le Matin: "Ronald Colman is convincing in the role of Stephen, and Belle Bennett beautiful and pathetic and reaches dramatic heights in her interpretation of the part of 'Stella Dallas.'"

Le Temps: "'Stella Dallas,' which is now offered, may be classed in this category. It is a composition designed to produce tears from the most hardened."

Le Soir: "'Stella Dallas' is a film drama of great beauty and a study of characters, altogether impressive; all of the scenes are convincing—something that is not often seen on the screen."

Comeodia: "United Artists, whose releases are of unusual interest, has given us in 'Stella Dallas' a very excellent picture, both artistic and a production which should greatly interest the public. The well-known director, Henry King, made this production."

L'Echo de Paris: "'Stella Dallas' is a splendid drama and a high-class film. The excellent direction of Henry King should be particularly noted as well as the remarkably good acting in every part."

Le Courier Cinematographique: "'Stella Dallas' merits a place among the best films. The success of the picture upon its presentation seems to assure warm reception from the public. We have often remarked that stories which treat of intimate family struggles, and particularly where differences in mentality and education bring sorrow, are sure to interest theatregoers."

BLANCHARD PRESS, INC., N.Y.

to owners of

MEDIUM SIZED THEATRES

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IF your theatre seats one thousand or less and your throw is not more than 120 feet you should take advantage of the economy of Incandescent Lamp Projection. There is no question about its efficiency.

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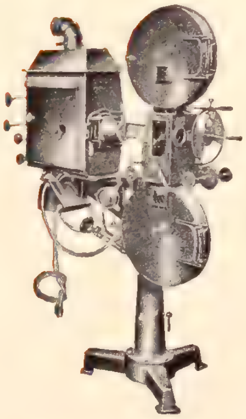

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SIMPLEX PROJECTORS MEAN BETTER PROJECTION

Faultless Pictures, Inc., E. M. Asher, Pres., Edward Small, Vice Pres., presents Conway Tearle in ***"The Sporting Lover,"*** from the famous Drury Lane Melodrama "Good Luck" by Ian Hay And Seymour Hicks. Adapted by Carey Wilson. Photography by Faxon Dean, A.S.C. and Robert Newhard. Art direction by Horace Jackson. Titles by Malcolm Stuart Boylan. Edward M. Roskam, editor. Ben Verschleiser, production manager. The Cast includes Barbara Bedford, Ward Crane, Arthur Rankin, Chas. McHugh, Johnnie Fox, Bodvil Rosing, Geo. Ovey. *A First National Picture.* ***Rothacker Prints and Service***

Conway Tearle
in
"The Sporting Lover"

Rothacker
FILM MFG. CO. CHICAGO. U.S.A.

Look Better—
Wear Longer!

Founded 1910
by
Watterson R. Rothacker

June 26, 1926

Motion Picture News

Reg. U. S. Patent Office

THESE BIG STARS ALONE GUARANTEE YOU MANY RECORD WEEKS

MARION DAVIES
The Red Mill
Polly Preferred
Mary of Vassar

LILLIAN GISH
La Boheme
etc.

NORMA SHEARER
The Waning Sex
Free Souls
Upstage
Polly of the Circus

JOHN GILBERT
Twelve Miles Out
La Boheme
etc.

MAE MURRAY
Altars of Desire
Show Business
And two others
Titles Later

RAMON NOVARRO
Romance
And One More
Title Later

BUSTER KEATON
Battling Butler

LON CHANEY
in 3 Greater
Chaney Hits
Titles Later

AND THAT'S JUST PART OF THE PARADE OF HITS FOR 1926-27 FROM METRO-GOLDWYN-MAYER

Entered as second-class matter April 22, 1926, at the Post Office at New York, N. Y.
under act of March 3, 1879

ol. XXXIII No. 26

Published Weekly—$2.00 a year

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Whether your feature picture requires the accompaniment of one of Wagner's dramatic masterpieces or the animation of modern syncopation, there is no instrument as majestic or responsive in effect as the Wurlitzer Unit Organ.

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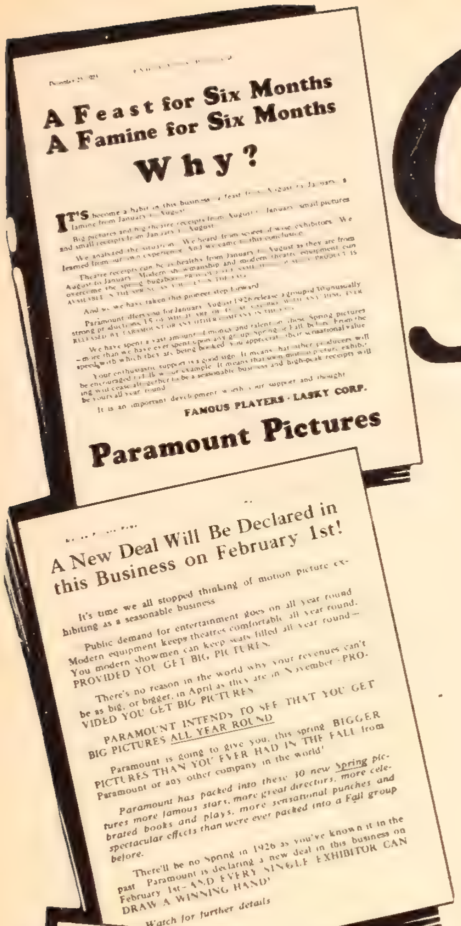
Paramount planned its whole present Jan-August group on the idea of BIG pictures in the Summertime



A Feast for Six Months A Famine for Six Months

Why?

IT'S become a habit in this business—a feast from August to January, a famine from January to August.

Big pictures and big theatre receipts from August to January, small pictures and small receipts from January to August.

FAMOUS PLAYERS-LASKY CORP.

Paramount Pictures

A New Deal Will Be Declared in this Business on February 1st!

It's time we all stopped thinking of motion picture exhibiting as a seasonable business.

Public demand for entertainment goes on all year round. Modern equipment keeps theatres comfortable all year round. You modern showmen can keep seats filled all year round—PROVIDED YOU GET BIG PICTURES.

There's no reason in the world why your revenues can't be as big, or bigger, in April as they are in November—PROVIDED YOU GET BIG PICTURES.

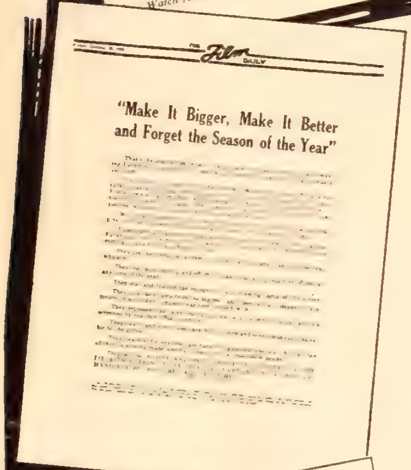
PARAMOUNT INTENDS TO SEE THAT YOU GET BIG PICTURES ALL YEAR ROUND.

Paramount is going to give you, this spring, BIGGER PICTURES THAN YOU EVER HAD IN THE FALL from Paramount or any other company in the world!

Paramount has packed into these 30 new Spring pictures more famous stars, more great directors, more celebrated books and plays, more sensational punches and spectacular effects than were ever packed into a Fall group before.

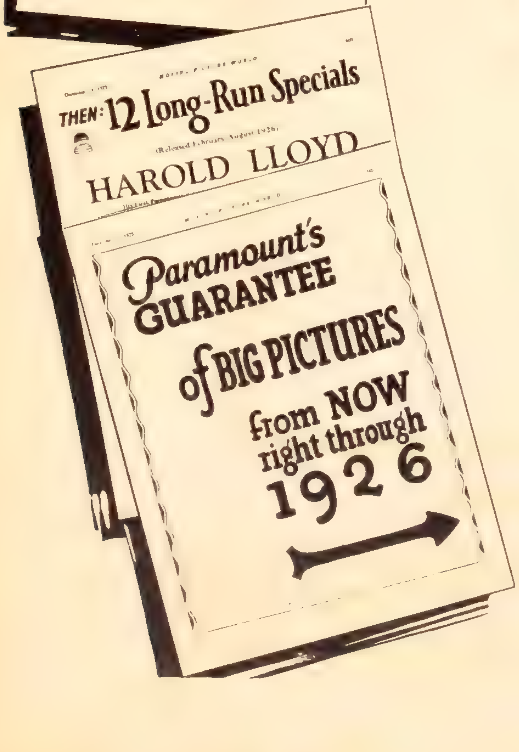
There'll be no Spring in 1926 as you've known it in the past. Paramount is declaring a new deal in this business on February 1st—AND EVERY SINGLE EXHIBITOR CAN DRAW A WINNING HAND!

Watch for further details



THE Film DAILY

"Make It Bigger, Make It Better and Forget the Season of the Year"

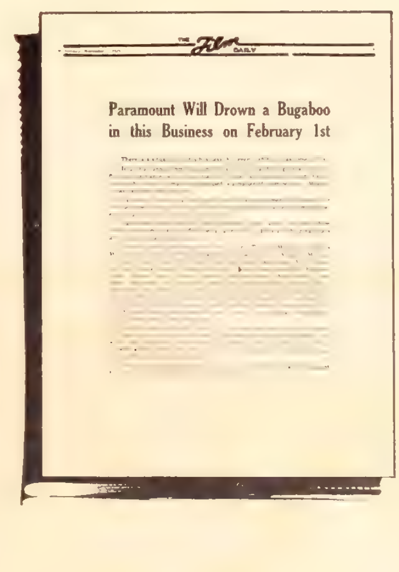


THEN: 12 Long-Run Specials

(Released February-August 1926)

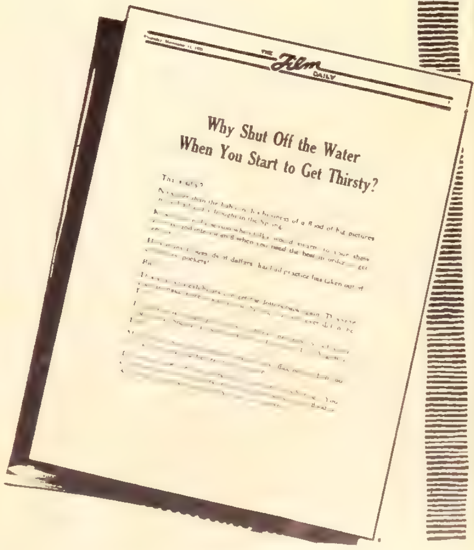
HAROLD LLOYD

Paramount's GUARANTEE of BIG PICTURES from NOW right through 1926



THE Film DAILY

Paramount Will Drown a Bugaboo in this Business on February 1st



THE Film DAILY

Why Shut Off the Water When You Start to Get Thirsty?

HAROLD LLOYD
in
"For Heaven's Sake"
PRODUCED BY
HAROLD LLOYD CORPORATION
DIRECTED BY SAM TAYLOR

Paramount

naturally outclasses the field in BIG Summer Pictures TODAY!

AN
EDWARD SUTHERLAND
PRODUCTION
"BEHIND THE FRONT"
WITH
WALLACE BEERY
RAYMOND HATTON
MARY BRIAN

A
VICTOR FLEMING
PRODUCTION
"THE BLIND GODDESS"
with
JACK HOLT
ERNEST TORRENCE
ESTHER RALSTON
LOUISE DRESSER

RICHARD DIX
in
"Say It Again"
DIRECTED BY
GREGORY LA CAVA

A
CLARENCE BADGER
PRODUCTION
"THE RAINMAKER"
with
ERNEST TORRENCE
WILLIAM COLLIER, JR.
GEORGIA HALE

ZANE GREY'S
"BORN TO THE WEST"
with
JACK HOLT
MARGARET MORRIS
RAYMOND HATTON
Directed by JOHN WATERS

RAYMOND GRIFFITH
in **"Wet Paint"**
with
HELENE COSTELLO
BRYANT WASHBURN
Directed by ARTHUR ROSSON

BEBE DANIELS
in
"The Palm Beach Girl"
with
LAWRENCE GRAY
DIRECTED BY ERLE KENTON

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Follows CAPITOL, N.Y. with FBO's Novelty Hit of Season!

The Big Boys KNOW novelty when they see it!

WHIRLWIND COMEDIES

(gales of laughter)

starring the invincible comedy find

Charley Bowers

The first one of which

"EGGED ON"

scored a resounding smash at the Capitol, New York, week of May 30th

Now Booked Solid Loew Circuit

FBO **CLICKS AGAIN!**

Astounding Camera Tricks

Chicken eggs hatching Tin Lizzies
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Other novelties

Written and Directed by
Charley Bowers and H. L. Muller

EVEN SHOOK THE CRITICS OUT OF THEIR BOREDOM!

TIMES

"Egged On," created a good deal of laughter yesterday afternoon.

HERALD-TRIBUNE

For the first time in—we can't think how long—we sat through the comedy. It is called "Egged On." The plot is new.

POST

Fortunately Major Bowes has an excellent program on view including some good musical and dance numbers and a comedy called "Egged On," which succeeds in being really funny, an astonishing feat for a two-reeler these days.

NEWS

Don't miss the two-reeler at the Capitol, "Egged On." The machine built to make the shells of eggs elastic and unbreakable is something fearful and wonderful to behold. It's worth the price of admission.

FBO

To Pick the Winners for

M

"ACROSS THE PACIFIC" is the first of this great group

Get set now for this smashing epic of the Pacific Fleet!

The 4 Are

26

1926-27 Book WARNER Winners Now!

4 Mammoth Action Dramas— Built to be the 4 Greatest Outdoor Dramas of the Year!

Starring

ONTE BLUE

This splendid box-office favorite in four of the greatest melodramas ever written—produced on an impressive scale

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Charles E. Blaney's—the champion of all thrillers—a virile, he-man part for Monte Blue!

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A conflict of primitive passions beyond the pale of South American civilization!

"BITTER APPLES"

Harold MacGrath's story of fortune forsaken for romance and adventure at sea!

"THE BLACK DIAMOND EXPRESS"

A reckless, tearing, daring ride on the trans-continental express. No greater melo ever made!

Included in Biggest Box-Office Winners for 1926-27

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Never has any received with

Eugene H. Roth presents

"THE VISION"

Certainly one of the most beautiful things I have ever seen. Our audiences were spellbound.

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* * * * *

Unusual beauty . . . In its costumes and backgrounds, its composition and its tonal values, it is as lovely as anything that I have seen in the movies.

Robert Sherwood in *Life*.

* * * * *

The most exquisite works of art I have ever seen . . . Gene Roth's gems will make such a tremendous impression on theatre-goers that there will be a great scramble among exhibitors to secure them.

The Film Spectator (*Hollywood*).

Charming . . . a very pretty and touching romance . . . a delightful film.

Screenland.

* * * * *

"The Vision" is a beautiful picture. Its pictorial loveliness is fairly hypnotic in its effect.

Cleveland Plain Dealer.

* * * * *

Something new in the movies . . . The entire subject is quite a revelation.

Detroit News.

* * * * *

Something new . . . a gem. From a color standpoint it is superb . . . But, from the more important angle of dramatic worth . . . still more excellent . . . no director has contributed a lovelier thing to the screen . . . emphasizes the fact that it is not length that

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Pictures that win applause like this are sure to win patrons for your theatre.

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FIRST OF SIX

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makes a film story complete or perfect. San Francisco Examiner.

* * * * *

A very beautiful picture, its color soft and rich . . . three-dimensional as well as colored, which adds to its splendor. San Francisco Chronicle.

* * * * *

An exquisite piece of work and the story is such that it carries a universal appeal . . . picture-making of the highest type; will adorn and enrich the program of any theatre. Motion Picture News.

* * * * *

Astonishingly beautiful color work . . . marvelous . . . The subject is a revelation to audiences appreciating the artistic. Moving Picture World.

Arthur Maude . . . has achieved a masterpiece . . . an exquisite bit of entertainment, which will be recalled with pleasure by all who see it long after far more elaborate features of five times its length are quite forgotten. Motion Pictures Today.

* * * * *

The whole picture is as delightful as a day dream on a summer afternoon. Exhibitors Herald.

* * * * *

Will thrill wherever it is shown. Exhibitors Daily Review.

* * * * *

Voted an "Exceptional Photoplay" by the Better Films Committee of the National Board of Review.

Directed by Arthur Maude

Ask your exchange for a copy of the big press sheet on "The Vision" and boost this two-reel classic as a real feature.

Member, Motion Picture
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WILL H. HAYS, President

EDUCATIONAL
FILM EXCHANGES, Inc.

E W Hammons
President

They Want Another—

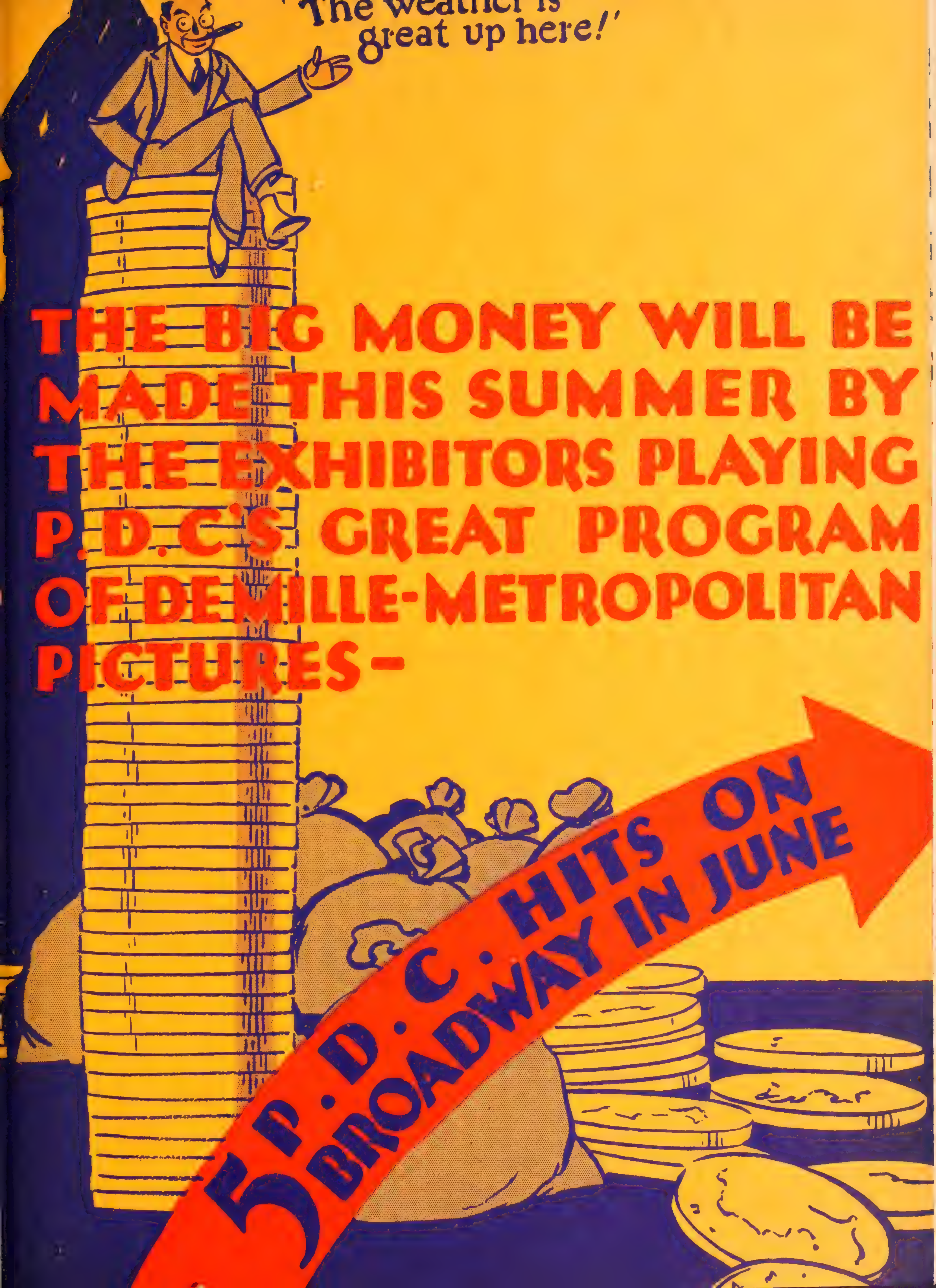
We naturally feel somewhat chesty over the remarkable reception of the June issue of the

Buyers Guide

We have been flooded with letters, telegrams and phone calls congratulating us on the biggest thing in Motion Picture Journalism, and most of them say "When is the next issue? Reserve space for us."

Thanks, everybody. We will try and make the next one even better.

A few of these commendations on page 2945—


'The weather is great up here!'

THE BIG MONEY WILL BE MADE THIS SUMMER BY THE EXHIBITORS PLAYING P.D.C.'S GREAT PROGRAM OF DEMILLE-METROPOLITAN PICTURES–

5 P.D.C. HITS ON BROADWAY IN JUNE

CAPITOL
NEW YORK
eld over 2nd week
June 6

CECIL B. DeMILLE'S
"The VOLGA BOATMAN"

By Lenore J. Coffee, *adapted from* Konrad Bercovici's Novel *with* William Boyd, Elinor Fair, Victor Varconi, Julia Faye and Theodore Kosloff

MARK
STRAND
NEW YORK
June 27

AL CHRISTIE'S LAUGH SPECIAL

"UPIN MABEL'S ROOM"

starring MARIE PREVOST

with Harrison Ford and Phyllis Haver, *adapted by* F. McGrew Willis *from the* Al Woods *stage hit by* Willson Collison *and* Otto Harbach

Directed by E. MASON HOPPER

RIVOLI
NEW YORK
June 1

CHARLES R. ROGERS *Presents*

"The UNKNOWN SOLDIER"

A Renaud Hoffman Picturization

with Charles Emmett Mack, Marguerite De La Motte *and* Henry B. Walthall, *directed and produced by* Renaud Hoffman

WARNERS
NEW YORK
June 26

JOHN C. FLINN *Presents*

"The PRINCE of PILSEN"

with Anita Stewart and George Sidney. An A. H. Sebastian Special, Belasco Productions, Inc. *Screen Version by* Anthony Coldewey *Based on the musical comedy by* Frank Pixley *and* Gustav Luders

Directed by PAUL POWELL

RIVOLI
NEW YORK
June 26

"SILENCE"

with Vera Reynolds, H. B. Warner, Raymond Hatton, Rockcliffe Fellowes, Jack Mulhall *and* Virginia Pearson, *adapted by* Beulah Marie Dix *from the play by* Max Marcin *as produced by* Crosby Gaige

Directed by RUPERT JULIAN

Produced by DeMILLE PICTURES CORPORATION

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THE LILY - 3 BAD MEN - A
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The finest
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the land will
be playing

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STANLEY

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A great tribute to FOX *product*

COME ON IN ∾∾ *let's all*

The size of your theatre doesn't make a particle of difference when you play FOX The large theatre plays FOX because it can't afford to GAMBLE - The smaller house plays FOX because FOX PICTURES are consistent AUDIENCE - SATISFIERS - and that means *Consistent Box-Office Deposits! so—* Fall in line with FOX

— ALBEE

MASS. — PROVIDENCE, R.I.

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OF AMERICA

N.J. — WILMINGTON, DEL.

from great SHOWMEN !

have a good time this year —

Six Superior Productions to be known as

GREATER GOTHAMS

Will be released during 1926-1927.
The first subject is NOW READY and it is all the name implies—a *Greater Gotham.*

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from the popular novel by

E. PHILLIPS OPPENHEIM

with a superb stellar cast including

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JAY HUNT
LILLIAN RICH
LAWFORD DAVIDSON

Directed by
WALTER LANG

Supervised by
RENAUD HOFFMAN

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Sam Sax, Pres.

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New York City

Foreign Rights Controlled by
Inter Ocean Film Corporation
218 West 42nd Street, New York City

Take it From ME

Reginald Denny

It's

Big Money

DENNY

now!

¶ Climbing by leaps and bounds in the past year Reginald Denny landed with a rush in the first three of sure-fire box-office stars.

¶ But wait—"TAKE IT FROM ME," first of the Reginald Denny SUPER-SPECIALS, has just been previewed by some of the shrewdest buyers of pictures in this business. And here is what they say:

> *"The biggest price paid by ANY theatre ANYWHERE for ANY star at ANY time is that theatre's price for Denny now!"*

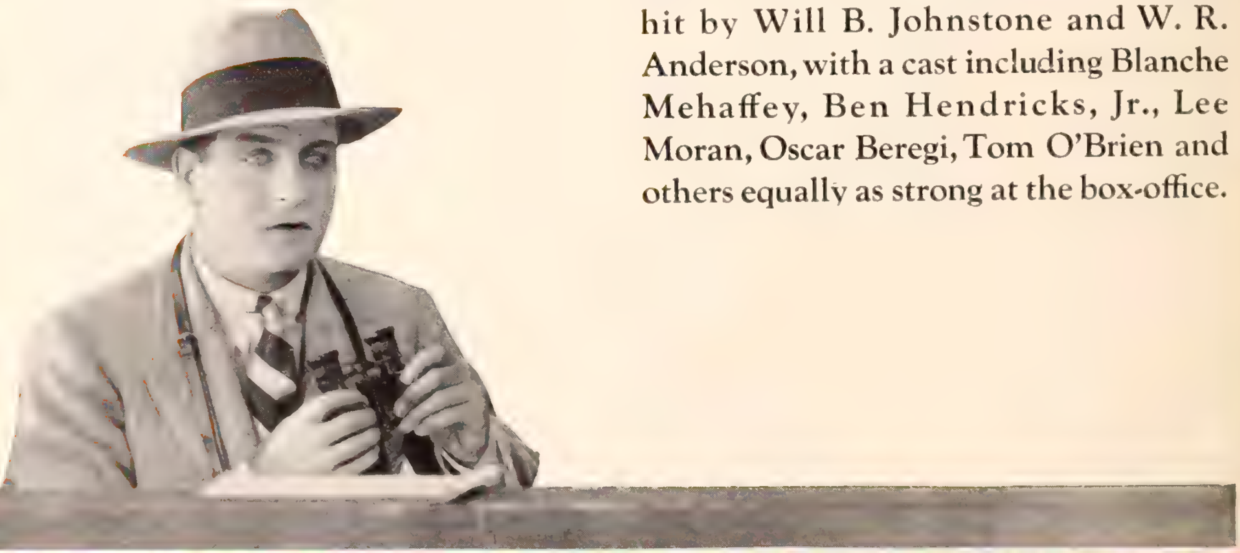
A William A. Seiter Production

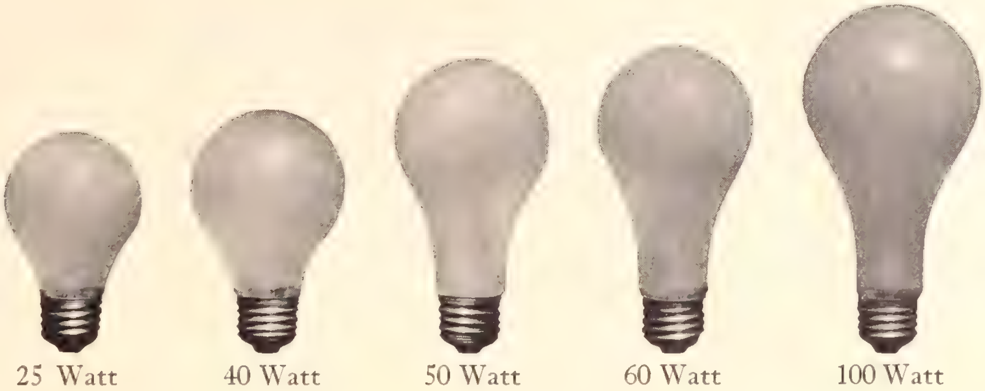
—*and*

Take It From Me—

¶ —that "TAKE IT FROM ME" is only a worthy beginner for Reginald Denny in a series of SUPER-PRODUCTIONS which will have all that Universal's vast production strength can give. You know what Universal can do when it sets out to make SPECIALS. The utmost in story material and production genius is being placed on the screen to make pictures worthy of the "BIG MONEY DENNY."

"TAKE IT FROM ME" carries the Broadway stamp.—From the comedy hit by Will B. Johnstone and W. R. Anderson, with a cast including Blanche Mehaffey, Ben Hendricks, Jr., Lee Moran, Oscar Beregi, Tom O'Brien and others equally as strong at the box-office.





The New Standard Edison MAZDA Lamps

With the new inside frost Edison MAZDA Lamps you can have better lighting in every department of your theatre at no additional cost. These new lamps have all the advantages of both clear and outside frosted lamps; are better looking than any other type of lamp made, and they sell at clear lamp prices.

For the Lobby. Where color lighting is desired the new inside frost colored lamps are highly recommended. The frosting on the inside diffuses the light and gives an evenness of color that cannot be obtained from the old style lamps. If you do your own dipping of lamps you will get much better results from the new lamps than you will from clear lamps.

For the Stage. The new lamps are better for stage lighting. They so diffuse the light that all undesirable shadows are eliminated from the background of the stage. They banish the glare that has always been an objectionable feature of stage lighting with clear lamps. And these advantages are obtained without any sacrifice of light.

For the Auditorium. To appreciate the advantages of the new lamps over old types you have only to make this test. Equip two identical fixtures, one with an inside frost lamp and another with a clear lamp. Notice the tonal quality of the light from each, the appearance of the fixture itself and the amount of light emitted. Try the new lamps also in fixtures having transparent shades. You will agree that the new lamps are superior to all other types for any lighting purpose.

For the Lighting of Any Department. The new lamps are unequalled by any other type of lamp made. They are obtainable in sizes ranging from 25 to 100 watt, from your supply dealer or from any Edison MAZDA Lamp Agent.

SOME IMPORTANT FEATURES

25 and 40 Watt Lamps.
These lamps are more rugged, give better diffusion of light and are as efficient as any of the old type lamps that they replace. List price 27c.

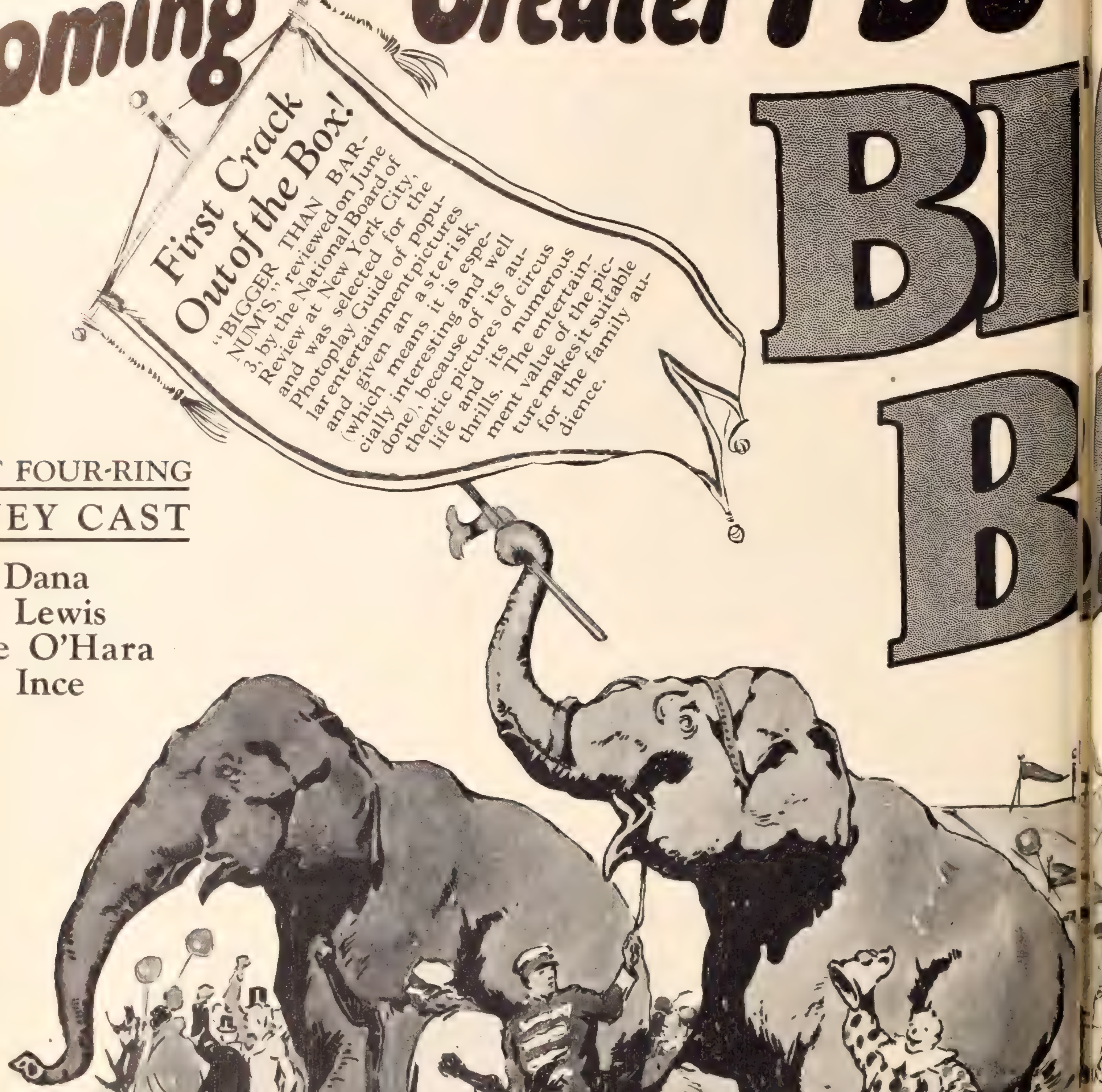
50 Watt and 60 Watt Lamps.
Give 15% more light than clear lamps; are stronger and maintain candlepower better than old type lamps. List price 50 watt lamp 29c, 60 watt lamp 32c.

100 Watt Lamps.
Give better diffusion of light and are more pleasing in appearance than the old type lamps. List price 45c.

EDISON MAZDA LAMPS

A GENERAL ELECTRIC PRODUCT

Coming from Greater FBO



First Crack Out of the Box!

"BIGGER THAN BARNUM'S," reviewed on June 3, by the National Board of Review at New York City, and was selected for the Photoplay Guide of popular entertainment pictures and given an asterisk, (which means it is especially interesting and well done), because of its authentic pictures of circus life and its numerous thrills. The entertainment value of the picture makes it suitable for the family audience.

BI
B

GREAT FOUR-RING
MONEY CAST

Viola Dana
Ralph Lewis
George O'Hara
Ralph Ince

A
Ralph Ince
Production

Story by
Arthur Guy
EMPEY

Distributed
by

FBO

1560 Broadway
NEW YORK, N. Y.

Opening Blast from Gr

ewed

b. 6

GGER than ARNUM'S

First of F. B. O.s Greater Gold Bonds!

And a Booming Clicker it is. What a Show to launch the Greater Movie Season—when only the big ones land! What a Showman's Sweep to start *Greater F. B. O.s Procession of Hits!*

Eclipsing in monumental spectacle and terrific human drama any other circus production ever filmed! A smashing line of showman's posters, ads, novelties and hip-hip exploitation! A lead-off attraction to which F. B. O. points with justified pride! *Watch for the Others—JUST AS BIG!*

ater FBO's Barrage of Hits for 1926-27

Twenty Tiffany Gems

1926—1927

20 20

The Twenty Tiffany Gems

Fools of Fashion
Flaming Timber
That Model from Paris
Lightning
The Song of Steel
The Enchanted Island

One Hour of Love
Husband Hunters

Sin Cargo
The Tempest
Snowbound
The Life of a Woman

Wives
Raging Seas

Squads Right
Top of the World

The Steeplechase
The Tiger
Tiffany Productions, Inc.
It's a Gem
Tale of a Vanishing People
The Squared Ring

Some of the Greatest Literary and Dramatic Minds will contribute material for the

TWENTY TIFFANY GEMS

A Great Galaxy of Screen Talent will appear in the

TWENTY TIFFANY GEMS

Comedy, Drama, Pathos, Wit and Humor plus "TIFFANY" quality will make them

TWENTY TIFFANY GEMS

20 20

Tiffany Productions, Inc.

1540 BROADWAY
M. H. HOFFMAN, *Vice-Pres.*
NEW YORK, N.Y.

EXCHANGE BRANCHES
(already arranged for)

NEW YORK
BUFFALO
WASHINGTON
CHICAGO
INDIANAPOLIS
BOSTON
NEW HAVEN
PHILADELPHIA
PITTSBURGH
CLEVELAND
CINCINNATI
DETROIT

CANADA

TORONTO
MONTREAL
SAINT JOHN, N.B.
WINNIPEG

Additional Branches being established ~ To be announced later

John McCormick
presents

COLLEEN MOORE i

No other star can reach so deeply into the heart for laughter and tears.

And even Colleen Moore never before has accomplished it so happily, so poignantly, as in "Ella Cinders."

Showmen, who know a picture when they see one, call "Ella Cinders" the finest of all Colleen Moore's magnificent box-office attractions.

Ella Cinders

(CINDERELLA in the MOVIES)

WITH

LLOYD HUGHES

Adapted from the celebrated comedy strip by
William Conselman
and
Charles Plumb

An Alfred E. Green Production

THE sensation that started at the N. Y. Strand won't finish until "Ella Cinders" has broken all records for playing-time and box-office receipts. It's that kind of a picture!

A First National Picture

Motion Picture News

Volume XXXIII NEW YORK CITY, JUNE 26, 1926 No. 26

Europe

OUR Berlin correspondent writes that, recently, an American film was hissed off the screen in a prominent German theatre. The show was stopped and money refunded, such was the uproar.

He cites some reasons for the outbreak, such as, for instance, the deplorable editing and title translation commonly done for American pictures by German renters. Perhaps the picture in itself was objectionable.

But it is obvious, quite obvious, that the individual picture alone cannot be blamed for the wild clamor that every so often is aroused among the European press and public.

The fact is that there exists a deep antagonism toward American pictures and the American trade; and we will be no wiser than ostriches to be blind to it, or even to regard it with smoked glasses of optimism.

* * *

What is the cause of it?

Let us say that there's a measure of trade jealousy; not merely film trade jealousy, but general trade jealousy, for it is well enough known that the film is the advance agent of general export trade.

But I believe that the real cause, the major cause, is this: that American pictures do not consider the all important matter of national pride; they do not try to meet it, and often, too often, they blindly trample upon it. And this thoughtlessness or obtuseness, whatever it may be, is true not only of our pictures but of our trade policies and too many of our trade representatives.

* * *

Our intentions are of the best. We are earnestly and sincerely aiming at the international film and for amity and fairness in trade relations. The Hays association, I believe, puts this aim among those at the head of its slate; and there is little doubt but that fine results have already been accomplished.

The ways and means, however, to the acceptable international film, are important. Cooperative production is much in the limelight; and there must be logical and fair cooperation in distribution and theatres abroad.

* * *

But the interchange of directors and stars does not go to the root of the matter, so far as pictures of international appeal are concerned. The story, as we call it, or better, the theme of the picture, is the all important thing. And here, in the creative effort, there are needed taste and intelligence and at least the same sympathy our producers now have with the rights and pride of the various states of our own country.

What American production most vitally needs today is a widening of the hard and fast and pretty small amusement circle it lets itself stay put in. American production needs this expansion, needs it mightily, if we are to continue to supply pictures for the world at large.

WA Johnston

MOTION PICTURE NEWS

JUNE 26
1926

Vol. XXXIII
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Speaking Editorially

ELMER PEARSON, of Pathe, in an interview this week pointed out that: "Entertainment is a matter of enjoyable minutes." In the midst of mergers, big deals and syndicate operations, the ultimate consumer—the public—remains the arbiter of the industry's destiny, Mr. Pearson declared.

"The giant public that the motion picture has created and which, by the same token, has created the motion picture, no longer is in the flock that is lured by the bellwether of tinkling promises," Mr. Pearson continued. "He has a very positive mind of his own and a sophistication well beyond his actual years. He demands not only his money's worth but his Time's worth as well."

* * *

IN the opinion of Mr. Pearson, the exhibitor is losing direct contact with his public. "Expansion, large theatres, centralized control have forced him to view his business from a new perspective. His vista today is national; yesterday it was bordered by the desires of his immediate clientele.

"Today the exhibitor, whether he be the operator of a single house or the directing head of a great circuit, cannot fail to recognize the mass-mood. Gone is its old-time maudlin sentimentality; gone is its naive response to the multi-colored adjective that gilded the lily. No longer does it believe that there are fifty-two best pictures in a single year at a single house. It may still nibble on the delectable frosting of the 'super-ized' picture fare, but when it sinks its teeth, it is into the solid meat of entertainment."

* * *

"BUT most important of all," Mr. Pearson continued, "is this great public's willingness to trade two hours of time for one hour of entertainment. Moments are precious and Caesar, who sits in the auditorium and has paid his money and traded time, is very likely to turn thumbs down on an entire program whose weakest spot has failed to please him.

"The short film, therefore, is rapidly becoming the great stabilizer of exhibition. It is bridging those deep gaps that show on the business curve between the too infrequent exceptional pictures that register 100% at the till."

AND here is an opinion from outside the industry —a very influential newspaper—on the general subject of present trends in exhibition. *The Kansas City Star* is speaking editorially:

"If this interspersing of music, vaudeville and pictures is to become general, there will be some disadvantages as well as advantages. Those managers who still depend primarily upon the films should be careful of their 'added attractions,' for they may alienate the affections of their audiences. Kansas City has been compelled to listen to some wailing sentimentalists in its moving picture theatres, singers whose effusions have been so painful as to ruin the whole evening."

* * *

THAT was a very interesting talk by Richard A. Rowland, general manager of First National, before the A. M. P. A. last week, in which Mr. Rowland made some pointed remarks about stage plays and the screen. Elsewhere in this issue, Mr. Rowland has summarized his views on the subject. They are well worth reading—and heeding.

* * *

CONSTRUCTIVE co-operation has been brought about between the church, the stage and the motion picture industry through the formation of the Church and Drama Association. At the recent meeting, Will H. Hays was the spokesman for the screen. All denominations—Catholics, Protestants and those of Jewish faith—are joined with the stage and the screen in the organization. The keynote is definitely against censorship in any form; changes for the better must come from within and not from without.

This is decidedly as it should be; and Mr. Hays deserves great credit for his part in bringing about such a remarkable and useful co-operative alliance. It is an extension of the work done for three years by the Federal Council of Churches, Catholics and others with the industry.

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June 26, 1926 MOTION PICTURE NEWS Vol. XXXIII, No. 26

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News

"*NEWS is current, truthful and interesting information from the point of view of one who desires to be informed.*"

If there is a better definition than the above, of what constitutes "news," we would be glad to have it.

And I take the liberty of suggesting that this one be filed in the archives of this business—in which, publicity is at once a great potentiality and a glaring weakness.

The quotation, by the way, is from a new book on the uses and abuses of publicity. It is written by two practical publicity men; its title is "Principles of Publicity," and it is published by D. Appleton & Co., of New York. Most any publicity man will want to read it; for some it will prove highly instructive.

* * *

JUST here I want to speak only of the trade paper and the motion picture publicity man. Picture publicity for newspapers is quite another matter.

To begin with, the picture trade is the only one I know of in which men are hired to maintain a contact with the trade papers. It simply isn't done elsewhere, that's all. However, we will skip right over a discussion of this point and admit that the picture business is utterly different from any other.

* * *

THE practice of serving the picture trade paper is at once a blessing and a curse.

It is a blessing, potentially, at least, in this respect; that a trade paper could not possibly, with its own resources, cover the production, distribution and exhibition news of more than a thousand pictures a year.

It is a curse in this respect; that through these publicity men—and it is not their fault, of course, the trade paper is continuously beset to publish that which is not "news" but obviously a "puff," which is not "information from the point of view of one who desires to be informed," but wholly written for the individual or company which wants it "put over" on the reader for vanity, profit or what not.

In other words, it is what the reader immediately spots as "bunk." Of course he does. So it is all futile, stupid and a waste of effort and money on all sides.

* * *

THE weaker a trade paper gets the more it fills up with "bunk." The paper that fights the absurd practice is called "hard-boiled," and is said to be aloof from or unsympathetic with its trade, which is more bunk.

A trade paper that refuses to print obviously manufactured trade publicity is thereby giving its trade the highest and most sympathetic service within its power. It conscientiously strives to furnish its readers with "current, truthful and interesting information" from his, the reader's, point of view. And by acquiring thereby the reader's interest and confidence the trade paper in turn gives the advertiser full value for his space. For an advertiser to try and despoil a trade paper is to destroy his own ally. For speaking of sympathy, may we not remark that a trade paper is a member of the trade family and entitled to the same clear and full understanding that a trade paper is expected to have of the trade.

* * *

I HAVE said that the publicity man is, potentially, a blessing to a trade paper. We need his help in the presentation of news to our readers. We can work well together because we have a common aim: but his boss must be made to understand that this aim must be the interest of the reader and not the surreptitious use of editorial columns for that which by all the rules and the law of the land belongs only in the advertising pages.

W A Johnston

AN EDITOR ON BROADWAY

The Week in Review By William A. Johnston

E. F. Albee

“I HAVE been in the show business for fifty years,” said E. F. Albee, “and the one thing I have learned is that you must give the public what the public wants.

“And that is the only reply I can give to most any question you might put to me. If you want a newspaper yarn, why, my imagination is pretty good and I can help you spin one.”

I told Mr. Albee that, being a trade paper, we wanted only the most practical observations. Exhibitors, I surmised, were generally interested right now in the question: Is straight vaudeville the thing? Or straight pictures? Or mixed bills? They would be greatly interested in whatever E. F. Albee had to say on the subject.

* * *

“GIVE the public what the public wants That's all I say,” said Mr. Albee. “What do they want? Well, that's the eternal secret of good showmanship. Find out.

“Don't fight the public. And don't wait too long to find out what they want. Try new things on them.

“In the fifty years I speak of I have seen the public jump to vaudeville, serious drama, comic operas, musical comedy, burlesque, museums, carnivals—and jump back again. I have seen them want straight vaudeville, and pictures and vaudeville, and then go back to straight pictures or straight vaudeville.

* * *

“IT goes in cycles—the amusement business—ever-changing cycles.

“Go downstairs”—Mr. Albee indicated the Palace Theatre stage below his office—“and you'll find the stage filled with dancing girls. To-day the Charleston is the rage. Not so long ago, ‘Yes, We Have No Bananas’ was dinned into your ears on all sides. To-day—where do you hear it?

* * *

“YOUR picture industry is a great one—magnificent. It amazes and interests me. I can see great unborn possibilities. The picture can be utilized in so many, many ways.

“And there you are again. New stuff! They want it in pictures, don't they? You've got to give them new attractions, novelties—all the time.

“Of course you are giving them new theatres. That counts heavily. I raised vaudeville from the middle classes up to the highest class public by a new theatre which satisfied artistic Boston, and by keeping right on building fine houses. They are great drawing cards. They elevate and attract. They widen the circle of theatre patronage.”

* * *

THE studio house organ of one of the larger companies gives a list of box-office successes, covering the past several months. Perhaps the selections are made from our own Check-up list. At any rate, they agree thoroughly with our box-office percentages, the average being in excess of 76. Here's the list:

“Behind the Front,” “The Cohens and the Kellys,” “Kiki,” “His Secretary,” “What Happened to Jones,” “Brown of Harvard,” “Mannequin,” “Mike,” “Irene,” “For Heaven's Sake,” “The Pony Express,” “Sally, Irene and Mary,” “The Vanishing American,” “Let's Get Married.” “Dancing Mothers,” “Sally,” “Little Annie Rooney,” “Graustark,” “The Grand Duchess and the Waiter.” “Her Sister from Paris,” “The Eagle,” “I'll Show You the Town,” “The Gold Rush,” and “Classified.”

* * *

DOUGLAS D. ROTHACKER, president of Rothacker Industrial Films, Inc., who is serving his fifth consecutive term as president of the Screen Advertisers' Association and his fifth term as a member of the National Advertising Commission of the Associated Advertising Clubs of the World, has accomplished a great service for industrial advertising and for the motion picture industry in one outstanding respect. He has consistently fought for the principle that the industrial-educational picture does not have a place on the theatre program, and he has worked in co-operation with the Hays office to sell to both the producers and buyers of industrial pictures the idea that the proper outlet, and the one which will bring the greatest results, is that of the non-theatrical field where, when properly made, such pictures can be shown to the advantage of the owner and with great interest and educational value for those who see the subject.

This is a vital point, and one which came near doing much harm. We all remember how, but a few years back, national advertisers were making films with the sole purpose of getting them onto the theatre screens of the country. Sometimes they were willing to pay for the privilege, and in other cases they felt that the educational value incorporated in the picture should make it worth while as a theatre subject. One national distributing company went so far as to offer, openly, advertising “space” in its weekly magazine subject.

The justification usually quoted was the fact that every newspaper and magazine carries advertising and that there was no reason why a motion picture screen should not likewise intersperse its entertainment with advertising films, overlooking or ignoring the obvious fact that a magazine reader can skip the advertising pages at will, while a theatre patron cannot dodge the advertising films.

Complete segregation would seem to be the healthiest solution all around, with theatrical films for the theatrical field, and non-theatrical films for the non-theatrical field. Both are important and neither should be discriminated against—nor should they be confused.

* * *

THERE is increasing evidence that the all-important matter of preparation is receiving somewhat nearer the attention and respect which it deserves. We have no quarrel with the man who insists that once a picture is placed in production it shall be made reasonably within a schedule and an estimated cost. That is plain business sense. We do not agree, however, with those who believe in placing limitations upon advance preparation and the building up of continuity. The cost of time and effort spent in advance preparation is so small, compared to actual production with an overhead of anywhere from $300 to $1,000 an hour piling up, that there is no excuse for neglecting it.

Ray Rockett, one of First National's youngest producers, is one production executive who believes firmly in the value of knowing what you are going to do.

(Continued on page 2947)

Phyllis Kaufman and Glenn Tryon, Pathe comedy star, illustrate what might happen if Tryon walked up to the box office of a theatre playing his picture

The most recent portrait of Virginia Vance, leading lady to Lupino Lane in the Lupino Lane-Educational comedies, smiling her prettiest

Alberta Vaughn (right), now starting her first starring feature for F. B. O., and her sister, Ada Mae Vaughn, a member of the F. B. O. stock company

PICTURES AND PEOPLE

A SPLENDID RECORD

FRANK BAILEY, a member of the finance committee of the Famous Players-Lasky Corporation and chairman of the board of directors for both the Prudence Company, Inc., and the Realty Associates, last Saturday celebrated the completion of his 25th year as treasurer of Union College by presenting his Alma Mater with a fund of $200,000, to be used mainly for the erection of an Arts building on the campus at Schenectady. The gift was made by Mr. and Mrs. Bailey and was announced at the commencement luncheon of the alumni on Saturday.

Mr. Bailey has a record to be proud of in the financial world, but perhaps no more striking evidence of his astuteness could be cited than a summary of his 25-year service as treasurer of Union College. The receipts from students have increased from $6,442 in 1901, to more than $200,000 in 1925, while the net assets have grown from $406,000 to $3,500,000.

PATHE EDITOR SAILS

EMANUEL COHEN, editor of Pathe News, sailed for Europe at midnight on Friday via the S. S. Majestic, bound for England, France, Germany and other European countries, where he will confer with his camera staff and expand his facilities abroad along certain lines. He recently celebrated his 11th anniversary as editor of Pathe News, only a few months after the notable 15th anniversary dinner held by the news weekly at the Hotel Plaza.

TITLED

ARTHUR KELLY, Jr., son of Arthur W. Kelly, who is treasurer of United Artists and personal representative of Chaplin, was baptized in the Catholic

Before starting in "The Newlyweds and Their Baby," Ethlyne Clair played in one of the "Let George Do It" comedies with Sid Saylor (left) under the direction of Scott Pembroke (center). Both series are being made by Stern Bros. for Universal

Dolores Del Rio makes a charming figure as Charmaine, the French heroine of "What Price Glory?" which Fox Films now has in production

Frank Strayer, who directed "Steppin' Out" and others for Columbia, and whose first for the new season will be "Sweet Rosie O'Grady" (Columbia)

Shirley Mason, appearing in "Don Juan's Three Nights" for First National, uses several gorgeous fans as important "props," one of which is shown here.

church at Douglaston, L. I., last Sunday, with Mrs. Hiram Abrams as godmother and Moxley Hill, general sales manager of the eastern division, as godfather. Among those present were Hiram Abrams, Grace Abrams, Edith Kelly Gould, Lady Michelman (now Mrs. Almey) and Mr. and Mrs. Harry D. Buckley.

ALLENE VACATIONING

ALLENE RAY, Pathe serial star, is enjoying her first real vacation in three years during the two months while Spencer Bennett directs Gene Tunney in "The Fighting Marine." She reports a glorious time, doing just what she pleases, when she pleases, with no eight o'clock company call to worry about.

Stymied again! Reginald Denny, who gets himself out of all sorts of difficult situations on the screen, is stumped by this problem on the municipal golf links at Universal City

PINNING THE MEDALS

TWO features and one short subject came in for special mention from the National Board of Review this week. The first was "The Marriage Clause," Lois Weber's production for Universal of the Dana Burnet story, "Technique." This picture should bring Miss Weber back with a bang, for its direction reveals a sure touch and a feeling for detail and convincing realism that are much needed. The other feature to be asterisked is "Nell Gwyn," which Paramount will distribute in this country. The merits of this picture have been dealt with at length before this. The third star to pop out of the hat went to Pathe Review No. 27.

ENGAGEMENT ANNOUNCED

THE engagement of Miss Ann Bernstein of 422 West 171st street, New York City, to Sydney Singerman, head of the program department of Universal, has been announced. Singerman has literally grown up with the Universal organization, starting in the Home Office as an office boy 11 years ago, and is one of the most popular men in the organization. He now has charge of the arrangement of all release schedules, supervision over poster production and final editing of pictures as they come in from the Coast. Together with Maurice Pivar, he accomplished the final editing of "The Phantom of the Opera."

NIGHTS AT THE ROUND TABLE

WHAT might be called the "round table" method of producing is being used at the De Mille Studio, as is well exemplified by Jetta Goudal's first individual starring vehicle, "Her Man o' War," now being cut and assembled. Practically the entire consulting group which took the original magazine story and put it into continuity form is now cutting the film. C. Gardner Sullivan, production editor, Jeannie Macpherson and Garrett Fort, adapters of the story, Frank Urson, director, Charles Logue, continuitist, and Nicholas Nusuraga, head cameraman, are collaborating on the editing.

Hal Roach's rascals, appearing in "Our Gang" comedies for Pathe, were recently required to be vaccinated, but, as this photo proves, they made just as much fun out of that as anything else.

COLOR FILMS SHOWN

MEMBERS of the Dutch Treat Club, composed of leading artists, writers and publishers in New York City, were given a special treat at their luncheon last week, when two Educational subjects in color, "The Vision" and "Marionettes," were screened for them as typical of the best natural color motion pictures to date. So pleased were the members that they elected to honorary membership William Hamlin Childs, New York capitalist and a director of the Technicolor Corporation, and J. Melvin Andrews, Technicolor production manager, under whose auspices the showing was held, and bestowed upon them a plaque of appreciation.

FERGUSON RETURNS EAST

WILLIAM R. FERGUSON, manager of exploitation for Metro-Goldwyn-Mayer, has returned to the Home Office after touring the country with Louis B. Mayer and a party of executives. He arranged the Regional Sales Conventions in Buffalo, Chicago and San Francisco, visited the Culver City studios and conferred with officials on exploitation plans, and returned directly to New York.

M. H. Hoffman, vice-president of Tiffany Productions, Inc., photographed with the members of the "Lost at Sea" company; left to right: Joan Standing, Huntly Gordon, "M. H." himself, Jane Novak, Louis Gasnier, Billy Kent Schaefer, Kenneth V. Shimer of the production department, and Milton Moore and Mack Stengler, first and second cameraman

Warner Bros. studio at Hollywood was one of the show places of the city during the recent M. P. T. O. A. convention, and practically all of the visiting exhibitors took advantage of the opportunity to see the Warner stars in action

A 100 DAYS' WONDER

DESPITE a ten days' delay at the very outset, caused by torrential rains, the contractors who on April 28th began to erect the mammoth First National studios at Burbank, Cal., promise that the entire work will be completed in less than one hundred days from the time of commencement. The $2,000,000 plant will include thirty-odd buildings, representing 3,000,000 feet of rough lumber alone, tons of stucco and 50,000 square feet of glass. M. C. Levee, just appointed general manager of the enterprise, and John McCormick, West Coast production manager, announce that production will start full blast as soon as sets can be completed after the doors are thrown open.

PUBLICIZING ALBERTA

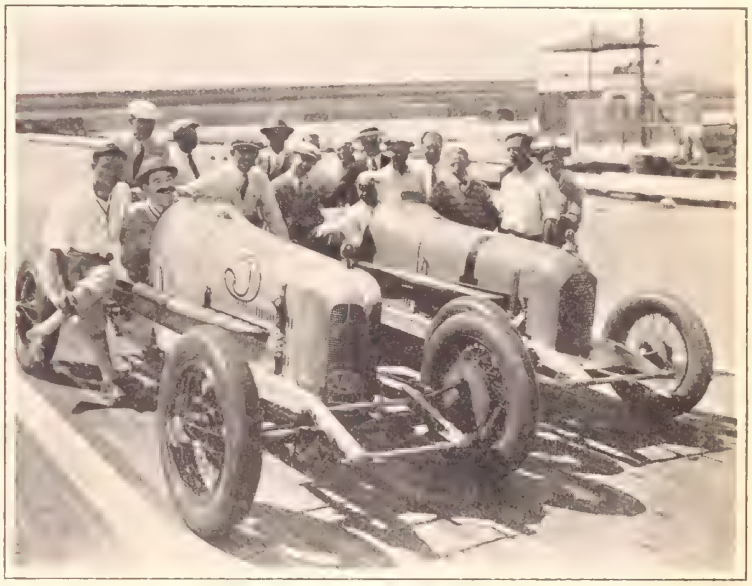
PAULA GOULD, having completed work on the publicity campaigns attending the New York openings of "The Flaming Frontier" and "The Midnight Sun," has left Universal to devote her attention exclusively to Alberta Vaughn's personal publicity.

Miss Gould was with F. B. O. for four years prior to her temporary affiliation with Universal, and was responsible for the remarkable publicity campaign surrounding Miss Vaughn's entry into pictures, which has played no inconsiderable part in her rapid rise, culminating in her present contract to appear in full length features of her own for F. B. O.

George E. Marshall, Fox Films comedy chief, and his staff, including Felix Adler, Lex Neal, Eddie Moran, Mike Miggins, Henry Johnson, Leslie Seelander, Alfred Davis, Mark Sandrich, "Bunnie" Dull and Max Gold

LASKY'S INFERNO

HEAVEN, Hell, the Elysian Fields, the Fourth Dimension and, for all we know, Einstein's Relativity, have been marching through the Paramount Long Island studios these days, as the filming of "Sorrows of Satan" draws toward a close with the shooting of the difficult Heaven and Hell sequences, which call for trick photography of the highest type. Fred Waller, head of the miniature department, is in charge of the photographic end, while the settings have been designed by Norman-Bel Geddes, noted stage designer and producer. Recently Waller had to photograph the figure of Satan, falling as a tiny figure out of Paradise, down through space, increasing to enormous proportions as he fell, and splashing plumb into the Inferno.



Johnny Hines in Harry Hartz famous No. 3 racing car, which he used at Miami for sequences of "The Brown Derby" for First National. Hartz is on the comedian's right. The driver of the other car is Pete de Paolo

The camera was placed on a truck that moved forward on a long track to create the effect of the figure's increase in size. The figure itself dropped in a slanting line across a large white drop. Waller had to make exact mathematical calculations co-ordinating the movement of the camera with the motion of the falling figure up to the point of its fullest proportions and allowing for its three dimensions of heighth, width and thickness. Also—and here is where the fourth dimension comes in—he had to allow for the retarded speed of the falling body as it increased in size. This made necessary what appears to be a fourth dimensional calculation.

At any rate, Waller did it. He used to be a professor of differential and integral calculus and molecular physics, and anybody familiar with these subjects can figure it out for themselves and see just how simple it all is.

The pearly gates of the Elysian Fields were opened on another occasion at Astoria, L. I., and a thousand lost souls marched into the Kingdom of Heaven. This astonishing event took place at the Paramount studio, in the presence of Fred Waller and three expert assistants.

Next week, as a sequence in the same picture, Hell in all its traditional and fiery ugliness will be created by these same magicians of the camera. It took Waller and his assistants one whole day to photograph the Elysian Fields, during which six exposures were made on the same negative—a process that brings out the eerie transparency and ethereal quality necessary in such highly imaginative screen art.

GRIMM WITH COLUMBIA

BEN GRIMM, erstwhile film tradepaper advertising man, who left *Moving Picture World* to go to Warner Bros., after which he joined Robert E. Welsh at Associated Exhibitors, this week took up his new duties as director of advertising and publicity for Columbia Pictures. The plans lined up for this company should give Ben ample scope for his ability, and the connection should prove mutually desirable.

WHAT PRICE REALISM?

So remarkable is the mass of material assembled for the filming of "What Price Glory?" that already the biggest problem confronting Fox officials is not what to put in but what to leave out. On the basis of material already filmed, Army officers have asked for a print for purposes of instruction.

These realistic results are the product of the co-operation asked and received from the U. S. Army and the Marine Corps and the War Departments of France and Great Britain. The Army has supplied hundreds of pieces of equipment and has also loaned the services of Sergeant Thomas Brady, who is detailed to the Fox lot. The Marine Corps detachment at San Diego has also detailed a number of men among whom is the barber of the barracks, who keeps Edmund Lowe and Victor MacLaglen, as well as other principals, "trimmed" according to regulations.

British and French officials loaned the Fox organization many thousands of feet of war film. Two or three times each week Director Raoul Walsh has the principals and many of the extras attend showings of these official war reels. The results have been unusually effective. Careful comparison between the footage being produced at Hollywood with what was taken during the war shows that Edmund Lowe in the character of Sergeant Quirt, and Victor McLaglen in the part of Captain Flagg, are perfect in every detail of dress, carriage and deportment. Film showing Dolores Del Rio, who plays Charmaine, is equal in realism to anything relative to French provincial life during the war that was brought over from the other side for purposes of comparison.

Army officials who have visited the Fox lot have become so enthusiastic over the sets as well as the action that they have requested reels for study by Army instructors. The "location" is a complete replica of the territory in and around the town of Bouresches and was planned and built from the huge relief map which the Signal Corps prepared after the war from its field maps and which is now on exhibition in the Smithsonian Institute in Washington. Trench warfare, night raids, artillery engagements and other activities have been caught by the Fox camera with more detail and clarity than the Army itself was able to obtain on the other side. It is for this reason that the visiting officers have been so anxious to secure prints.

THE NEW MADGE BELLAMY

We predicted, some time ago after seeing "Sandy," that the new Madge Bellamy revealed in that picture would create a sensation. Judging from the reception accorded her performance by the fan magazines and daily critics, the prediction was no overstatement. The reaction accorded the picture is a tribute to the showmanship of James R. Grainger, at whose suggestion the story was purchased and filmed.

Photoplay Magazine ranks "Sandy" among the six best pictures of the month and lists Miss Bellamy's portrayal of the title role first among the outstanding performances of the month. "Women and girls will love this," says the *Photoplay* reviewer, "and when they are safely out of hearing of the boy friend admit how true a picture of the modern girl's life it is. . . . So intelligently directed by Harry Beaumont and exquisitely played by Madge Bellamy that it is not merely another flapper film but a human document."

The remodeled Chadwick Pictures Corporation studios on the West Coast, the home of First Division pictures, and where the production of "The Bells" was recently completed with Lionel Barrymore in the principal role

Jack Buchanan and Beatrice Lillie, stars who created a sensation with their comedy playing in "Charlot's Revue," and who have been signed by Cecil B. De Mille for appearance in "Corporal Kate" (Producers Dist. Corp.).

Bill Colling in *Screenland* says: "Madge Bellamy, with bobbed hair, is a brand new Madge, prettier than ever, and as full of life and the joy of youth as a flivver is of rattles. She gives a performance that'll make you sit up and take notice."

Eileen Creelman in the *New York American*, commented on the star's work as follows: "I much prefer Madge of the bobbed hair and Charlestoning feet to the over-demure Madge of yesterday. . . . In addition to her new personality, there is greater depth to her acting than usual."

Mae Tinne in the *Chicago Tribune*, remarked in her usual individual style: "Madge Bellamy in the title role was surprising. To quote: 'some fairy wand has touched unsuspected reserves and caused her to flower magnificently'."

In Pittsburgh, the reviewer for *The Press* declared that: "Madge Bellamy . . . is alive, vibrant, full of the joy of living, just as the author, Elenore Meherin, has described her."

THEW WRITES "WILLY"

HARVEY THEW, one of the most fertile and witty of film scenarists, has added a musical comedy to his list of achievements. The title is "Willy," and Thew has written it with Roy Atwell. Lou Gottschalk will produce it first in the Oakland Auditorium, after which it will probably come to Los Angeles. Thew, meanwhile, is adapting "The Cheerful Fraud" as Reginald Denny's next Universal production.

MAJOR ROXY, USMCR

On July 2d, Major S. L. Rothafel, USMCR, reports at Quantico, Va., to Marine headquarters for a two-week training period. This will be nothing new for him, however. At the age of 16, he joined the Marine Corps and served for seven years, including the Boxer rebellion, as corporal. The title of Major in the reserve was personally conferred upon him by Major General John A. LeJeune.

BEN GETS THE PEARLS

BEN BLUMENTHAL, president of Export & Import, has purchased Tecla Pearls, Inc., from F. J. Godsol, himself formerly president of Goldwyn Pictures Corp. The Tecla concern is international in scope, having offices in London, Paris and Berlin, and will provide Blumenthal with further reason for his frequent commuting trips across the pond.

Industry Hails "Buyers' Guide" As New Advance in Trade Journalism

FROM all quarters letters, telegrams and phone messages have poured into the office of MOTION PICTURE NEWS commending in no uncertain terms the Buyers' Guide, published as Section Two of the June 12th issue. This marks the first use of full color reproduction editorially in a motion picture trade journal, and the innovation has met with a remarkable response on all sides.

From P. A. McGuire of the International Projector Corporation came this expression, typical of the attitude of the equipment men:

''Copies of the Buyers' Guide have been received by us, and the first thing I am doing this gloomy Monday morning is to compliment you and the MOTION PICTURE NEWS upon this splendid publication.

''The film end of this business has monopolized all the color and most of the attention in the motion picture trade journals and, of course, there is much justification for this. It was, however, a real pleasure to have the handsome and cheerful Buyers' Guide handed to us and to see equipment receive suitable recognition in this manner.''

"Most Beautiful Ever Issued"

John E. Hennegan of The Hennegan Co., lithographers and printers, Cincinnati, was equally enthusiastic. Mr. Hennegan said:

''Not meaning to just join the group of congratulatory letter writers, I do want to say that I think your Buyers' Guide is the most beautiful thing ever issued in the trade paper field.''

D. C. Lindsay of the Carrier Engineering Corporation went into greater detail in his praise:

''We wish to take this opportunity to congratulate you personally and to congratulate the MOTION PICTURE NEWS on your most recent edition of the Buyers' Guide.

''This book appears to us to be much more than its title indicates. In devoting the editorial section to an exposition of the work of a prominent architect, you have placed in most attractively printed and pictorial form a record of the wonderful advances that are being made in theatre construction and decoration. It appears to us that you have created something of permanent value and that this issue on the John Eberson theatres, together with the first number of the Buyers' Guide describing Rapp & Rapp theatres, should be kept permanently by everyone interested in the development of the motion picture industry.

''That you have surrounded the stories of this development with advertisements and with a directory of the people who are contributing to this advance, adds further permanent value. It places at the finger tips of anyone interested in theatre construction, improvement or operation, names of reliable firms in every contributing field. It further offers a wealth of new ideas which are the very life of progress in the theatre business.

''We hope that you will continue to publish this book and will continue in your policy of featuring the work of prominent architects or the new and latest developments in theatre construction.''

Particularly gratifying was the spontaneous letter from David Barrist of *The Exhibitor,* published in Philadelphia, in which he said:

''Please accept my congratulations on the first issue of the Theatre Building and Equipment Buyers' Guide.

''It is a genuine achievement which elevates trade journal publication in our industry to an art along with production and exhibition. For us on *The Exhibitor,* it is a new high-water mark which we may strive to reach, although with but little hope of success. Your initial issue is a distinct credit to our trade which increases the prestige of trade journalism in general in the eyes of the entire industry.''

D. Y. Bridges, of the Hotel and Contract Department of Mandel Brothers, Chicago, in requesting additional copies for the use of that department said:

''We have just received the special John Eberson number of MOTION PICTURE NEWS and wish to congratulate you on this beautiful issue.''

C. J. Frank, of the Voigt Company, Philadelphia, wrote:

''A few days ago, we received a copy of your Buyers' Guide issue and it certainly is a revelation. The manner in which the work of John Eberson is illustrated and the various equipment ads are very interesting.''

P. A. Carson of the Edison Lamp Works commented:

''While I have not had an opportunity of going through the contents of the Buyers' Guide carefully, judging from its appearance in general and the John Eberson section in particular, I believe you have set a new standard for this type of publication in the motion picture theatre field.''

"Wealth of Information"

Frederick F. Watson of the Duplex Motion Picture Industries, Inc., Long Island City, said:

''I have received my copy of the Buyers' Guide and wish to take this occasion to compliment you on both its appearance and the wealth of information contained therein.

''To any purchasing agent in almost any branch of the Motion Picture industry, the Buyers' Guide should become an indispensable directory by which immediate contact with the proper source of supply can be obtained.''

H. A. R. Dutton, president of the Exhibitors Supply Co., Chicago, expressed his views on the Buyers' Guide as follows:

''A splendid publication of interest to everybody in the trade and very valuable to supply houses. It would take much time and expense for a purchasing agent to get together such a remarkably complete list of equipment manufacturers and their products. Should also prove of constant use to every buyer of materials, supplies or equipment for theatres.''

Tom Brown of the B. F. Reynolds Company, Chicago, wrote:

''To say that you have placed a wonderful Buyers' Guide and Equipment Directory in the hands of the motion picture field would be a very meagre statement. You are to be sincerely congratulated on your achievement, which we feel positive will bring added success to all who are numbered among your advertisers. The picture people should be very grateful to you for giving them this most excellent assistance in their buying.''

"Will Be Kept and Used"

Eugene Wilder, Chicago manager for the Robert Morton Organ Company, expressed himself with equal enthusiasm:

''The Buyers' Guide is a credit to MOTION PICTURE NEWS and the finest publication of this character I have yet seen. I certainly am pleased that our company is represented by advertising in its pages, as I know it is a splendid advertising medium and will be kept and used by owners of and purchasers for motion picture theatres.''

The following statements from prominent exhibitors indicate the degree of interest felt by theatre men in the Buyers' Guide:

''I am greatly impressed by the splendid edition of the Buyers' Guide, which I have examined carefully. Mr. Eberson's interesting and beautifully illustrated article is well worth the attention of everyone interested in building, and the Equipment Guide makes this volume a valuable part of our purchasing agent's equipment. Congratulations.''—Charles Casanave, of National Theatres Corporation, Chicago.

''MOTION PICTURE NEWS Buyers' Guide as a publication is not only interesting but very useful to me as an operator of large theatres. It is well worth having on file. The advertising pages also contain valuable information for me.''—Frank Schaeffer, Crystal Theatre, Chicago.

''I regard the Buyers' Guide as an excellent publication. Please be sure to place one in the hands of the architect designing our new theatres.''—Jack Miller, owner of Lido and other large theatres, and business manager of the Exhibitors' Association of Chicago.

Ottawa Imposes Additional Tax on Movie Opposition

The Board of Control of Ottawa, Ontario, decided on June 4 to recommend to the Ottawa Police Commission that the civic license fees for touring circus and carnival attractions be doubled and it is also probable that a time limit will be placed on local carnival engagements because of the money which these features take from the city in opposition to local theatres which pay heavy taxes and license fees.

The first to come under the new ruling is Ringling Bros. Circus which is playing Ottawa on June 23, the license fee to be collected from this circus for the one day being raised from $250 to $500.

Famous Players Wins Point as Commission Orders Case Reopened

FAMOUS Players-Lasky Corporation on June 15 scored a victory at Washington over the prosecuting attorneys of the Federal Trade Commission when the commission issued an order reopening the case for the introduction of additional testimony on the questions of theatre ownership and block booking, permitting the respondent to introduce evidence regarding the ownership of theatres by competing companies, and declared invalid all rulings made by the trial examiner striking out evidence introduced by the film company.

The company has consistently fought for the introduction of this evidence and for the right to show the theatrical holdings of competing producers, and the issuance of the commission's order is deemed an admission by the Government attorneys that they erred in seeking to prevent the introduction of this testimony throughout the case. The commission's order also is couched in the language suggested by Bruce Bromley, who appeared as counsel for Famous Players in the argument before the commission June 3, limiting the taking of additional testimony to two questions.

The text of the commission's order, which was dissented to by Commissioners Nugent and Thompson, who have been steadily opposed to reopening the case provides:

"That all rulings made by the examiner sustaining motions to strike out evidence introduced by respondent herein, or on behalf of the commission, or otherwise striking out any of such evidence, shall be and are hereby vacated; and that such evidence, being already physically incorporated in the record in this case, shall be received and considered by the commission in the determination of this case, and be given such weight as it may be entitled to receive under the law, and with the same force and effect as if the same had been received in evidence by the examiner.

"That counsel for the commission and respondents are granted leave to adduce additional material evidence on the subjects only of theater ownership and block booking."

The next step in the case will be the appointment of an examiner and the setting of a date for the taking of testimony. It is believed that testimony will be taken only on the subject of block booking and that the subject of theatre ownership will be handled by the acceptance by the commission's attorneys of the stipulation filed some time ago by the film company, setting forth their theatrical holdings up to this year and those of their competitors. The company has long sought to have this stipulation accepted in lieu of the taking of direct evidence, and has offered to permit the commission to make such changes as may be found necessary upon a check of the data.

Charters of Incorporation Granted by Pennsylvania

Charters of incorporation, recently issued to amusement enterprises, in the State Department of Pennsylvania, at Harrisburg, included:

Edgewood Amusement Company, Shamokin, capital stock $25,000; incorporators are Fred B. Moser, H. F. Reinhardt and John F. Moleski. Kauffman's Laurel Park, Inc., capital $50,000; A. L. Kaufman and Fannie F. Kauffman and A. L. Daigneau are the incorporators. Fallston Beach Park Company, $25,000 capital. Samuel G. Kennedy, Patterson, Beaver Falls, is treasurer. Other incorporators are F. F. Barth and Charles Stone of Beaver Falls. Carnegie Park Association, Carnegie, $20,00 capital; treasurer, George B. Haudenshield, Carnegie, and incorporators Fred Eiseler, James C. Dugger, all of Carnegie, and Edward J. Saxton, Colliers Township, Allegheny County.

Douglas D. Rothacker, president and general manager Rothacker Industrial Films, Inc.

Companies Incorporated in New York During Week

Motion picture companies seeking charters to incorporate in New York State, in Albany, during the past week, included the following: St. John's Buffalo Corporation, $10,000, Morris Bleendes, Samuel Lefstein, Rene Epstein, Brooklyn; P. D. M. D. Amusement Corporation, $10,000, Gennaro DeMartino, Coney Island; John D'Errico, Brighton Beach; Peter Peluso, Coney Island; Robert Milton Productions, Inc., $5,000, W. B. F. Rogers, Jamaica; Percy Heiliger, Ridgewood, N. J.; George Blake, Brooklyn; Spanish-American Amusement Corporation, $50,000, W. O. Lindsay, Manuel Fernandes, New York; William M. Gorham, Brooklyn; The Florence Nightingale Film Production, Inc., $300,000, Charles Forrester, George Darrell, L. E. Diffender, New York City; Swanson Producing Corporation, capitalization not stated, Mollie Salit, Bessie Brandel, Etta London, New York City; Dirmeyer Studios, Inc., Rochester, $60,000, Howell E. Dirmeyer, J. Bernard Troy, Robert C. Hull, Rochester.

Over One Million Earned by Orpheum Circuit

The Orpheum Circuit for the four months ending April 30th last, reports a profit of $1,009,000, after all charges but before taxes, equivalent after allowing for 8 per cent. preferred dividend requirements to $1.51 a share earned on 540,170 shares of common. This compares with $1.32 on common in the same period of 1925. The circuit has been buying in its 7½ per cent. notes which mature September 1, and has reduced that issue to $1,126,000. In spite of this note retirement the financial position is strong, with current assets $6,057,000 and current liabilities $767,000.

The Orpheum Circuit is included in the Keith-Producers Distributing Corporation merger and subsidiaries.

A Box Office View of "Movie Season"

Movement is Now a Proved Agency for the Bolstering of Late Summer Business in Our Theatres

BY HARRY M. CRANDALL

Executive Vice-President, Stanley-Crandall Co. of Washington

ALTHOUGH skeptical, at the time, of any profitable benefit that might accrue from so revolutionary a late-summer project, we must, with equal frankness, admit that the "Greater Movie Season" launched in Washington, D. C., in mid-August, 1925, brought the exhibitors of the District of Columbia surprising returns at the box-office. There is no apparent reason why the prospective "Greater Movie Season" campaign being planned for the season of 1926-27 should not return even greater values, for the reason that since the idea has been proved both feasible and compensatory, the individual exhibitor will offer a greater measure of co-operative help than before conviction placed its grip upon his consciousness.

The Washington exhibitor is confronted with problems that do not obtrude themselves upon the showmen of other cities of comparable size. We, in the Capital, have a potential audience comprised of practically one type of patron. There is no appreciable trade or commercial class to which to appeal because there is no appreciable trade or commerce in the National Capital; there is no tenement element; no vast horde of artisans. Perhaps 90 per cent. of Washington's motion picture attendance is drawn from the huge army of government workers who occupy their posts by virtue of having passed competitive mental tests—the Civil Service examinations—and whose incomes are fixed throughout the year, regardless of industrial upheavals or financial depressions in other parts of the country. Appeal to this element must be upon a high plane of intelligence and integrity. They are just as smart as we are and cannot be hoodwinked.

It was with this thought in mind that our 1925-26 campaign was planned. The basic purpose was to convince the theatregoers of the Capital City that a month earlier than ever before in the history of the industry they would have available for their pleasure a better grade of picture than the corresponding weeks of earlier years had been able to provide. That idea was disseminated by the use of posters, window cards, newspaper advertising—apart from that devoted to the individual theatre's current attractions—honest and informative use of the news columns of the press and the radio. Nelson B. Bell, in charge of advertising and publicity for all of our theatres, was on the air at the time with "The Crandall Saturday Nighters" and was able to reach a tremendously large audience on the subject of the "Greater Movie Season," which he did consistently throughout the campaign.

While at time of writing the first organization meeting for the drive of 1926-27 has not been held (it is scheduled for June 22nd) it is probable that the same general plan of campaign will be adhered to.

An important factor in the success of last year's offensive, needless to say, lay in the fact that the exhibitor made good his every claim. The pictures WERE better and all of the representative first-run houses staged special attractions in addition to their usual programs to stimulate interest and encourage attendance on the part of the public. No better earnest of the conscientiousness of the Washington exhibitors need be advanced than that they increased attendance at a time of year when Washington's population is at its lowest ebb, purely by the merit of their bills and the honesty with which they sold them to the public as indicative of what "Greater Movie Season" really meant.

This I consider a genuine achievement, when thought is given to the fact that there were absent from the city the President and his Cabinet and their respective clerical forces; the Congress of the United States, with the large retinues of both House and Senate; the Supreme Court and its forces and governmental summer vacationers whose number cannot even be remotely approximated.

The "Greater Movie Season" is an admirable agency for the bolstering of late summer business in our theatres and should be wholeheartedly supported by every exhibitor in the country with the best interests of the industry, as well as himself, at heart.

An Editor on Broadway: By Wm. A. Johnston

(*Continued from page* 2940)

"The big thing in the making of pictures," says Rockett, "is the proper preparation of the story or scenario. You hear frequently of directors who 'direct from the cuff.' That is, they have a partial script and build up the story as they go along with the filming. Many of these men do turn out excellent pictures, but it is only by rare good fortune that they do.

"There cannot be too much preparation. Every scene and sequence of the story should be worked out thoroughly, and gone over again and again to make certain that it is right and that the action is natural and logical; that there is proper motivation or reason for the action.

"Comedy should not be injected as one injects a serum for the prevention of disease. It should be built into the story in a reasonable and logical way. To sit by on the set and say, 'Here is a good place to insert a gag,' and then think up something of a slapstick nature to bring a laugh, is ridiculous, to my way of thinking.

"Not only does thorough preparation make for a better picture. It helps keep down the cost of production. Preparation is two-thirds of the battle, the keynote of good picture making."

CHARLES F. EYTON, special foreign representative of the Paramount production department and a studio executive of many years' experience, has just returned from an investigation of European conditions covering several months with several interesting convictions, one of which is that European film producers are working along sound lines and that America can expect to see more and more of their pictures. Accompanied by his wife, Kathlyn Williams, he left for Hollywood on Sunday and will confer with directors and producers at the Lasky studio on European conditions and film tastes.

"A thorough investigation of film production in Europe," said Eyton, "leads one to the conclusion that what is now chiefly lacking in European production is equipment. This lack of equipment and studio facilities is due, naturally, to the disorganized economic state of the various European countries following the war.

"In every country I found film producers intelligently bending every effort toward a solution of their problems so that their films can command a position in the world markets. They are studying motion picture production methods and, so far as their facilities will allow them, they are proceeding in a manner which is bound to bring them to a position where they can compete on the screens of the world with the best that this country has to offer. In some of the European countries there seems to be a disposition on the part of certain elements of the film trade to seek governmental regulation of the importation of American films on a percentage basis in respect to their own production. I think, however, that as business conditions adjust themselves and the European producers have an opportunity to put their production ideas into effect, the need for such will end.

"One of the important messages which I plan to give to our own directors and producers in our studios here and in Hollywood, concerns the necessity for taking into consideration European customs and European psychology in the production of American pictures. I feel that American producers in the rush of making pictures overlook the fact that their productions have an international distribution and that they must be as authentic and true to life in Paris, Stockholm and London as they are on Broadway and in Los Angeles. This is a very important factor in American film production and if our pictures are to continue to succeed abroad, our producers must give more consideration to our European audiences."

William H. Rudulph

RUDULPH GETS IMPORTANT POST

Supervising Director of Fox Exploitation

HAVING formulated plans for an intensive exploitation campaign, James R. Grainger has appointed William H. Rudulph as supervising director of the exploitation department, with Charles P. Cohen retaining his present position of manager.

"We propose to establish the biggest and most thoroughly equipped exploitation departmnet in the business," said Grainger on the eve of his departure for another cross-country trip. We will place from twenty-five to thirty high powered exploitation men in the field, in every section of the United States and Canada, and they will carry on intensive campaigns in behalf of every feature the corporation releases. These purveyors of publicity will maintain headquarters in our various branch office exchanges and work among the exhibitors of the key cities."

Rudulph is a graduate from newspaper and theatrical work, in both of which he occupied high positions. In pictures he has handled the publicity and management of many film stars, including several productions for Marion Davies. For the past several months he has been identified with Fox Films as a special represenative in the sales department.

Lasky Off to Coast Studio

Will Start Second Batch of Productions for New Season Under Way

JESSE L. LASKY, Paramount vice-president, left New York bound for the company's Hollywood studios, where he will get under way the second batch of productions slated for release during the coming season. Twelve of the forty-one productions scheduled for release have been completed. These include "Aloma of the South Seas," "Padlocked," "Beau Geste," "Mantrap," "Fascinating Youth," "The Sorrows of Satan," "Variety," the Ufa picture; "Nell Gwyn," the British National production with Dorothy Gish is starred; "Just Like a Woman," "Diplomacy," a Marshall Neilan production; "Lady of the Harem," and "The Cat's pajamas."

Jesse L. Lasky

Both East and West studios are busy at present. In the Long Island plant Gloria Swanson's latest, "Fine Manners," is nearly finished, as are Mal St. Clair's production, "The Show-Off," and Thomas Meighan's picture, "Tin Gods." All arrangements have been completed for the filming of Florenz Ziegfeld's "Glorifying the American Girl," "The Quarterback," Richard Dix's next picture; W. C. Fields in "So's Your Old Man"; Herbert Brenon's picture, "The Great Gatsby," and "The Ace of Cads," with Adolph Menjou.

At the West Coast studios, Erich Von Stroheim is about to start filming of "The Wedding March," in which he also plays a part, and Raymond Griffith's picture, "You'd Be Surprised," Eddie Cantor in "Kid Boots," Frank Lloyd's picture; "The Rough Riders," which Victor Fleming will direct, and "We're in the Navy Now," are in the early stages of filming.

Chief among Lasky's reasons for going to Hollywood at this time is to see "Old Ironsides," the James Cruze production. He will also confer with Marshall Neilan on the second picture to follow "Diplomacy."

Residents of Plymouth Hold Parade to Honor James

Motion Picture exhibitors of Pennsylvania are interested in the outcome of the portending elections in the Fall because of the result of the May primaries in which Arthur H. James was nominated for lieutenant-governor of the state on the Republican ticket.

James has for years been prominently identified with the Comerford Amusement Company of Scranton, and is district attorney of Luzerne County. On confirmation of the news that James has been nominated, the residents of Plymouth, his home town, staged a parade in his honor.

Exonerated of Blame in Theatre Disaster

Reginald W. Geare, architect of the Knickerbocker Theatre, Washington, D. C., the roof of which collapsed January 28, 1922, killing 97 and injuring 103 persons; John H. Ford, iron work contractor; the Union Iron Works, fabricators of the steel used in the building, and Frank L. Wagner, general contractor, were exonerated of blame for the catastrophe in a decision rendered last week by the Court of Appeals. The decision reversed the findings of the lower court.

The Appellate Court held that the persons involved in the proceeding had no connection with the building after they turned it over to the Knickerboker Theatre Company. The decision held that all responsibility for the safe condition of the building rested upon the owners after they had accepted it as a safe structure from those engaged in the actual erection.

Claimants for damages as a result of the crash now can proceed only against the District of Columbia, it is believed. Harry M. Crandall, head of the theatre company, has no liability in the matter, as the business was operated as a corporation. The corporation has been dissolved.

Judge Dissolves Injunction Against Two Theatres

Because of the action of Judge E. S. Wells in dissolving an injunction brought against two theatres in Chariton, Iowa, by County Attorney J. D. Threlkheld to restrain their opening on the Lord's Day on the ground of unnecessary labor the theatres are free to continue their Sunday showings.

In his opinion dispensing with the injunction Judge Wells stated: "No property rights are involved here in that the plaintiff has a speedy remedy at law if the penalty imposed by the statutes is inadequate to deter the defendants from violating the law. That is a question for the legislature and not for a court under the pleadings and the law as I view it. Injunction cannot lie. Motion to dissolve is sustained at plaintiff's cost."

Orderly Audience Escapes Peril in Burning Theatre

More than 200 persons narrowly escaped from the Whiteway Theatre, LeRoy, Kans., when it caught fire Saturday night, resulting in $14,300 loss on the part of J. M. Holmes, owner. The flames, of undetermined origin, spread rapidly, but the audience filed out in order and there were no injuries.

Northwestern Exhibitor Victim of Weak Heart

LEO A. LANDAU, well known for many years in the Northwest as a showman, is dead as the result of a heart attack. Mr. Landau was manager of the Lyceum Theatre in Minneapolis under Clinton & Meyer two years ago. He had been managing director of the Alhambra and Garden Theatres at Milwaukee, and helped form the company which leased the Garden Theatre, backed by the Uihlein interests.

German Antagonism to American Films

Situation Frankly Analyzed by *News'* Correspondent in Berlin and Constructive Solution Suggested

(EDITOR'S NOTE.—*The accompanying article, written by Heinrich Fraenkel, correspondent of Motion Picture News in Berlin, is printed because this publication believes it will contribute toward impressing the American industry, first-hand, with some important truths about the foreign market. We feel that nothing is to be gained by ignoring the fact that antagonism exists. But we also believe that the situation should be dealt with constructively. Mr. Fraenkel's article seems to us to be timely and worth the careful consideration of the trade here.*)

IT'S no use beating about the bush, and it's better to look an unpleasant situation right in the face as long as there seems to be time to meet it.

That's why, as Berlin correspondent of an American trade paper, it's my duty to clearly point out that never in the history of this trade has the situation here for the American film been as awkward as it is now; and, as a matter of fact, this seems to hold good for this country as well as for most others in Europe.

The general situation was rather clearly evidenced some time ago by a very deplorable incident which, although, of course, it was no more than an incident, has been so typical for the position that I can't help mentioning it. I am speaking of the first showing of Strohheim's "Greed." I do not intend to judge the merits or demerits of this film here, but personally I should have thought that just this sort of film should have appealed considerably to the German public which has been applauding "Caligari," "The Street," "Nju," "The Last Laugh" (or rather the first part of it) and other pictures which, by the non-German mind have often been criticized as "heavy," "Teutonic," "sordid," "lacking entertainment value," or "too ambitious from art's point of view," or anything of the kind.

All the more astonishing is the fact that this picture, "Greed," has been hissed down in a way which probably is unheard of in any movie theatre in the world and that—which is probably also an "unheard of incident"—the screening was interrupted in the middle of the film and the admission fees reimbursed to the public.

Speaking of the individual incident I personally think that at least 90 per cent. of the blame is to be allotted to UFA. First of all, it was, in my opinion, unnecessary weakness to yield to the hissing crowd. If the responsible managers had not lost their nerve and seen the thing through, I wouldn't be at all astonished if (the more so by the enormous publicity got out of the thing) the tables could not have been turned; provided that—and here comes UFA's most decided fault in this matter—provided that they would have taken the time to get the film re-edited altogether. Certainly, considering the absolutely hopeless way this picture had been "edited" the attitude of the public was partly not at all incomprehensible; the bad editing had ruined the picture altogether and indeed, made it look utterly ridiculous in parts.

Well, it is as little use discussing these details now as crying over spilt milk. What I am driving at is, to explain not this unique incident (which more or less should only interest the people directly concerned with it) but rather the ever so much more important story back of the whole thing. There are people who say that the whole thing has been plotted by some people who do not like Stroheim for political reasons and who incidentally wanted to use this opportunity of demonstrating against American films altogether.

I do not believe this. I happened to be in the theatre during those scandalous scenes and I closely watched dozens of people, overhearing their remarks during the performance and immediately after the close of it. I am positive that the excitement was absolutely genuine, and the all important fact clearly evident by the incident is the following state of things. At the present moment: *A most decided ill-feeling against the American film within wide spheres of the movie-going public.*

Now, what should and can be done against it?

First of all: American companies should do all they can to protect the success of individual pictures and still more so, their general prestige depending on it, against mutilation due to incapable editing which, unfortunately, is not at all an infrequent thing. Some German renters apparently having not yet grasped the great importance of editing; as a matter of fact, I know of cases in which office girls or anybody who could "speak English" were deemed fit to "translate" the subtitles of foreign films. Considering the fact that in future nearly all of the big American companies are going to rent their product here themselves it should safely be expected that next season films will be properly edited.

The second important item responsible for the antagonism against American films is the fact that the absolute predominance —or rather former predominance of American production—has been brought to bear too heavily on the European mind and that the press lately—and certainly not without some due reason—has been steadily clamoring for a chance of their own films on the American market. Looking at the matter from this angle I am glad to say that things seem to be improving. It is also a rather pleasant fact, evidencing this argument, that this improvement has certainly been appreciated here.

The strong position which MOTION PICTURE NEWS has repeatedly taken in favor of reciprocity has often been highly favorably commented upon in the German trade press. And here, I think, is the way to salvation. It's utterly essential to drive home to the German trade and also to the lay press that the American trade is earnestly willing to give a fair chance to each foreign product, whilst on the other hand it certainly also wants to be fairly treated abroad. I think if something along those lines would be officially announced by the Hays organization and given wide publicity accordingly it would do no end of good.

Altogether, I might say that the situation is serious, but far from irreparable. Something must be done, however, and done quickly, in order to give the American trade a fair chance on these markets during the coming season.

Ascher Circuit Building in Chicago

THREE theatres are now being erected and two more are planned in Chicago by the Ascher Circuit according to Max Ascher, who said on his visit to New York that $5,000,000 would be the sum involved. The total of theatres for this circuit will be raised to twenty-one.

The theatres under construction are: The Sheridan, Irving Park Road and Sheridan Avenue, seating 4,000, to be ready in September; the Colony, Kedzie Avenue and 59th Street, seating 2,000, to be ready in August, and the Drake, Montrose and Drake Avenues, seating 2,200, to be ready in August.

Negotiations are under way with Fox Films on a booking deal; associated with Ascher as personal representative in the buying of pictures is L. A. Rozelle, formerly manager in Chicago for Metro-Goldwyn-Mayer.

Another Tax Repeal Bill Introduced in Senate

A BILL to repeal the remaining admission taxes, similar to that introduced a week ago by Representative Sol Bloom, of New York, was introduced in the Senate June 3, by Senator Harreld, of Oklahoma.

Announcement that the Treasury would have a surplus of possibly $300,000,000 at the end of the fiscal year, coupled with the President's statement that the administration does not favor further tax revision at this time, has resulted in numerous democratic members of Congress coming out in favor of further tax relief. Among the number is Senator Copeland, of New York, who asserted that surplus funds should be used as a method of still further lightening the tax burden.

It is not likely, however, that any tax repeal measures will get through Congress this session.

F. and R. Offer Friendship Tour Free to Exhibitors

The Northwest Theatres circuit(Finkelstein & Ruben) is offering motion pictures of the 1926 friendship tour of Minneapolis free to exhibitors in towns along the route visited. The tour was taken by 100 business men of Minneapolis, and included stops at 17 points in Minnesota, North Dakota and South Dakota. F. & R. showed the film to the business men concerned at a private viewing in the State Theatre.

Stanley Hand

HAND WITH WARNER BROTHERS

Named to Assist on Special Sales

STANLEY HAND, formerly New York Exchange manager for First National, has been appointed special sales assistant by Warner Brothers, in line with the company's plan of building a special national organization to handle the road show attractions they will present during the 1926-27 season.

Other recent appointments are A. P. Waxman, who has been placed in charge of exploitation and publicity at the home office under the supervision of C. W. Bunn, sales and exploitation director for the special attractions; Arthur Hickox has been made special representative on the West Coast.

Waxman's experience covers not only the picture field but the legitimate stage as well. He was connected with First National in the exploiting of a number of that company's special productions including "The Sea Hawk" and "The Lost World." Hand also served with Bunn on the First National force in the handling of specials. Hickox, another former First National employee, worked in the New York and Philadelphia territory.

For the present this trio will confine their activities to the opening of "Don Juan" and "The Better 'Ole," which are scheduled to open on Broadway on July 20th and August 1st respectively.

Sunday Law Battle on in K. C.

Long Wrangle Over Sabbath Closing in Kansas City, Kans., is Brought to a Head

THE smoke has cleared away and the blaze has leaped to the fore in the Sunday closing battle in Kansas City, Kans., which bids fair to be an epoch in the history of that city.

Beginning with President R. R. Biechele, of the M. P. T. O. Kansas-Missouri, owner of the Osage Theatre, on down to smaller exhibitors, warrants for the arrest of the theatre owners have been issued and the fight is smeared on the front pages of all daily newspapers in the territory.

Harry Cohn, vice-president of Columbia Pictures Corporation

Should the fight against Sunday shows, being led by the Ministerial Alliance of Kansas City, Kans., succeed, it would be disasterous to exhibitors, as only the Kaw River separates Kansas City, Kans., a town of 150,000, from Kansas City, Mo., where Sunday closing never has been dreamed of.

The exhibitors arrested thus far: R. R. Biechele, Osage Theatre; Frank C. Grubel, one of the owners of the Electric and Tenth Street theatres; R. G. Liggett, Gene Gauntier Theatre; J. M. Kopelus, Princess Theatre; J. L. Ricksecker, Rosedale Theatre; Fred Meyn, Pershing Theatre; W. D. Fite, Kansas Theatre; W. Lee Vaughn, Art and Midway theatres; Samuel Masters, Empire Theatre.

Prosecution of the exhibitors is based on an old law which prohibits "any unnecessary labor on Sunday." The law never has been enforced in Kansas City, Kans., although it is rigidly observed in most of the smaller towns of Kansas. One of the principal features of the fight is this: Several years ago the ministers attempted to close grocery stores on Sundays. The case was carried to the Supreme Court, where the grocers won. It is believed the exhibitors will do likewise. Harry Hayward, county attorney, said he could issue no warrants for grocers because of the Supreme Court decision, but that he would issue any other warrant demanded by any citizen on Sunday violation charges, "even if it reached church choirs, singers and organists." Henry E. Dean, counsel for the exhibitors, said that if the law, which is being cited by the ministers, was strictly enforced, all drug stores and filling stations would be closed on Sundays, causing the majority of the population of the city to leave in exodus across the bridge to Kansas City, Mo.

The exhibitors arrested are offering no defense except that they are doing no worse than other institutions which violate the Sunday closing law. The ministers assert they will continue the fight until the theatres are closed permanently on Sundays.

"If the ministers desire to close up every institution in the city on Sunday, we will help them do it," Mr. Dean said. "But they don't want that. They merely are singling out the exhibitors for an attack."

A petition signed by employees of theatres, expresses a willingness of employees to give their services free of charge on Sundays.

Ames and Chariton, Iowa, in Arms Against Blue Laws

Ames, Iowa, is up in arms over the Sunday show question. Business and professional men and members of labor organization are working for the restoration of Sunday pictures, and are willing to defray the cost of a special election to wipe the blue law off the municipal books. The theatres of Ames were darkened on Sunday four years ago by a narrow margin in a spirited contest which now threatens to be renewed with even more vigor.

Meanwhile Chariton, Iowa, is having its troubles with the blue-lawers. Harry Mitchnick, who manages the Lyric and Strand theatres at Chariton, has been served with a temporary injunction which prevents him from opening his houses on Sunday. The question of a permanent injunction will be decided at a hearing in August. The temporary injunction was served by the county attorney who acted on his own initiative in the matter.

Paramount Declares Regular Quarterly Dividend

At a meeting this week the Board of Directors of Famous Players-Lasky Corporation declared the regular quarterly dividend of $2.00 per share on the preferred stock, payable August 2nd, 1926, to stockholders of record at the close of business on July 14th, 1926. The books will not close.

Says Co-operative Policy Will Aid Independents

IN a statement which he is now preparing for submission to the Independent Producers Association, David A. O'Malley, treasurer of Ellbee Pictures, will recommend the adoption of a co-operative policy which he declares will eliminate alleged difficulties resulting from existing contract arrangements between producers and distributors in the independent field. Discussing the present contract, O'Malley said that in his opinion there are clauses which are not altogether fair to the exchanges and that something more than mere legal arbitration, provided for in the contract, is needed to promote the cordial relationship and united strength of independent producers and exchangemen if they are to find a fair ground for competition with nationally distributed product.

The co-operative policy on which the Ellbee company is now operating, he said, has proved highly successful and he believes a wider application of the principle among other independent operators will "entirely dispense with all arbitration of any description."

Universal Will Have Two in Racine

Takes Over 1800-Seat House and is Building Theatre With 3,000 Capacity; Stanley Negotiating for Four More

INCLUDED in the reports of circuit expansion and theatre building for the past week is the announcement that the Universal Chain Theatrical Enterprises has completed a deal in Racine with I. Friedman, whereby Universal will take over the Rialto Theatre, which Friedman has been operating, and, in conjunction with Friedman, will build a house with a seating capacity of three thousand on one of the most valuable plots of ground in Racine, due to the acquisition of a ninety-nine year lease which was included in the deal with Friedman and the outright purchase of additional acreage.

At the Rialto, the present policy of vaudeville and pictures will be continued, and the new house will have a similar policy.

Houses under construction or projected will add approximately 20,000 seats to the chain operated by Universal. Some of the larger theaters being built are: 1,236 seats, Grand Island, Neb.; 1,400, Hastings, Neb.; 2,000, Somerville, Mass.; 1,000, Lowell, Mass.; 1,200 Beatrice, Neb.; 1,100, Danville, Va.; 1,400, Springfield, Mo.; 2,000, Orlando, Fla.; 2,500, Racine, Wis.

A large number of individual theatres have been acquired in various parts of the country, including the Franklin Park, a 1,200-seat house in Dorchester, Mass. Two new houses have been opened in Florida, at Sarasota and Orlando, and another house has been acquired at Dade City.

In Atlanta, the Candler interests are building a 2,200-seat theatre in connection with an office building. Universal has leased the house for 21 years.

Negotiations are pending between the Stanley Company and Herbert Effenger, who controls the Strand, the 69th Street, Glenside Theatre, Glenside, Embassy Theatre, Jenkintown, and has an interest in the Leader Theatre, for the taking over of Effenger's interests by the Stanley Company. The Strand and 69th Street Theatres are looked upon as being the most attractive houses in their respective sections of the city.

Jesse H. Jones who is building a million dollar movie palace in Houston, Tex., for Publix Theatre, Inc., which has been named the Houston Theatre, has announced that he will build another theatre for the same company. The new house will be located on Fannin Street, between Walker and McKinney, the original location for the Loew vaudeville theatre, which Jones is also building.

The Loew house will be located on Main and McKinney and will join the Houston Theatre which is located on Main and Lamar. The entire block will be used by the two theatres. This announcement brings the total to three theatres now under construction.

L. L. Dent, Dallas, head of the Dent chain of motion picture houses, who controls several theatres in the valley, south of Houston, and D. Calligan, Dallas, have purchased the lease and operating equipment of the Mexia, Texas, theatres. The Dent chain of theatres number about 50 in Texas.

Name Motion Picture Men to Help Survey

THE personnel of the committee appointed by Mayor Walker to study the city planning and to outline the future New York includes seven men prominent in the motion picture industry. This civic board of 471 members will provide for a more scientific distribution of population and industries throughout New York.

Included in this list are Samuel L. Berman, Secretary of the Theatre Owners' Chamber of Commerce of New York; William Fox, President Fox Film Corporation; Dr. A. H. Giannini, President of the East River National Bank; Arthur J. Hirsch, member of the Theatre Owners' Chamber of Commerce; Bernarr MacFadden of True Story Films, Inc; Charles L. O'Reilly, President T. O. C. C.; and Abraham M. Schwartz, Director, Cortelyou Amusement Company.

Church and Drama Association Formed

All Denominations Unite in Enlisting Support of Public for Good Things of Stage and Screen

WITH the formation in New York of a Church and Drama Association which is to become national in scope, two of the greatest forces for molding human character and conduct are now definitely co-operating in the work of enlisting public support for the worthy things of the stage and screen. All denominations, Protestant, Catholics and Hebrews are joined with the stage and screen in the new association.

The Association was ushered in at a dinner at the Plaza Hotel in New York City and was the outgrowth of preliminary steps to bring the two forces in accord as undertaken by the drama committee of the Federal Council of Churches. The dinner was attended by many men and women prominent in church and stage work in New York.

Father William J. Donahue, secretary of the Catholic Actors' Guild, represented Cardinal Hayes.

"There is a tremendous waste of good zeal in this country," he said, "which if put into proper channels would result in great good. The methods of reformers are not only futile but often harmful. They give invaluable publicity and at the same time ignore those things which should have support. I am opposed to censorship, state or national, and I am heartily in favor of this movement to bring the church and the drama closer together. Cardinal Hayes is entirely interested and pledges his support."

Will H. Hays, speaking for the motion picture industry, declared that the Church and Drama Association is a step in the right direction. He declared that past experiences had proved the wisdom of the course to be pursued.

"There is no difference of opinion between the producers, distributors and exhibitors of motion pictures and the thoughtful public," said Hays. "We are all striving for better motion pictures. One way for you to help us make good pictures is very easy and that is, to support the good pictures."

Hays said the motion picture has now reached the place where the good is the rule and the bad the exception. "We stand at attention," he added, "to do what the church and the good people say ought to be done."

The Rev. S. Parkes Cadman, president of the Federal Council of Churches of America, declared that the time has come for the gulf of misunderstanding between the two forces to be bridged. He bespoke hearty support for the new movement. "I am heartily in favor of the unity of the church and the drama," he said. "Already we have tested the plan out with the motion picture and have found it very successful."

The Hon. William C. Redfield commented on the improved quality of the motion picture and the Rev. George Reid Andrews, chairman of the association, and also chairman of the drama committee of the Federal Council of Churches, read the aims of the association and added, "It shall be our purpose to find who the folks are who are doing valuable pieces of work and to help them by the larger association to do it better and more effectively."

The Rev. Randolph Ray, representing Bishop William Manning, Episcopal Bishop of New York, spoke of the "oneness of purpose" of the church and stage and said the church must embrace the stage as a part of itself.

Two Iowa Towns Vote for Blue Sundays

Liberty, Ia., has voted 394 to 297 for a blue law which closes its theatres on Sunday. Correctionville, Ia., has also gone over into the ranks of the Puritans.

Selznick Still Negotiating for Associated Exhibitors; Announcement Soon

LEWIS J. SELZNICK, acting for a group of interests in which the Phillips-Jones Corporation, collar manufacturers, is prominent, was still negotiating this week for control of Associated Exhibitors, with the probability that final papers would be signed before the end of the week.

Under the terms of the agreement it is understood Lewis J. Selznick will become president, while Oscar Price, who has kept the company going during a difficult period of financial reorganization, will withdraw.

The Phillips-Jones Corporation has recently bought a number of small theatres, with other deals rumored pending, but whether or not this has any connection with the anticipated Associated Exhibitors' deal is not known.

John Zanft Sails for Europe

Vice-President and General Manager of Fox Theatres on Brief Business Trip

JOHN ZANFT, Vice-President and General Manager of the William Fox Circuit of Theatres, is scheduled to sail on the Majestic, June 24th, for a brief business trip to England and the principal European capitals. It is announced that Mr. Zanft will make a survey of several motion picture enterprises while abroad.

Immediately upon his return at the opening of the theatrical season, Mr. Zanft will take charge of the plans for the erection of new theatres in various sections of the country. The Fox circuit will acquire or build twenty additional playhouses.

One of the first theatres to be completed in the Fall will be the new Academy of Music, opposite Tammany Hall in Fourteenth Street. The historic Academy of Music, home of Fox pictures for years, is being demolished and the site will be used for a business building. This new playhouse is being built on the site of the Dewey Theatre, which was William Fox's initial venture as an exhibitor.

John Zanft, director of theatres for Fox

Another new Fox theatre in the Metropolitan area will be the Savoy, located at Lincoln Place and Bedford Avenue, Brooklyn. This new house of 2,500 seats, with a combined vaudeville and picture policy will be opened by Labor Day. In addition to these two new theatres the Fox Theatre organization announces that plans are being prepared for new houses in Detroit, St. Louis, Washington, Kansas City, Chicago, Los Angeles, San Francisco, Cincinnati, Baltimore and Boston.

Los Angeles Inventor Has New Photographic Process

A new motion picture photographic process has been invented and developed by Max Handscheigl, of Los Angeles, which the inventor believes will revolutionize production methods in the motion picture industry. The process embodies the use of a new patented camera permitting the photographing of two or more separate actions in absolute registration, it is stated. The original basic patent claims filed January 2, 1923, have been followed by numerous other patent applications covering every phase of the process.

The Handscheigl process, it is said, permits making scenes in the studio of any action and transferring it to still pictures, oil paintings, stock sets or miniatures. A miniature of a castle, fort or other structure can be put on a mountain, desert or seashore and any action desired can be put into the picture without the necessity of people leaving the studio, the announcement says. It is not a "duping" process, as over ninety per cent. of the work is on original negative. The process is sufficiently simple of operation that it can be handled by any regular cameraman and so perfected that its use can not be detected. Under this process upward of fifty per cent of the production cost of features calling for foreign scenes or massive sets can be saved, it is said.

Little Movie Theatre Plan Proposed for Hollywood

The artistic movement, the Little Movie Theatre, is the latest cultural idea to be sponsored by the citizens of Hollywood. Over one hundred representative citizens met at the home of Gareth Hughes in Hollywood to discuss the movement and definite steps were taken to make it a reality. A committee, headed by Donald Crisp, director affiliated with Cecil B. De Mille, was appointed to put into execution the preliminary plans outlined in the meeting. Others on the committee are Hugo Ballin, director, Gareth Hughes, actor, and Madelaine Brandeis, producer.

Crisp said at the meeting: "The purpose of the movement is to try to bring about something definite in the way of a cultural revival theatre, which ultimately would lead to a Little Movie Theatre project. We can and shall institute at once our revival showing plans, with an opportunity extended to all interested to view each week the revival of some artistic screen play, perhaps one which was not necessarily a financial success."

Beno Rubel New Secretary of Stern Film Corp.

Beno Rubel has joined the Stern Bros. Film Corporation as secretary. He will make his headquarters at the home office of Universal, thus enabling Julius and Abe Stern to devote more of their time to the production end of the business.

Rubel has been in the ready-to-wear field for the past twenty years as President of the Max Rubel Company and is a member of the Cloak and Suit Manufacturers Association.

Lake Norden, South Dakota, Bans Sunday Movies

As a result of a special election, Sunday shows have been banned at Lake Norden, South Dakota.

Warners Renew Contract With Irene Rich

WARNER BROTHERS have exercised their option on the services of Irene Rich and a new contract was signed this week which will keep the star in the Warner fold over a long period. Miss Rich, one of the most popular stars of the Warner aggregation, is at present working in "The Honeymoon Express" which James Flood is directing at the Warner Hollywood studios. Willard Louis appears opposite the star.

Irene Rich

Another option renewed this week was that of Myrna Loy, who has appeared in featured roles in a number of Warner Brothers productions during the past seasons. Her next appearance will be in "Across the Pacific," the Charles E. Blaney melodrama in which Monte Blue is starred.

Hal Roach *presents*

REX

the marvelous stallion in

The Devil Horse

Directed by Fred Jackman

Pathépicture

TRADE MARK

REX

IN

THE DEVIL HORSE

What human star can show a record like Rex?

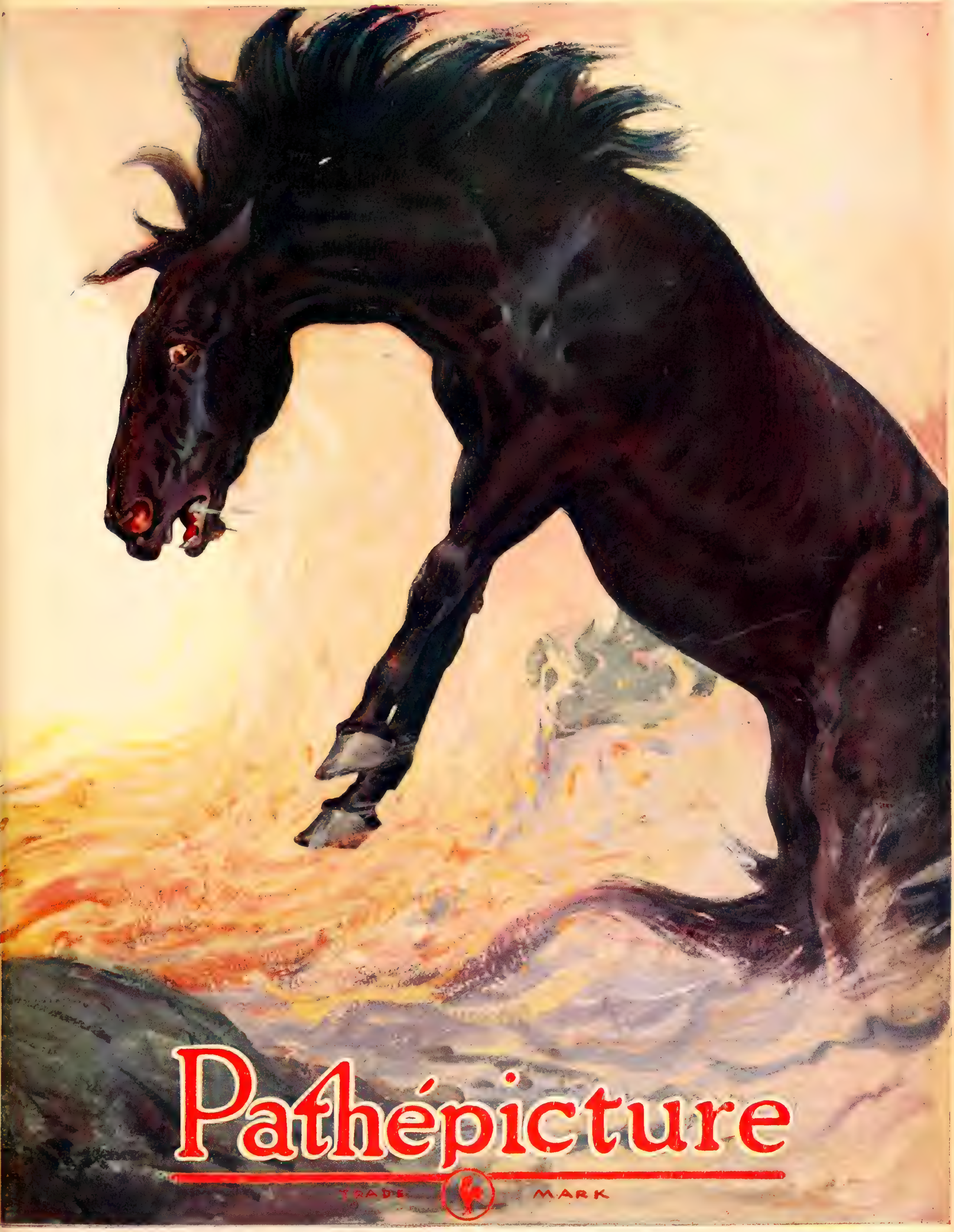
He has been in just three pictures.

The first was voted by exhibitors one of the best pictures of 1924.

The second was voted by exhibitors one of the best pictures of 1925.

Yet neither of them came anywhere near the bigness of this.

If "The King of Wild Horses" and "The Black Cyclone" were close to the top, what will be the verdict of 1926 as to the standing of this amazing, novel and masterful drama?


Pathépicture
TRADE MARK

Rex *in*

The Devil Horse

YOU who have seen the great sheiks of the screen and thrilled to their art, see Rex!

See *him* make love. Admire the finesse and passion with which he wins his lady's heart!

You who watched the heroes of the silver sheet wage desperate battles, see Rex fight! He flashes in like black lightning, a very devil of rage. With flying heels and wicked teeth he is the incarnation of power, passion, fury, and irresistible might. Thrills? Man, you never knew what the word meant before!

This is a story of the last frontier, with thousands of soldiers, thousands of Indians in desperate strife.

And Rex, as the horse who hates Indians, has the greatest role of his sensational career.

Hal Roach has produced as big a picture as any you can buy.

Pathépicture
TRADE MARK

Ten Attractions Comprise Chadwick Group

A SLOGAN of "first division pictures only" has been adopted by Chadwick Pictures Corporation for the 1926-27 season. Ten pictures are scheduled for the coming season. There will be no star series or program pictures, only special attractions. Stage plays and novels on the list bring to light such names as Owen Davis, Denman Thompson, Langdon McCormack, Erckmann Chatrian, Leah Baird, Hal Reid, M. M. Black and R. Evans Otis.

Lionel Barrymore

Directors who will be represented in the forthcoming Chadwick productions are James Young, Nat Ross, Frank O'Connor and Sam Zimbalist. The stars include Lionel Barrymore, Pauline Frederick, Alexander Carr, Mary Alden, Baby Peggy, Lola Todd, Edward Phillips, Raymond Keane and Marion Nixon.

Four films for the coming season have been completed. The first of these is "The Bells," James Young's production, adapted from the French play, "The Polish Jew,' by Erckmann Chatrian. Lionel Barrymore plays the part made famous by Sir Henry Irving. The supporting cast includes Edward Phillips, Lola Todd, Gustaf von Seyfertitz, Lorimer Johnston and Boris Karloff.

The Chadwick studios on the Coast have been remodeled and enlarged in preparation for the production schedule.

Lasky Appoints Jeane Cohen Editorial Dept. Delegate

Miss Jeane Cohen has been appointed by Jesse L. Lasky as special representative of the editorial department of the West Coast studio of Paramount and will travel frequently between New York and Hollywood with stories and the synopses of plays for the purpose of keeping West Coast stars, producers and directors in closer contact with the New York story market and stage. This, according to Lasky, is Miss Cohen's reward for ten years' service as his secretary.

Leads Selected for "A Trip to Tilsit"

George O'Brien will play the leading male role in "A Trip to Tilsit," the Fox Films picture upon which F. W. Murnau, German director, will begin work on July 1st, when he arrives from Berlin. O'Brien will be supported by Margaret Livingston and Janet Gaynor. Murnau will have his own technical staff and cameramen.

Donna Barrell Engaged for Educational Comedies

Jack White has re-engaged Donna Barrell, scenarist, to prepare plots for Educational Comedies. Miss Barrell turned out many successes last year, among them being the Tuxedo Comedy starring Johnny Arthur, "Home Cured."

Rowland Decries Play Prices

First National General Manager Says B'way Short Run No Criterion of Value

BROADWAY stage producers will, in the future, find the picture business rather "slim pickings" insofar as the payment of high prices for plays which have only had a short run is concerned, said Richard A. Rowland, general manager of First National, in a recent interview. "I do not see," Rowland said, "where the average play which has run only a few months on Broadway is worth any more than the average short story, unless the stage production has a special value for a particular star." First National, he said, is one company that will go very slow as regards this matter.

Rowland maintains a good novel has a far greater publicity value than the average play, that it has wider circulation and that throughout the country it causes more comment and discussion, printed and otherwise. "And yet," he said, "the play producers invariably demand a great deal more for screen rights. But the picture companies are coming to realize what a trimming they have been getting in the buying of plays. The fact is that a three months' play on Broadway doesn't even echo across the Hudson River.

"In the production of pictures the element of luck must be considered. Not frequently pictures start out to be just average, but as they develop they show possibilities that may be developed into special productions. Then, on the other hand, we know of pictures which were started as specials and turned out to be just pictures. This is the case frequently enough to upset calculations."

He also expressed the belief that the serious drama will not be much in demand this season. "Our tendency," he said, "is to find a light theme, entertainment possessing a comedy element that presents life with a touch of sophisticated irony, perhaps, but not over seriously. The trick is to guess what the public will want one year from now."

Four in July From First Nat'l

One Each From Johnny Hines, Milton Sills and Ken Maynard, Also "Savage"

FIRST NATIONAL this week scheduled four productions for release in July which includes Johnny Hines' latest, "The Brown Derby," "Puppets," with Milton Sills starred, "Senor Daredevil," a Ken Maynard vehicle, and "The Savage," with Ben Lyon and May McAvoy featured.

The Hines picture, which had a pre-release showing at the Strand Theatre, New York, tells of a young, good-natured and timid plumber who suffers from an inferiority complex until he inherits a brown derby the wearing of which makes him bold and brave.

Frank Hopper, chosen after a nation-wide search to play the role of Theodore Roosevelt in "The Rough Riders," Paramount

"Puppets," an Al Rockett production made at the Eastern Studios of First National, shows Sills as an Italian puppet master who bullies his associates. Gertrude Olmstead appears opposite the star.

"The Savage" is an original story of a reporter who is assigned a job that takes him to a South Sea Isle, where, in order to carry out the plan of the editor, he impersonates a white savage. Found by a party of explorers, headed by an eccentric scientist with a pretty daughter, Lyon continues to act wild and wooly. May McAvoy plays the scientist's daughter role.

"Senor Daredevil," the first Ken Maynard vehicle released through First National, departs from the usual run of Westerns. It was produced by Charles R. Rogers.

Frank Hopper Chosen to Play Roosevelt Character

Frank Hopper, one-time actor and at present a business man in Los Angeles, has been chosen to play the role of Theodore Roosevelt in "The Rough Riders," a Paramount production based on the late president's famous regiment in the Spanish-American war.

The selection was made after an exhaustive search by a committee composed of Hermann Hagedorn, biographer of Roosevelt, and Secretary of the Roosevelt Memorial Association; Lewis Maverick, vice-president of the Rough Rider's Association, and Victor Fleming, who will direct the picture.

M. G. M. Stories in Newspapers

National Publications to Carry Versions of at Least Eleven Productions

IN order to familiarize potential audiences with the stories to be picturized during the coming season, Metro-Goldwyn-Mayer will insert in a number of national publications the serialized versions of at least eleven productions, which will be released this season. Those of the stories not published serially at the present time will therefore become known to the readers of the country before the picture version is released.

This advertising medium will react to the benefit of exhibitors playing these pictures as by the time the production reaches his screen he will find a ready-made audience awaiting the filmization. The Cosmopolitan productions, which are released through M-G-M, will provide exhibitors with a list of pictures exploited nationally.

Pictures ready to be released and which have the benefit of this exploitation include "Altars of Desire," starring Mae Murray, which appeared serially in the American Weekly, a publication with a circulation of over eight million; "The Taxi Dancer," "The Callahans and the Murphys," which appeared serially in the Cosmopolitan magazine; "Blarney," from Donn Byrne's Saturday Evening Post story; "In Praise of James Carabine," "Polly Preferred," a Marion Davies starring vehicle, which was serialized in the Hearst newspapers.

Peter B. Kyne's story, "The Understanding Heart," is at present running serially in Cosmopolitan; "Captain Salvation" will soon be serialized in the Hearst chain; "The Flaming Forest," another Cosmopolitan story; "The Red Mill," another Marion Davies vehicle also to be carried in the Hearst papers, along with her "Mary of Vassar," and "Free Souls," an Adela Rogers St. John story, which the Hearst papers will also serialize.

Greater Movie Season Growing in Vigor

COMMITTEES of the Greater Movie Season are operating in full blast in practically every key city throughout the country, besides hundreds of the smaller towns.

Various people have already lent their support to get the celebration under way. The Cleveland newspaper, "The Plain Dealer," has signed up for the Season's contest, and the City of Charlotte, North Carolina, has organized and appointed a general manager, Warren Irwin of the Imperial Theatre of that city. R. E. Falkenberg, Majestic Theatre, Lexington, Nebraska, is the first exhibitor to order accessories for this year's Greater Movie Season. The circuits, the Stanley Theatres and the Frank Amusement Company, have already joined the movement.

Fox Lists Comedy Releases

Addition of Eight Two-Reel Animal Comedies Brings Year's Total to 52

WITH the release of "Jerry the Giant," the first of a new series of animal comedies in which three-year-old Jerry Madden will play the title role, the Fox company will be launched on its Short Subject program for the new season. The first "Jerry" picture will be released on August 22 along with "King of the Kitchen," in which Lige Conley is starred with Florence Gilbert in the chief feminine role and "Down to Damascus," a one-reel Fox Variety.

"The Clown," the first of a new series of eight Van Bibber comedies, based on the stories by Richard Harding Davis, will be released on August 29. Earle Foxe is starred and Florence Gilbert appears opposite. Kathryn Perry and Hallam Cooley continue to play the leading roles in the "Helen and Warren" series, the first of which, "Easy Payments," will be released on September 5. "Money Screams," the second Imperial comedy for the new season and the second Fox Variety, "Riches of the Earth," will be released at the same time.

The first of the O. Henry series of eight two-reelers, "The Complete Life" will be released on September 12 with Ethel Sykes and Frank Butler in the leading roles. A novelty picture, "Around the World in Ten Minutes" is slated for September 19 along with the second Animal comedy as yet untitled. The second of the Van Bibber series, "The Swimming Instructor," will be released on September 26.

Lloyd Willis, special home office representative of Warner Bros., who died June 12th

Lloyd Willis Passes Away After Two Weeks' Illness

The grim spectre of death overshadowed the home of Lloyd Willis, 370 Riverside Drive, when that able executive of Warner Bros. passed away last Saturday, June 12.

The end came from septic poisoning as the result of an operation on Memorial Day. The sick man had been battling for his life for two weeks and at times it was thought that he would recover. The body was taken by Sam E. Morris of Warner Bros. to Church Creek, Md., the birthplace of the deceased. He is survived by his wife and little child, also his eighty-one-year-old mother who resides at Church Creek. He was forty-nine years of age.

Willis was a graduate of the newspaper ranks, having been a member of the staff of the New York *Herald-Tribune*. His first film experience was with Fox Films whose ranks he joined as a salesman. He afterwards went to National Pictures Theatres and then later to Selznick. Willis next became assistant to Fred Elliot in the organization that preceded the Hays regime. In the Hays organization he served as investigator under Charles Pettijohn and was later assigned to work under Jerome Beatty in the promotion of last year's Greater Movie Season.

Lois Wilson Will Be Seen in "The Great Gatsby"

Lois Wilson has been chosen to play the role of "Daisy Buchanan" in Herbert Brenon's picturization of F. Scott Fitzgerald's "The Great Gatsby." The picture went into production last week at the Long Island studio of Paramount. The principals are Warner Baxter in the title role, Georgia Hale, Neil Hamilton, William Powell and George Nash. Elizabeth Meehan did the adaptation from the novel.

Miss Wilson has just finished a featured part as the wife of Ford Sterling in "The Show Off," the successful play by George Kelly now nearing completion under the direction of Malcolm St. Clair.

"Tell It to the Marines" Goes Into Production

"Tell It to the Marines" went into production officially at the Metro-Goldwyn-Mayer studio last Monday at the same time that Eleanor Boardman, Frank Currier and Eddie Gribbon joined the cast. Miss Boardman will have the role of the Red Cross sweetheart of William Haines, who has the romantic lead in support of Lon Chaney, the star of the film.

Zion Myers Added to Fox Comedy Directorial Staff

Zion Myers has been signed by Fox Films to direct comedies. His first production is entitled "Killed by Kindness." The director is a brother of Carmel Myers, screen actress.

Ed A. Livingston Publicity Head Red Seal Pictures

Ed A. Livingston has replaced Mort E. Shaw, recently resigned, as director of publicity for Red Seal Pictures. For a long time Livingston handled the publicity for a number of Publix houses up-state.

Warner Bros. Schedule Three for Release

THREE productions are announced for release by Warner Brothers, one to go to exhibitors this month and two in July. "Footloose Widows," directed by Roy Del Ruth with Louise Fazenda and Jacqueline Logan in the "widow" roles, will be released on June 19.

"The Passionate Quest," scheduled for July 10, is an adaptation of an E. Phillips Oppenheim story directed by J. Stuart Blackton. Willard Louis, May McAvoy, Gardner James, and Louise Fazenda are featured in the cast.

"A Hero of the Big Snows," starring Rin-Tin-Tin, Warner Brothers' dog star, will be released on July 24. Herman Raymaker directed.

Al Rockett Planning Another Ben Lyon Vehicle

Upon the completion of "Subway Sadie" featuring Dorothy Mackaill and Jack Mulhall, Al Rockett will produce "The Sheik of Hollywood," a picture starring Ben Lyon. It will be made on the Coast within the next few months and will be released next season.

At the present time Ben is working in the East on "The Duke of Ladies."

"Charlot Revue" Members in "What Price Glory?"

When the Charlot Revue company came to Hollywood to play at the new El Capitan Theatre, Raoul Walsh, directing "What Price Glory?" for Fox Films, invited players in the company to appear in the picture. Nearly all responded and donned French dress and were "shot" for several scenes. Among them was Beatrice Lillie.

Sam Rork Signs Principals for "The Blonde Saint"

Lewis Stone, Doris Kenyon, Tully Marshall and Ann Rork have been signed to appear in Sam Rork's production, "The Blonde Saint." The source of the picture is Stephen Whitman's "The Isle of Life." The new First National studios in Burbank will be the site of activities.

Ginsberg-Kann Open Two Sterling Exchanges

THE Ginsberg-Kann Distributing Corporation, in association with Meyer Fischer, of the Fischer Film Exchange of Cleveland and Cincinnati, has opened the first two Sterling Exchanges in those cities. This is in accordance with the recently published report that Ginsberg-Kann were about to expand their activities to include exchanges to distribute their product in certain territories.

Under the arrangement the Fischer Film Exchange keeps its identity and will continue to handle product of other organizations. The physical distribution of the Sterling and Banner product to be handled by the two new exchanges will be handled through the Fischer Film Exchange with Meyer Fischer supervising.

Laurence Stallings Will Title His War Drama for Fox

Laurence Stallings, who wrote "What Price Glory?" in collaboration with Maxwell Anderson, has consented to title the Fox Films picturization of his play which is now being produced under the direction of Raoul Walsh at the Fox West Coast studio.

Stallings has expressed himself as well satisfied with the realistic effects which have been put into the production, according to a telegram received from Winfield Sheehan. Stallings has just gone over the lot with Sheehan and Walsh and in a long discussion with the latter, tendered many valuable and constructive suggestions.

The author met personally all members of the cast and many of the ex-Marines among the extras. He expressed himself as enthusiastic with the principals, the telegram from Sheehan goes on to say.

"Summer Bachelors" Bought by Fox Films

Warner Fabian's novel, "Summer Bachelors," has been acquired by Fox Films as a photoplay for the 1926-27 season. After appearing serially in McClure's Magazine, beginning with the June number, it will be published in newspapers throughout the country. It is planned to bring out the picture some time next fall. Fabian is the author of "Flaming Youth."

Raoul Walsh to Direct "The Monkey Talks" for Fox

"The Monkey Talks" will be directed by Raoul Walsh as soon as he completes "What Price Glory?" There will be three leads in the cast, as follows: Madge Bellamy, Edmund Lowe and Jacques Lerner, who will be the "talking monkey." Margaret Livingston, Ralph Sipperly and Lou Tellegen have also been allotted important roles.

Bebe Daniels' Next Will Be "The Campus Flirt"

"The Campus Flirt" replaces "The College Flirt" as the title of Bebe Daniels' next picture for Paramount. The change was made because the original title conflicted with that of another picture. The production will soon get under way at the Paramount West Coast Studios.

Frances Marion Engaged by British National Pictures

British National Pictures, Inc., has just completed a deal with Samuel Goldwyn who has Frances Marion under contract, whereby the scenarist is to do the continuity for "Madame Pompadour," starring Dorothy Gish. The film will be produced in London and directed by Herbert Wilcox.

"The Ordeal" Planned as Next Chaney Vehicle

Lon Chaney's next vehicle after "Tell It to the Marines" will be "The Ordeal," a sea story by Dale Collins. Marcel De Sano who is finishing "Blarney," will be the director.

"Fig Leaves" First on Fox 1926-27 Program

FIG LEAVES" has been chosen to open the Fox 1926-27 schedule on August 15. George O'Brien and Olive Borden appear as Adam and Eve in this production which was written and directed by Howard Hawks. There is a prelude to the story proper of what paradise was supposed to have been. Gowns are the creations of Adrian and the settings were conceived by Menzies.

Other members of the cast are Andre de Beranger, Eulalie Jonson, William Austin, and Dorothy Dunbar. Mannequins who participate in the beauty parade include Peggy Blake, Betty Boyd, Barbara Clayton, Loraine Eason, Jean Loring, Betty Recklaw, Sally Winters, Dorothy McGowan, Dorothy Hendricks and Cecilia Evans.

Humes at Work on First of Series for Universal

Fred Humes, Universal Western star, is now working on "Let's Go," under the direction of Ernest Laemmle at Lone Pine, California. The company will return from location next week to film interiors. The cast is composed of Helen Foster, a new leading lady who makes her debut in this picture, Bruce Gordon, Bert Alping, Nelson McDowell, George Connors, William Dyer, William Ellingford, Jimmy Kennedy and Jack Kirk.

Tiffany Obtains Three Novels for Production

Tiffany Productions, Inc., has purchased three novels for picturization: "Jocelyn's Wife" and "The Luck of Geraldine Baird" by Kathleen Norris, and "The Broken Gate," by the late Emerson Hough. The company has acquired "The First Night," a farce comedy, and "Blondes Preferred," a comedy-drama.

Barrymore and Valentino Vehicles Selected

JOHN BARRYMORE'S first production for United Artists, "The Vagabond Lover," will be based on the life of Francois Villon, and Rudolph Valentino's next picture will be woven around the life of Benvenuto Cellino, according to information received at the home office of United Artists from Joseph M. Schenck at Hollywood.

Both of these personages are romantic figures in history. Villon is the subject of McCarthy's play, "If I Were King," from which source the present "Vagabond King" is derived, and it is understood that Barrymore is fulfilling a life-long ambition in portraying the vagrant poet. Production will begin in August with Alan Crosland directing.

The character of Cellini has also been the theme of a play, "The Fire Brand," with which Joseph Schildkraut won considerable success. Edwin Justin Mayer, the playwright, is preparing the scenario. No mention has been made as to the director or the leading lady who will play opposite Valentino in his portrayal of the versatile artist, great lover and author of the classical biography.

Improvements Planned for United Artists Studios

JOSEPH M. SCHENCK has reported a million dollar improvement program for the Fairbanks-Pickford studios in Hollywood where all United Artists members except Samuel Goldwyn and Gloria Swanson will henceforth make their productions. Work will start very soon on three stages and auxiliary buildings.

The increase in activities of the Joseph M. Schenck units and the individual members necessitate the improvements.

Jury Frees Proprietor in Sunday Showing Case

On June 4th the jury in the case of James Bailey, proprietor of the Strand Theatre in Greensburg, Ind., charged with violating the ordinance prohibiting Sunday movies, returned the verdict of not guilty after deliberating only ten minutes. There have been many discussions and disputes among the residents of the town concerning Sunday shows and this was the first time in years that Bailey opened his theatre on a Sunday evening. He gave bond when arrested.

Principals of "Tin Hats" Named by M-G-M

Claire Windsor, Conrad Nagel and Bert Roach have been cast for the featured roles in "Tin Hats," Ed Sedgewick's story of the American Army occupation in Germany. Donald Lee has prepared the scenario and Lew Lipton has adapted the story to the uses of the screen. George Cooper will play a comedy part.

Joseph Jefferson O'Neill Engaged by F. B. O.

Joseph Jefferson O'Neill, associated with the Hays organization for the past four years, has been engaged by F. B. O. as a special writer. Perevious to this joining the Hays staff, O'Neill was for ten years a feature writer for the New York World. He assumed his new duties June 14th.

Doug Fairbanks Hints at European Operations

AN Associated Press report from Paris this week indicates that United Artists will extend theatre holdings to all European countries. This information was disclosed in an interview with Douglas Fairbanks, who is stopping in Paris with Mary Pickford.

Fairbanks contemplates a visit to Russia where he will size up the proposed motion picture development in that country and will endeavor to settle the difficulties of the amount of money to be invested. United Artists now control twenty houses in Germany as a result of the recent deal with the Phoebus Films.

It is rumored that the Fairbanks will make a picture in Europe, the scenario being practically finished. No other details have been revealed.

American Movies Popular in Czechoslovakia

During 1925, there were exhibited in Czechoslovakia 1,528 motion pictures, an increase of 65 over those shown in 1924, when they totaled 1,463, according to consular reports to the Department of Commerce.

American-made films led the field with 777 showings, as compared with 720 in 1924. Germany finished second with 282, a gain of 79 pictures over 1924; domestic films came next with 209 as against 180 the previous year; France secured fourth place with 157 pictures, a loss of 58 from the 1924 business. The remainder was scattered among pictures from thirteen different countries.

Censorship prevented the showing of 33 pictures in Czechoslovakia during the year. No American films included in the number censored, according to the report.

Postmasters Told to Refuse Improperly Packed Films

Motion picture films not packed as prescribed by the postal regulations are not admissible to the mails and must not be accepted by postal employees, postmasters have been warned by Second Assistant Postmaster General W. Irving Glover in Washington, D. C.

It is stated at the department that several instances have recently been reported where films inclosed only in cardboard boxes and without the proper label have been shipped by parcel post. Instructions just issued by the department require that postmaster and postal employees shall be on the lookout for parcels from theaters and motion-picture concerns to make sure that every parcel of films is packed in the proper kind of container.

Utah Reports Sale of Six Powers Projectors

The Utah Theatre Supply Company, owned by E. D. Smith, reports the largest week's business in the history of the company from May 26th to June 2nd. A total of Six Powers' 6-B Improved Projectors were sold to the three neighboring towns of Lehi, American Fork and Pleasant Grove, Utah. The theatres being The Cameo, formerly the Real Art, at American Fork, owned by J. H. Miller; The Royal, owned by the Cutler Brothers, at Lehi, and the new theatre built at Pleasant Grove by Van Wagenor Brothers, which as yet has not been named.

Frank Zimmerman, Exhibitor of the Northwest, Dead

Frank Zimmerman, well-known exhibitor of the Northwest, died last week in a Duluth hospital. He was owner of the Rex Theatre at Aurora, Minn., for 14 years, and was one of the state's oldest exhibitors.

Loew Purchase of Columbus, Ohio, Theatre Reported

It is reported that the Marcus Loew interests have purchased the Oil City Hall, in Columbus, Ohio, at a cost of $800,000. A theatre, it is said, is planned for the spot.

Metro-Goldwyn-Mayer Improving Facilities

ENLARGING and improving upon mechanical facilities making for utmost efficiency in production is being continued by Metro-Goldwyn-Mayer. The latest installation is a two-story concrete building for the combined casting and accounting departments, thus making it possible to handle speedily hundreds of extras and to eliminate the long waiting in line. Runways and turnstiles are being installed by which 1,500 persons may be checked in fifty minutes. The accounting department will be able to pay off players at the rate of 2,000 an hour by means of special booths.

Extras will be afforded protection from inclement weather. Waiting rooms, telephone booths and other conveniences are being installed.

Tiffany Exchange Managers to Have Meeting

A meeting of the Tiffany Exchange managers of the Central States territory, will be held at the Hotel Statler on Sunday, June 19th. M. H. Hoffman, vice-president of Tiffany Productions, Inc., will be present, along with Alan S. Moritz of the Detroit exchange, C. A. Lynch of the Pittsburgh exchange, Samuel Gerson of the Cleveland exchange, Wesley Kaiser of the Cincinnati exchange, M. H. Greenwald, Central States District Manager and several officials from the New York home office.

This meeting is the first of a series to be held in different parts of the country with Tiffany exchange managers.

Tec-Art Studios Take Over Hollywood Clune Studios

The Tec-Art Studios, Inc., of New York, has taken over the Clune Studios, Melrose Avenue and Bronson Street, Hollywood, on a long term lease. Grounds, buildings and stages have been renovated and two new stages will be constructed along with property and equipment buildings to house the material which is being shipped from the East.

Twelve Units Working on Rayart Releases

TWELVE companies are now at work on the West Coast on productions designed for release by Rayart Pictures Corporation.

Ben Wilson production unit is engaged in shooting "A Captain's Courage," and Tom Carr Productions is at work on "The Dixie Flyer." Dick Hatton is starring in, and at the same time directing, "Roaring Bill Atwood," while George Blaisdell is making "West of Rainbow's End." Another Ben Wilson unit is turning out "The Sheriff's Girl," Gerson Pictures Corporation is filming "The Last Alarm" and Harry J. Brown is busy with "Moran of the Mounted." "The Heart of a Coward," "Scotty of the Scouts," both Duke Worne Productions, are now in the midst of work.

The two final units are those of the Morris Schlank Productions and their comedies on the Rayart schedule are nearing completion.

Studio Briefs

Karl Dane will enact a comedy role and Warner Oland a "heavy" in "The Mysterious Island," the Jules Verne adventure story which Maurice Tourneur is directing for Metro-Goldwyn-Mayer. The greater part of the film will be made in the Bahamas and along the coast of Hawaii. The undersea sequences will be directed by J. E. Williamson, using the undersea tube and submarine plant at Nassau.

Universal has engaged Harry Edwards to direct the college stories of Carl Laemmle, Jr., which bear the name of "The Collegians." Rob Wagner will do the scripts and Bob Rose will be the unit's production manager. The series will star George Lewis. The only other member of the cast thus far selected is Hayden Stevenson. Production will start about June 10th.

Eric Pommer, European producer, whom Paramount placed under contract to supervise the filming of Pola Negri's productions, has launched his initial plans for the making of Pola's next picture, "Hotel Imperial," to be produced from Lajos Biro's drama. Filming will begin June 8th.

Eva Casonova, stage actress, has been added to the cast of "The Romance of a Million Dollars."

Robert E. O'Connor is returning to the films after an absence of sixteen years in "Tin Gods" the Paramount film starring Thomas Meighan. He last appeared in one of the "Chase" pictures of the old Selig Company at Chicago in 1910 with Alvin Wycoff as cameraman. The same Wycoff is now head of the Allan Dwan production unit making the Meighan picture.

Lew Brice, brother of Fanny Brice, the Ziegfeld comedienne, has been signed by J. G. Bachmann to play a comic role in the Preferred picture, "The Romance of a Million Dollars."

Through M. H. Hoffman, Tiffany Productions, Inc., announces that the casts are being selected for four Tiffany productions to be filmed during the month of June. The pictures are "That Model From Paris," "The First Night," "Blondes Preferred" and "One Hour of Love."

Work on "The Silent Power" has now started according to a dispatch from Renaud Hoffman, supervising director of Gotham Productions, in Los Angeles. In this subject Ralph Lewis will be starred portraying the character of an electrical worker in a power house. The leading feminine role opposite Lewis will be played by Ethel Shannon. Charles Delaney, a new screen discovery, and Vadim Urahoff are included in the cast. Frank O'Connor will guide the filming as director. The story and continuity are from the hands of James Bell Smith and Renaud Hoffman.

With the completion of a set two blocks long representing an East Side street in New York City, Director James Horne has started photography on F. B. O.'s picturization of the stage play, "Kosher Kitty Kelly." This production will be made entirely within the studio, the sets taking care of all exterior locations. The role of "Kitty" will be enacted by Viola Dana.

With Tom Tyler's present picture, "The Cowboy Cop," in the finishing stage plans are now nearing completion for his next and first of a new series, "Out of the West," an original story by Frederick Arthur Mindlin written especially for the star. Robert De Lacy will direct the new series.

Samuel Goldwyn has aded Paul McAllister, stage actor, to the cast of "The Winning of Barbara Worth." He will play the role of the seer in this screen version of the Harold Bell Wright story. Clyde Cook has also been signed.

The cast of the Paramount production, "The Show Off," now in its third week of production at the Long Island studio of Paramount, has been augmented by the addition of Harry Watson, Jr., comedian in the Broadway musical comedy, "Tip Toes." He will continue in the musical comedy, working at the studio in mornings and free afternoons.

In J. Stuart Blackston's production for Warner Bros., "The Passionate Quest," an adaptation by Constance Blackton from the novel by E. Phillips Oppenheim, Louise Fazenda and Willard Louis will play principal roles in addition to May McAvoy and Gardner James. The story concerns three people brought up together who go to London seeking power, social distinction and artistic self-expression.

John Miltern, stage and screen player, has been added to the cast of "Fine Manners," Gloria Swanson's latest Paramount picture. Another addition to the cast is Ivan Lebedoff, a young Russian actor who recently finished a characterization in D. W. Griffith's "The Sorrows of Satan." Walter Goss and Helen Dunbar also appear in important roles in the picture.

"Broken Hearts of Hollywood," scheduled by Warner Bros. as the last production on their old program, is now in production under the direction of Lloyd Bacon. Between the conclusion of the old schedule and the start on the new one, practically every star of the Warner Bros. organization will be available for scenes in this story of movie folk. Some of the stars who will appear in the production are Patsy Ruth Miller, Louise Dresser, Douglas Fairbanks, Jr., Barbara Worth, Dick Sutherland, Jerry Miley and Stuart Holmes. Also John Barrymore, Syd Chaplin, Louise Fazenda, Monte Blue, Willard Louis, John Patrick, Irene Rich and Dolores Costello.

Samuel Goldwyn, who is producing Harold Bell Wright's "The Winning of Barbara Worth," for United Artists, has made public his plans for the picture. Three towns, Rubio, San Felipe and Kingston will be constructed along with railroad, also an irrigation project subsequently to be destroyed. Three thousand people making up the population of the three towns will be employed for a period of three months. The entire Goldwyn production unit will be carried by special train north from Culver City to a desert region of Nevada where exteriors will be filmed.

On Friday of this week Fred Newmeyer arrived in New York City to begin preparation for filming "The Quarterback," Richard Dix's next starring picture for Paramount. Newmeyer's engagement as director for this production was made possible by arrangement with the Harold Lloyd Corporation with which Newmeyer has long been associated.

Mrs. M. B. Bower, author of "Chip of the Flying U," is now at Universal City writing an original story for Hoot Gibson, to be called "The Silent Rider." Lynn Reynolds will direct Gibson's next three pictures, starting with "The Texas Streak" his own story. He will follow with another of his stories, "Cheyenne Days," written around the Cheyenne frontier days celebration.

George O'Brien has been cast in another fighting role in "The Devil's Master," which John Ford is directing for Fox Films. The scenario was adapted from Gerald Beaumont's magazine story, "The Lord's Referee," a story of the prize ring and the underworld. Others in the cast are Janet Gaynor, William Russell, David Butler, Ralph Sipperly, Phil Ford, Harry Tembrook, Lew Short and Jerry Madden, a new child discovery.

"April Fool" is the first of the four Chadwick pictures of the new season which have been completed. It is an adaptation of the play, "April Showers," which served as a stage vehicle for Alexander Carr and was directed by Nat Ross under the supervision of Sam Zimbalist. Carr has the foremost role in the production and the supporting players include Mary Alden, Baby Peggy, Raymond Keane, Snitz Edwards, Pat Moore and Duane Thompson.

Gwendolyn Lee has been loaned to Columbia Pictures Corporation through the courtesy of Metro-Goldwyn-Mayer to play a prominent part in "The Lone Wolf Returns," Columbia's first release of the season.

Director Robert Thornby, who is handling "West of Broadway," Priscilla Dean's newest Metropolitan starring vehicle, has selected the principal players for the picture. Arnold Gray will be the feminine lead, Walter Long, Mabel Coleman, William Austin and George Hall are cast in support.

Al Christie now producing Owen Davis' stage play, "The Nervous Wreck," has added Clarence Burton to the cast headed by Harrison Ford and Phyllis Haver. Other headliners in the cast are Mack Swain, Hobart Bosworth, Vera Steadman, Chester Conklin, Charles Gerard and Paul Nicholson.

Holbrook Blinn, "The Bad Man," of several years ago, will return to the screen to portray a featured role in "The Masked Woman," which will be made under the management of June Mathis. Anna Q. Nilsson will be the featured feminine actress. Balboni is scheduled to handle the megaphone. Miss Mathis is already at work on the adaptation and continuity of the play, which will be launched on June 20th.

Cecil B. De Mille has signed May Robson, whose comic characterizations of feminine middle age have proven popular to playgoers. "The Rejuvenation of Aunt Mary," Miss Robson's most successful sketch, is scheduled for production on the current De Mille program with, in all probability, the actress portraying "Aunt Mary."

The list of players in the Preferred production, "The Romance of a Million Dollars," has been completed with the addition of Jane Jennings and Bobby Watson.

The services of Victoria Moore, scenario writer, have been acquired by J. G. Bachmann of Preferred Pictures Corporation. Miss Moore will contribute adaptations to the program of thirteen Preferred Pictures to be produced this season.

Owing to increased facilities, production at the Columbia studios has progressed more rapidly than was expected with the result that the pre-releases for July are in order although originally scheduled for August. The change in the selection of the initial release of the season brings "The Lone Wolf Returns" to first position with "The False Alarm" in second place.

Having finished the script of "His New York Wife," Frederic and Fanny Hatton are engaged on their second assignment, "Studies in Wives," an adaptation of a novel by Mrs. Belloc Lowndes. This will be number four on the Preferred Pictures new season's release schedule.

E. J. Ratcliffe, veteran actor of the stage, has been cast for an important role in Samuel Goldwyn's production of Harold Bell Wright's "The Winning of Barbara Worth," for United Artists release. Henry King is now directing the filming at the town of Barbara Worth, Nevada, with Ronald Colman and Vilma Banky featured.

Reeves Eason will direct Fred Thomson in his next Western drama, "The Lone Hand," an original story by Frank M. Clifton.

New additions have been made to the cast of Thomas Meighan's starring picture, "Tin Gods," namely, John Harrington, in the cast of the stage play, "Lulu Belle," Charles Hammond and George DeCarlton. The picture is now nearing completion at the Paramount Long Island studio with Allan Dwan at the megaphone.

Evelyn Brent has just completed "Flame of the Argentine," under the direction of Eddie Dillon and is conferring with Doris Anderson, who is writing the continuity of her next vehicle, "Princess Pro Tem," a story by Harry Hoyt.

The three principal roles in "A Woman's Heart" have been assigned to Enid Bennett, Earle Williams and Gawyne Whitman. Phil Rosen will direct the film which is based on the newspaper serial by Ruth D'Agostino, "The Revelations of a Woman's Heart."

A short story by Dixie Willson appearing in the July issue of the Cosmopolitan Magazine has been purchased by Famous Players-Lasky Corporation. It is entitled "God Gave Me Twenty Cents," and will be Herbert Brenon's next production following the filming of "The Great Gatsby," from the pen of F. Scott Fitzgerald.

Tom Tyler will commence work shortly on "Out of the West," an original story by Fred A. Mindlin. The continuity is now being prepared by Wyndam Gittens, and Bob De Lacy has been scheduled to direct.

The leading role in the "Carrie of the Chorus," series of two-reel comedies now being made by Irwin Classics for release by Red Seal Pictures will be played by James Tarbell, whose work in pictures dates back to the old Edison days. An important role has also been assigned Flora Finch, who won much popularity in the past because of her work with the late John Bunny.

Alberta Vaughn is all set to begin work on her first feature comedy, "Collegiate," a story by Jean Dupont, a member of the F. B. O. studio's scenario department. Jimmy Gruen wrote the story and Del Andrews will take care of the directorial end.

Production started this week on "The Silent Power," the second of the coming season's series of Gotham Productions. Frank O'Connor is directing under the supervision of Renaud Hoffman. The cast consists of Ralph Lewis, Ethel Shannon, Charles Delaney, Vadin Uraneff and David Webster. The story is an original by James Bell Smith, who also prepared the continuity. Ray Juno will be the photographer and Bert Clark assistant director.

The cast has been assembled by Jesse Goldburg, producer of the Bob Custer pictures which are released by F. B. O., for "The Devil's Gulch," the next on this year's program. Hazel Deane will have the feminine lead and others in the cast include Charles Belcher, Pat Beggs, Roy Laidlaw and Mark Hamilton.

A role of a "wild, wild, college girl" in "The Campus Flirt" has been assigned Jocelyn Lee, former Ziegfeld Follies girl, and one of the models in "The Dressmaker from Paris. Bebe Daniels is the star in this Paramount production which will start within a few days under Clarence Badger's direction.

Tom Miranda, who recently entered the free lance field after his association with Fox Films as editor, has been engaged by that company to edit and title their special feature, "Married Alive." Miranda wrote the titles for "Three Bad Men," soon to be released, "Early to Wed" and "Siberia."

Robert P. Kerr expects to resume shooting the initial sequences in "The Clown," a Fox Films Van Bibber film featuring Earle, in the immediate future. The cast will include Florence Gilbert and Frank Beal.

Norman Kerry, popular leading man, has been given the male lead in support of Lillian Gish in her Metro-Goldwyn-Mayer starring vehicle, "Annie Laurie." The new film is an original story by Josephine Lovett and will be directed by John S. Robertson.

"The Return of Peter Grimm," the Fox production which has Alec B. Francis in the leading role will shortly go into work under the direction of Victor Schertzinger. The sets have already been completed at Fox Hills, California. The cast thus far selected is made up of John Sainpolis, Roche, Elizabeth Patterson, Mickey McBan, Duane Thompson and Bodil Rosing.

"The Grey Hat," F. Hugh Herbert's adaptation of the French farce purchased a short time ago by Metro-Goldwyn-Mayer will be directed by Robert Z. Leonard with Lew Cody and Joan Crawford the principals in the picture. The screen version was prepared by Ed Kaufman and Philip Klein.

Barbara Luddy has the featured role in "The Lying Tamer," now in production at Fox Films West Coast studio, under the supervision of George E. Marshall. The cast includes Ernie Shields, Harry Woods, Curtis MacHenry and others, Max Gold and Al Davis are directing.

Laura Moon has been added to the writing staff of Metro-Goldwyn-Mayer to work with Monta Bella on the forthcoming production, "Upstage," Walter de Leon's story of vaudeville life, to star Norma Shearer.

United States Civil Service Examination

The United States Civil Service Commission announces the following open competitive examination: MOTION PICTURE PHOTOGRAPHER AND OPERATOR.

Applications for motion picture photographer and operator must be on file at Washington, D. C., not later than July 10. The date for assembling of competitors will be stated on the admission cards sent applicants after the close of receipt of applications.

The examination is to fill a vacancy in the Bureau of Reclamation, Department of the Interior, Washington, D. C., and vacancies occurring in positions requiring similar qualifications. The entrance salary is $1,680 a year. After the probational period required by the civil service act and rules advancement in pay without material change in duties, may be made to higher rates within the pay range for the grade, up to a maximum of $2,040 a year. Promotion to higher grades may be made in accordance with the civil service rules as vacancies occur.

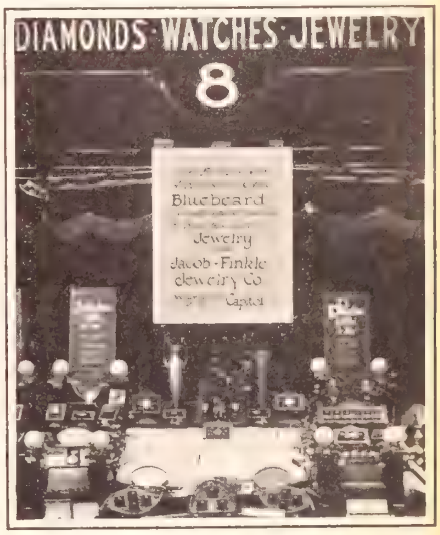
The duties are to operate professional and amateur motion picture projection equipment and to make necessary electrical connections for the operation of such equipment and machines; to assist in the taking of motion and still pictures; to perform photographic laboratory operations, such as copying, enlarging, lantern-slide making, developing and printing of still and motion pictures; to be in responsible charge of the photographic laboratory during the absence of the Editor of Motion Picture Films, whose work requires frequent assignment to field duty. Competitors will be rated on practical questions pertaining to the theory and practice of the photographic art, and their education, training, and experience.

Full information and application blanks may be obtained from the United States Civil Service Commission, Washington, D. C., or the secretary of the Board of U. S. Civil Service Examiners at the post office or custom house in any city.

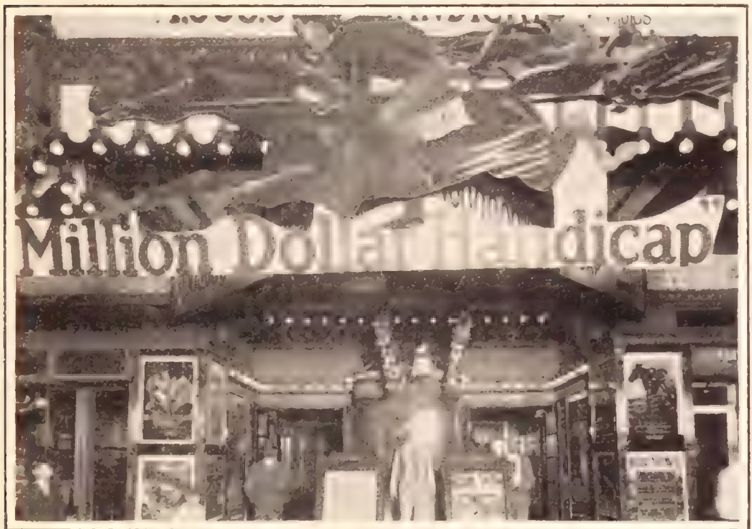
Exhibitors Service Bureau

Liberal window space in a Pittsburgh McCrory store was given the showing of "The Night Cry" (Warner Bros.), at the State Theatre through a tie-up with the 10 cent edition of the story.

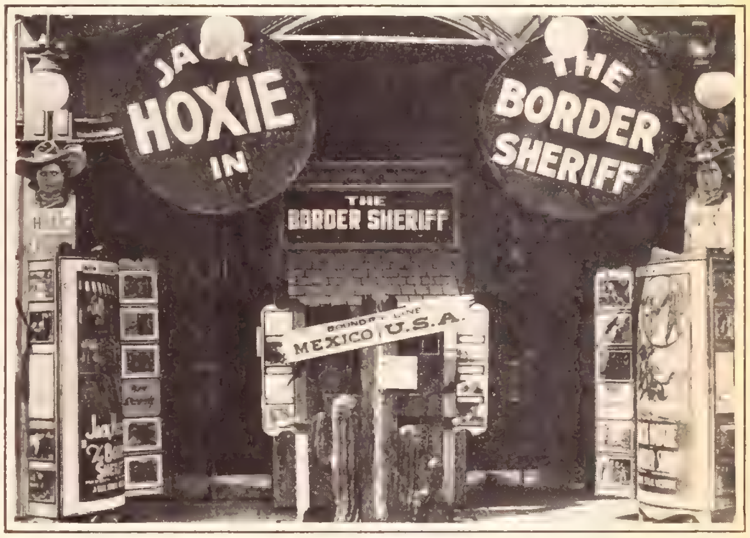
The Bakers' Union of Pueblo, Col., called the annual dance of the organization a "Monte Carlo" Ball, in honor of the showing of the Metro-Goldwyn-Mayer picture of that title. The event was advertised with a window display, shown above, in one of the leading baker shops of the city



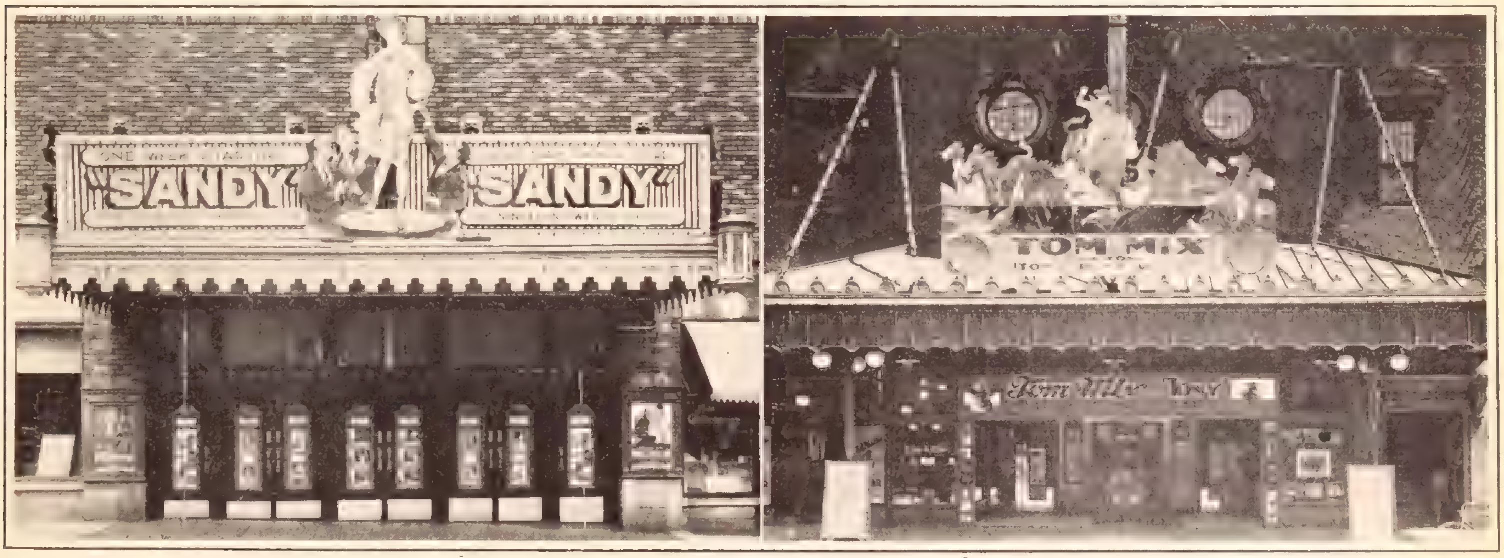
An attractive window display for First National's "Bluebeard's Seven Wives" in a Nashville jewelry story in tie-up with the Capitol Theatre there.



Action and atmosphere marked the display, shown above, for "The Million Dollar Handicap" (Producers Distributing Corp.) at the Majestic Theatre, Memphis.



Western atmosphere for Universal's "The Border Sheriff" in a clever lobby arrangement used at the Princess Theatre, Birmingham. It was designed by Manager E. W. Street.



Two Fox posters that have served exceptionally well in providing cutouts for theatre displays are shown above. At the left is the Marquee display featuring a cutout which was used at the Plaza Theatre in Waterloo, Ia., for the showing there of "Sandy." At right is a 24-sheet cutout advertising the showing of "Tony Runs Wild" at the Strand, St. Paul, of which H. W. Lawrence, former Fox exploiteer, is the manager. Flood lights illuminated the display at night

Hiking Contest an Exploitation Ace

115-Mile Event for "Tramp, Tramp, Tramp" Thrills Twin Cities

ONE of the most spectacular and successful exploitation stunts ever attempted in the Twin Cities was engineered in connection with the showing of "Tramp, Tramp, Tramp," at the Capitol Theatre, St. Paul.

In connection with the St. Paul Daily News, the Capitol offered $1,000 in prizes to be given in a hiking contest. The hike was a healthy one, for it was between Rochester, Minn., and St. Paul, a distance of 115 miles. The News offered to transport all contestants to Rochester, to pay the hotel bills of all women contestants, and to provide tents for the men.

Men, women and children to the number of 250 sent in their names, and it looked as if the competition was to become too bulky for any use until an elimination hike was decided upon. The hike was between Stillwater and St. Paul, a distance of 20 miles, and about 50 men and 10 women survived the test.

The real grind started on Wednesday, May 19, and ended on Saturday, May 22. "Tramp, Tramp, Tramp," of course, was shown at Rochester, while the town was all worked up over the contest, and was also shown at some of the towns on the route. Hotels gave special rates to the women guests, and a maximum of publicity was achieved at an expense not greatly exceeding that of the prizes.

The hike was made at the rate of about 25 miles per day. Close supervision was kept to see that none of the hikers were given "lifts" along the route, and a Finkelstein & Ruben truck accompanied the contestants.

Motion pictures of the start of the hike were taken in Rochester and rushed to the Twin Cities by airplane for showing at Minneapolis and St. Paul theatres the following day. Major Ray Miller, of the 109th Observation Squadron of the Minnesota National Guard, piloted the plane.

The big Montgomery Ward plant entered two girls in the contest, outfitted them with costumes, had them examined to see that they were physically fitted for the grind, and actually put them into training days before the hike started. The Twin City Rapid Transit Company also had an entrant, as did the Coliseum dance hall and the Rochester pharmacy.

Winnie Winkle Sweaters to Exploit Artclass Films

As an exploitation aid in connection with its Winnie Winkle series of comedies, Artclass Pictures Corporation has arranged for the manufacture and sale of sweaters to exploit the leading characters in these films—Winnie Winkle and Perry Winkle. These sweaters, in colors, with the names of the characters embroidered across the front, are being made by a New York manufacturer. They should have an appeal to followers of Branner's comic strip, from which the series of 12 two-reel comedies are being produced by Weiss Brothers.

As a further sales aid, it is reported a Winnie Winkle cigar band will adorn the perfectos of a popular cigar brand.

Interesting window display material for a tie in with the showing of "The Barrier" (M-G-M) at the America Theatre, Casper, Wyo. Various mineral ores were shown in conjunction with a grocery store's display of "Gold Dust"

Street stunt staged in Newark, N. J., for the showing of Universal's "His People" at Proctor's Theatre there is shown here. The street act, which featured a domestic tilt between the rube and his wife, was staged by Bill Hobson and Helen Lamb

Boys of Lonmont, Colo., assisted the Longmont Theatre in campaigning for the showing of "Lights of Old Broadway" recently. They were guests of a special showing, for which they showed their appreciation by staging a parade about the town

And again your ship comes in!

C.C. BURR Presents

the kind of comedy that tears the lid off the house

From the musical comedy by F. S. Merlin and Brian Marlowe. Story by Bert Wheeler. Directed by Charles Hines.

JOHNNY HINES

in

The Brown Derby

It fits every box-office!

naturals

any way you play 'em!

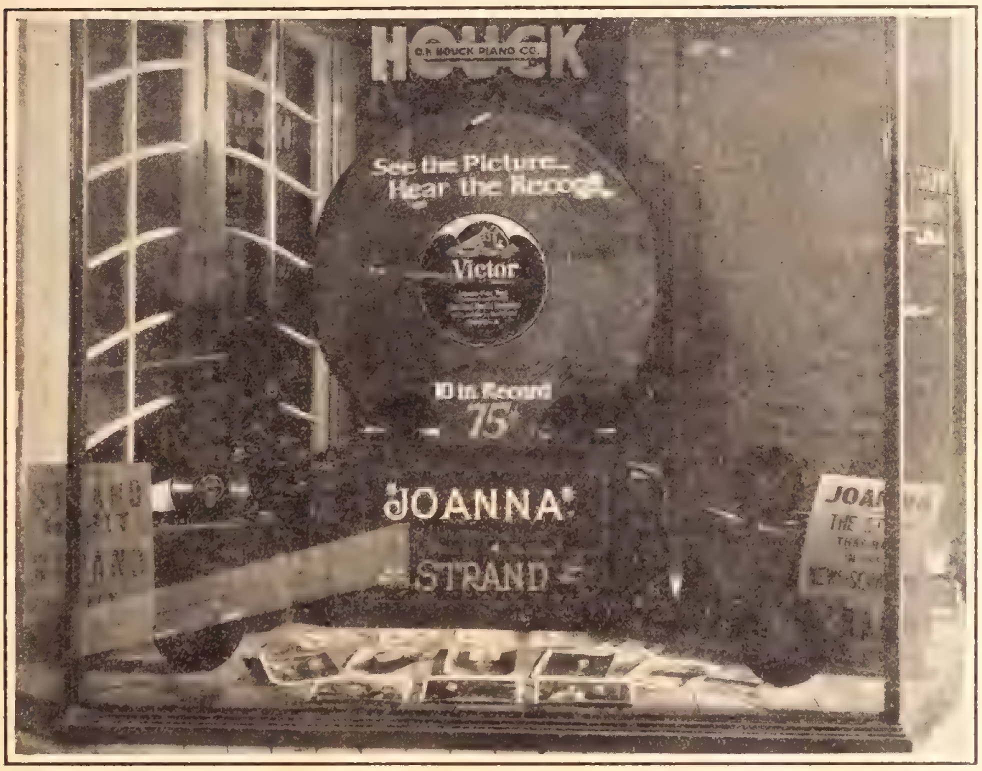
NORMA TALMADGE in "KIKI"
COLLEEN MOORE in "ELLA CINDERS"
CORINNE GRIFFITH in "MLLE. MODISTE"
MILTON SILLS in "PUPPETS"
RICHARD BARTHELMESS "RANSON'S FOLLY"
HARRY LANGDON "TRAMP, TRAMP, TRAMP"
JOHNNY HINES in "THE BROWN DERBY"
"THE GREATER GLORY"—CONWAY TEARLE, ANNA Q. NILSSON
"THE WILDERNESS WOMAN"—COMEDY SENSATION
"MISS NOBODY"—ANNA Q. NILSSON'S BIG SURPRISE
CONWAY TEARLE in "SPORTING LOVER"
"THE WISE GUY"—AS VIVID AS "THE MIRACLE MAN"
"THE SAVAGE"—with BEN LYON and MAY MCAVOY
"OLD LOVES AND NEW"
"SWEET DADDIES"

First National Pictures

Sure it's Summer but First National is *delivering* hits as big in calibre as other producers are *promising* for next Fall.

Printed in U. S. A.

Award Prizes for "Brown Derby" Gags



Music store display working out a tie-up with the Strand Theatre, Memphis. Arranged by Manager W. R. Allen for the showing of "Joanna" (First National)

Heavy Response to Contest Sponsored by Fan Publications

THE "gag" contest conducted for "The Brown Derby" under the sponsorship of Johnny Hines and C. C. Burr, producer of the Hines pictures for First National, has been brought to a close after a period of extraordinary interest on the part of screen fans. The contest was conducted by "Picture-Play Magazine," a fan publication.

It is reported that contributions were sent in from all parts of the United States, Canada, and the Philippine Islands, and that the authors of comedy situations suggested for the comedian's use numbered clergymen, doctors, chauffeurs, teachers, stenographers, druggists, clerks, factory workers, miners, wounded soldiers, and one hundred and one other classes of professional and non-professional people.

The first prize of $250.00 was awarded to Benjamin Levene, Philadelphia, Pa.; the second prize of $100.00 was awarded to Mrs. Lillian Carter, Cleveland, Ohio; the third prize of $50.00 to Edna Buttimer, San Francisco, Cal.; the fourth prize of $25.00 to Stephen Zoltai, Woodside, L. I.; and the fifth prize of $15.00 to C. L. Iverson, of Los Angeles, Cal.

Sketches "Phantom" Actors in Window Display

The campaign for "The Phantom of the Opera" at the Stillman Theatre, Cleveland, followed, to a large extent, those conducted in other cities throughout the country. One innovation, however, was made by M. A. Mullaney, the theatre's publicity man. He engaged a rapid sketch artist to sit in a store window on Euclid Avenue for several days drawing characters from the picture. People crowded around his window day and night.

Local Band Ties Up With "Johnstown Flood" Show

The local band recently formed in Massillon, Ohio, heartily co-operated with Manager Norkin, of the Grand Theatre there, for exploitation of the showing of "The Johnstown Flood." The organization received a percentage of the receipts in return for their efforts in marching and playing in front of the theatre during performance time. The Massillon "Independent" gave liberal assistance with publicity stories.

Wrecked Car a Ballyhoo for "The Reckless Lady"

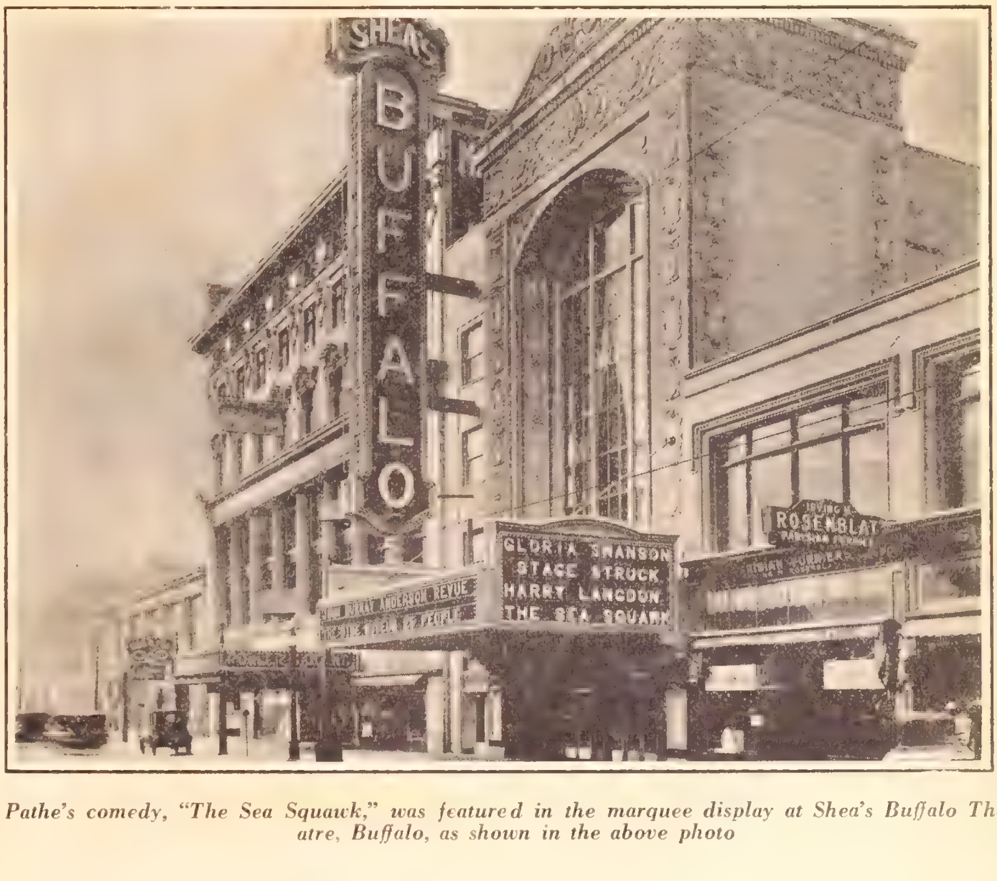
A young woman driving about the streets of Asheville proved a successful ballyhoo for the showing of "The Reckless Lady" at the Plaza Theatre, in that city. The car was liberally bannered with posters giving the title of the picture and play dates. Manager Stelling also used an animated lobby cut-out display, which featured a "winking eye" in the figure of the lady—accomplished with a flasher device.

Marriage License Passes for "Let's Get Married"

Those marrying or celebrating their wedding anniversaries during the three days' showing of "Let's Get Married," at the Tivoli Theatre, Chattanooga, had but to present their marriage license at the theatre to be admitted free to the show.

Masked Girl Distributes "Stella Maris" Bills

A masked girl walked through the streets of Petersburg, Va., distributing calling cards. When the curious, who surrounded her and followed her along the street, read her cards, they found this: "Stella Maris, at Palace Theatre, Petersburg, Va., April 2 and 3."



Pathe's comedy, "The Sea Squawk," was featured in the marquee display at Shea's Buffalo Theatre, Buffalo, as shown in the above photo

~ THE CHECK-UP ~

Weekly Edition of Exhibitors' Box Office Reports

Productions listed are new pictures on which reports were not available previously.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In the way exceptional cases, reports which might be taken alone, and such individual differences of opinion are averaged up

For ratings on current and older releases see MOTION PICTURE NEWS—first issue of each month.

Title of Picture	Reporting Poor	Reporting Fair	Reporting Good	Reporting Big	% Value	Length
FAMOUS PLAYERS						
Dancing Mothers	—	3	18	1	67	7,169 Ft.
Desert Gold	—	1	6	—	66	6,900 Ft.
For Heaven's Sake	—	—	13	6	79	5,356 Ft.
Let's Get Married	—	—	7	1	74	6,800 Ft.
Miss Brewster's Millions	1	3	6	—	56	6,457 Ft.
New Klondike	—	8	15	—	60	7 Reels
Sea Horses	—	10	13	—	57	6,671 Ft.
Social Celebrity, A		2	3	1	65	6,025 Ft.
Untamed Lady	1	7	11	4	68	6,132 Ft.
FILM BOOKING OFFICES						
Beyond the Rockies		—	10	—	70	4,851 Ft.
Born to Battle		—	8	—	70	5,100 Ft.
Kiki		1	3	2	75	8,299 Ft.
FIRST NATIONAL						
Mlle. Modiste			11	1	73	6,230 Ft.
Rainbow Riley	—	2	9	1	65	6,450 Ft.
FOX						
Fighting Buckaroo, The	—	2	4	—	60	5,096 Ft.
My Own Pal		1	7	—	66	6,058 Ft.
Sandy		6	8	1	60	7,850 Ft.
Yellow Fingers		2	4	—	60	5,594 Ft.

Title of Picture	Reporting Poor	Reporting Fair	Reporting Good	Reporting Big	% Value	Length
METRO-GOLDWYN-MAYER						
Barrier, The	—	1	9	1	70	6,480 Ft.
Beverly of Graustark	—	—	10	—	70	6,977 Ft.
Brown of Harvard	—	—	4	4	85	7,600 Ft.
Exquisite Sinner	—	5	3	—	51	5,844 Ft.
Mike	—	6	16	6	70	6,755 Ft.
Monte Carlo	1	2	4	—	54	6,512 Ft.
PROD. DIST. CORP.						
Made for Love	1	9	—	—	38	6,730 Ft.
Red Dice	—	—	8	—	70	6 Reels
UNITED ARTISTS						
Bat, The		1	3	2	75	8,219 Ft.
Partners Again	—	3	4	—	57	5,562 Ft.
UNIVERSAL						
Blue Blazes	—	—	12	—	70	4,659 Ft.
Chip of the Flying U	—	1	6	1	70	6,596 Ft.
Six Shooting Romance	—	—	8	—	70	4,837 Ft.
Skinner's Dress Suit	—	5	4	1	58	7,025 Ft.
Still Alarm, The	—	3	4	1	63	7,406 Ft.
WARNER BROS.						
Bride of the Storm	—	2	7	—	63	6,800 Ft.
Cave Man	—	1	8	—	67	7 Reels
Oh, What a Nurse	1	1	2	2	67	6,987 Ft.

FILL IN THIS BLANK AND MAIL TO—

Motion Picture News, Inc.
729 7th Ave., New York City

Date,.......................................

In accordance with your request we are reporting herewith the results from a box office angle, with the following pictures, same to be used in compilation of your "The Check Up." It is expressly understood that under no circumstances will you publish same over my signature.

TITLE OF PICTURE	DISTRIBUTED BY	WEATHER CONDITION	REPORT Big, Good, Fair, Poor

Class of patronage..............................

Theatre..............................

Population of Town..............................

City..............................

State..............................

Short-Subjects and Serials

Sennett "Story Council" Instituted

WHAT is known as the "Story Council" has been established by Mack Sennett at his West Coast studio. The council elaborates upon the preparation of the story for the comedies and comprises the studio staff writers, Arthur Ripley, Vernon Smith, Grover Jones, Phil Whitman, Clarence Hennecke, Harry McCoy, Randall Fay, Earle Rodney, Bob Eddie, and Garrett Graham, all under the supervision of John A. Waldron, general manager.

The council is based on the belief that two heads are better than one and that when an idea is unanimously accepted by the group it will be thoroughly developed. The idea submitted is analyzed carefully and suggestions are made by the various writers to improve the idea and the means of doing so.

Jules White New Director on Fox Comedy Lot

Jules White, brother of Jack White, has been engaged to direct Fox Films Imperial Comedies. "Dizzy Dancers" is the title of his first assignment by George Marshall, Fox comedy supervisor. It was written by Henry Johnson.

Comedy highlights from "The Family Picnic," the latest of the marital troubles of "Helen and Warren." Produced and released by Fox Films

Comedy laden scenes from "The Cow's Kimona," a Pathe release

Christies Have New Players

Many Unfamiliar Faces Will Be Seen in Company's Educational Releases

THERE will be quite a number of new faces in the comedies which Al Christie will make for the new season to be released through Educational Film Exchanges. Edna Marian, who has been appearing in comedies released through another company, has been engaged to play opposite Neal Burns in the first Christie comedy for the new season.

Charlotte Merriam, who has been appearing mainly in feature pictures during the last two seasons, has been engaged to play the lead opposite Jimmie Adams in his first starring comedy for the 1926-27 release. Also in a comedy part in this picture is Eddie Lambert, stage comedian, who is with the Will Morrissey revue in Los Angeles.

Thelma Daniels, petite blonde dancer, who has been seen locally in Western vaudeville and West Coast Theatres stage presentations, has been signed and is playing the second girl lead with Bobby Vernon and Frances Lee in the first Vernon Comedy.

Adeline McIntyre, who was the Christie winner in a recent Los Angeles Express contest, is playing in two of the new comedies. Miss McIntyre was selected by Al Christie from more than two hundred contestants in a beauty race.

Charles Boyle, a promising juvenile leading man type, has joined the stock company. Betty Byrd, Violet Bird, Collette Mazaletti, Cecile Cameron, Caryl Lincoln, Evelyn Egan and Lillian Mines are appearing in beauty squads being made up for some of the current comedies.

Announcement has already been made of the signing of Anne Cornwall to be featured in several Christie Comedies.

Neely Edwards Returning in Universal Comedies

Neely Edwards has returned to Universal City after an absence of several months to star in a new series of comedies according to announcement from Scott Darling, head of the comedy units at the studio. Edgar Kennedy has been selected to direct the series and expects to star production next week.

Sennett Adds Two Names to List of Fun Makers

Alma Bennett and William Blystone have been signed by Mack Sennett to appear in two-reel comedies for Pathe release, both having been tendered five-year contracts by the producer.

Roach Star Film on Pathe List

Schedule for June 27 Also Offers Another Harold Lloyd Comedy Reissue

A HAL ROACH Star comedy, "Never Too Old," in which Claude Gillingwater appears is a highlight of the Pathe short feature program for the week of June 27, which also offers "Step Lively," another Harold Lloyd single reel reissue, "Jacks-of-one-Trade," a Grantland Rice Sportlight and the concluding chapter of "The Bar-C Mystery."

Supporting Gillingwater in the Roach comedy are Jimmy Finlayson, Vivien Oakland, and Tyler Brooke. Gillingwater, as an old roué with a full-grown son, marries a pretty girl, but complications arise because of the son's attentions to the bride which anger the old man. Richard Wallace directed.

"Step Lively," the single reel Lloyd reissue produced by the Rolin Film Company, relates the troubles of a college boy with expensive tastes and a slender income. Supporting Lloyd are Bebe Daniels and Snub Pollard.

"Songs of Spain" is a new release of the Famous Melody Series, featuring Peggy Shaw and produced by James A. Fitzpatrick. This subject is based upon "In Old Madrid," "Juanita" "Spanish Cavalier" and "La Paloma."

"A Six-Gun Wedding" is the tenth chapter of the Patheserial, "The Bar-C Mystery," starring Dorothy Phillips. In this last chapter Nevada and his friends fight for possession of the mine and win it for Jane. And the episode closes with a wedding of Nevada and Jane.

"Jacks-of-one-trade," a new Grantland Rice Sportlight, shows that the expert in any line of sports has neither the inclination nor the time to devote much energy to other lines. That's why he is an expert.

Pathe Review No. 26 offers: "Asbestos Mining," scenes of the industry at Thetford, Canada "The Jewel of the West Indies," Pathecolor scenes of Havana, the capital of Cuba and "Lords of the Forest," intimate views of the bull moose and his family, released with the co-operation of the American Museum of Natural History.

"A Plumber's Life," is a Paul Terry animated comedy. Topics of the Day No. 26 offers the latest wit from the world press. Two issues of Pathe News complete the short feature schedule.

Christie Bros. Acquire Additional Property

A TWO hundred and forty acre ranch located in the Ventura hills north of Hollywood has been acquired by the Christies for the making of their comedies. This new property is in addition to the forty-acre ranch in Westwood.

Contrary to reports that it would be sold the studio property in Hollywood will be retained. This report was started because of the fact that the Famous Players-Lasky studio which lies on an adjoining block is being abandoned for business purposes following the purchase by that company of the United Studios.

Resume of Current News Weeklies

KINOGRAMS NO. 5194: Albany, New York—Governor's daughter wed amid great pomp; Antwerp, Belgium—Van Orman is winner of big balloon race; West Point, N. Y.—Sweden's Prince sees West Pointers march; Paris, France—U. S. beats France in international tennis; New York City—Here from Europe for Eucharistic Congress; Paris, France—American hero dead honored in France; Dongan Hills, N. Y.—Auto dare-devils take dust baths; San Pedro, Cal.—Pacific fleet stages force firing "battle."

KINOGRAMS NO. 5195: New York City—Here from France for Eucharistic Congress; Washington, D. C.—Mrs. Coolidge turns sod for orphans' home; New York City—2,000 children on board the Leviathan given unusual treat; San Francisco, Cal.—Golden Gate mined in practice warfare; Champaign, Ill.—Raincoat cost $10,000 and weighs five tons; Isleton, Cal.—Three nations color asparagus festival; New York City—Every wax figure will now be perfect; Epsom Downs, England—Royalty sees favorite lose the English Derby.

INTERNATIONAL NEWS NO. 48: Honolulu, T. H.—Artillery Corps prepares for Pacific war games; Hollywood, Cal.—"Red" Grange, a bit forgetful, tries gridiron tactics in the studio; West Point, N. Y.—"Future Generals" display skill in horse show; Warsaw, Poland—Poland's "Little Emperor," Marshal Pilsudski, attends first meeting of newly organized cabinet; Buffalo, N. Y.—Jim Jeffries and Tom Sharkey prove that they're still masters of the wallop; Washington, D. C.—Tiny tots greet America's First Lady at breaking of ground for new orphan asylum; Boston, Mass.—Ancients celebrate 288th anniversary of birth; Hamburg, Germany—Thousands of doves start in great endurance race; New York City——Daring painters "doll-up" world's tallest 'scraper; Epsom Downs, England—Throngs see famous English Derby run in heavy rain.

PATHE NEWS NO. 49: New York City—Arrival Cardinals for Eucharistic Congress; Berlin, Germany—Police dogs show remarkable precision in drills; Cairo, Egypt—Start pilgrimage to Mecca; Des Moines, Iowa—Brookhart wins Republican nomination for U. S. Senate; Washington, D. C.—Mrs. Coolidge breaks ground for Capital's new orphanage; Buffalo, N. Y.—Jim Jeffries tries some old tricks with Tom Sharkey once his ring rival; Warsaw, Poland—Settling pending questions; Los Angeles, Cal.—Splashing new fun for thrill seekers; West Point, N. Y.—U. S. Military Academy holds Athletic Review; Epsom Downs, England—Coronach wins 143rd running of Derby; Fostoria, Ohio—High School bands vie for national championship; St. Paul, Minn.—Inaugurate first air mail service; Newark, N. J.—Red letter day for the kiddies; New York City—Pope's Legate welcomed to America.

FOX NEWS, VOL. 7, NO. 73: West Point, N. Y.—Visiting Crown Prince of Sweden sees cadets parade; Scotland—Jess Sweetser wins the British amateur golf title, capturing cup for U. S. for first time in 22 years; Rome, Italy—American hotel men in costumes of days of the Caesars, are banqueted in Nero's old residence; Chicago, Ill.—Major-General Lejeune and Ass't Secretary of War MacNider attend the Second Division reunion; Grand View, Va.—61st regiment of coast artillery, anti-aircraft, riddles a sleeve target towed at 100 miles an hour; Antwerp, Belgium—Two American entries win the first and second honors in balloon race for Gordon Bennett cup; Paris, France—Men and women tennis stars representing U. S. defeat French team; Latonia, Ky.—Baggenbaggage wins the $24,000 Derby from field of six before crowd of 30,000 persons; Albany, N. Y.—In a brilliant ceremony, Miss Emily Smith, the daughter of the governor, weds Maj. J. A. Warner; In the Pacific—Ten dreadnaughts take part in great sham battle off Southern California.

FOX NEWS, VOL. 7, NO. 74: Honolulu, Hawaii—America's largest unit of artillery, a vital factor in defense of the Pacific Isles, shows its strength; Interesting Figures in Day's News—Smith Brookhart of Iowa wins Republican nomination for Senate; New York City—A man who has gone to the top in his profession is the steeplejack who is gilding Woolworth tower; St. Paul, Minn.—This city celebrates its new and very important position on the air mail map of the United States; Haines City, Fla.—Hortense, who claims to be a third cousin of the Coolidge collie, raises a family of hopefuls; New York City—The Low-Down on What the Women Will Wear; India—The Coronation of Maharajah of Kashmir.

Allan Forrest Signed for "Helen and Warren"

Allan Forrest has been signed by Fox Films to portray the role of Warren in the "Helen and Warren" series of domestic comedies. The initial comedy in which he will appear is entitled "Easy Payments," directed by Tom Buckingham. Kathryn Perry will play Helen.

Billy Bevan and his fellow iceman supply many diverting moments in "Ice Cold Cocos," a Pathe comedy of the ice rink

Opinions on Current Productions

Bright spots in the Educational comedy, "Chase Yourself"

"Felix the Cat Scoots Through Scotland"

(Educational-Cartoon—One Reel)

IN his sojourn among the Scots Felix does not fare so well. The inhabitants of the land of things wee and bonnie assume a cold, distasteful attitude and treat him as a plain, ordinary cat. Felix has a generous heart and a brotherly feeling for all. He aids a Scotchman who is in need of clubs for a free golf tournament by giving away his tail. But the Scotchman proves ungrateful of this generous act and relieves Felix of his nose and uses it as a golf ball. Felix is in a sore plight indeed and in the pursuit of his nose which the unworthy had knocked far and wide he incurs the wrath of another Scot who puts him in a bag with the threat of drowning him. His nose has been restored but this impending disaster causes him to emit despairing and distressing sounds, as only a cat can. But these sounds are sweet indeed to the ears of the judges of a bagpipe contest nearby so they proclaim the irate Scot, who has his hands full handling the bag in which Felix is confined, the winner of the contest, thinking that it is a bagpipe that engrosses his attention. Everything ends happily for all hands.—RAYMOND GANLY.

"Snowed In"

(Pathe Serial—Three Episodes)

(Reviewed by Joseph Shea)

THE first three chapters of this serial show more than ordinary care in casting, story, photography and location and it gives every indication of holding the suspense until the last reel. The story concerns the efforts of a band of crooks to rob the airmail and most of the action is laid in the snow-covered Sierras.

Walter Miller, in the role of the Forest Ranger, sets out to solve the series of robberies of mail planes. He finds the center of activities to be a summer hotel, high up in the Sierras and uninhabited during the winter. Here, Allene Ray, sister of one of the mail pilots, who is wrongly accused of stealing government bonds, is held prisoner by the band. Several mysterious shootings occur in front of Room 28 and it is the mysterious occupant of this room the Forest Ranger seeks to capture. The hotel becomes the scene of crime after crime and both the crooks and the rangers settle down to fight it out during the days they all are snowed-in from the outside world. Beautiful photography in the snow-covered wilderness in Northern Idaho adds greatly to the value of this serial, for it is given a setting worthy of the best dramatic production.

THE CAST

Allene Ray, Walter Miller, Frank Austin, Tom London, John Dillon, Natalie Warfield, Charles H. Best, Walter Oettel, Ben Walker, Bert Apling and George Magrill. Directed by Spencer Bennet from the story by Frank Leon Smith.

"The Family Picnic"

(Fox Comedy—Two Reels)

(Reviewed by Thomas C. Kennedy)

THIS "incident in the married life of Helen and Warren" has fun written all over it. The picture is a sure-fire laugh-getter in any theatre before any audience and it is hereby recommended for a spot on some very choice bill you may be preparing for your patrons. Also if it is booked it should be exploited, because it will stand out as a feature in itself.

The action deals with the domestic difficulties arising in the home of Helen and Warren when their in-laws pay a prolonged visit. Helen's brother is a practical joker, with a bag of tricks which includes everything from fireworks to a miniature "peep show," which blackens the eye of the curious. This part, capitally played by David Butler, provides the character whose sportiveness brings on a series of gags that have novelty and inherent mirth to recommend them. Warren's brother, a dumb-bell, tries to put things over on David. He has good ideas, but they "don't work."

The cast is an exceptional one and every player scores an individual hit. The players are: Hallam Cooley, Kathryn Perry, Arthur Housman, David Butler, Jimsey Boudwin, Grace Goodall, Belva McKay and Mickey McBan. The work was directed by Albert Ray, who adds another clean-cut success to his already impressive string. Andrew Bennison as the scenarist deserves credit and lots of it.

Summary—Exceptionally fine two-reel comedy in the "Helen and Warren" series.

"What a Life"

(Educational—One Reel)

A DOMESTIC comedy, obviously weak, visualizing the frantic efforts of a man to sleep on a Sunday morning undisturbed. The fates conspire and obstacles intervene to leave his wish ungratified. He is disturbed ever and anon with telephones, doorbells, and every manner of clamor and he eventually pulls his hair with desperation. When he finally sinks in blissful, untroubled slumber his little girl dabs his face with the contents of her paint box, thus giving him the appearance of measles. His two aunts, of the loud variety, arrive and proceed to prescribe remedies. Each has a different idea of what's to be done and their poor victim certainly does suffer from their administrations.—RAYMOND GANLY.

"Never Too Old"

(Pathe-Hal Roach—Two Reels)

(Reviewed by Joseph Shea)

MANY amusing complications are developed with this theme of the perennial lover, his young wife and his equally young and "sappy" son. Claude Gillingwater, is his role of the papa who loves blondes, marries a girl half his age, but forgets to mention his full-grown son. The dashing boy, dressed in kilts, arrives home for the wedding, which seems to be the last quiet and peaceful moment in his father's life.

The wife develops two disturbing habits: she demonstrates her fondness for her newly-acquired son and also walks in her sleep. The majority of the gags are built around this sleep-walking sequence. Whenever in this condition the wife is aroused only by the ringing of a bell and bells are found ringing in all parts of the house, all night.

THE CAST

Claude Gillingwater, Jimmy Finlayson, Vivien Oakland and Tyler Brooke. Directed by Richard Wallace.

Summary—Fairly good comedy, with more than the average number of laughs per reel.

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“Snookum's Tooth”

(Universal-Stern—Two Reels)

(Reviewed by M. T. Andrews)

THE Stern Brothers are making a new series of two-reel comedies called "The Newlyweeds and Their Baby." The series are based on the widely read newspaper cartoons by George McManus, adapted and directed by Gus Meins, with Jed Dooley as Mr. Newlywed, Ethlyne Clair as Mrs. Newlywed, and "Sunny" as Snookums. No doubt the series will build a large following among the movie fans, chiefly because of the presence of that precocious, diapered infant, Snookums. Where have the Stern Brothers found this screen prodigy is a mystery but a mystery worth any price. "Sunny," as he is officially cast, plays the elfish youngster with Kewpie hair, a pair of prominent teeth and a roguish grin, and known as Snookums, a calamity personified.

"Snookums' Tooth" is the title of the first number of the series, in which Mr. and Mrs. Newlywed discover that precious gets a new tooth, whereupon they invite the friends to celebrate on the auspicious occasion. In the meantime Snookums disappears and the party breaks up in search for him only to discover the baby snoozing in the very car in which his parents are looking for him. There are plenty of exaggerated absurdities to provide the comedy incident even for a cynic in this number.

THE CAST

Jed Dooley, Ethylne Clair and ‘Sunny."

Summary—Judging from this, the first of the series, these comedies will build a large following among the fans.

“The Cow's Kimono”

(Pathe—Two Reels)

(Reviewed by Edw. G. Johnston)

HERE'S a very fair Glen Tryon two-reeler out of the Roach studios; and slightly better than the average Tryon effort for the simple reason that the star has an excellent supporting cast. The honors really belong to Charlotte Mineau in her impersonation of the wild and wooly gun-girl of the wide-open spaces.

As a result of two years' courtship, Glen and his wife embark in the old reliable comedy flivver—loaded down with their wordly possessions—for a trip through the ranch country. Darkness of night and dangerous roads force them to seek shelter in a nearby ranch-house owned by a father and his formidable-looking daughter. The latter has a playful little habit of pulling out her two guns and frequently indulging in a shooting spree; during which time no one within range is safe. On this particular night, with Glen and his wife established as guests, her shooting complex again manifests itself with the result that the couple are glad to escape after several riotous adventures.

THE CAST

Glen Tryon, Charlotte Mineau, Vivian Oakland, Charles Sellon and Jerry Mandy. Director, Fred Guiol.

Summary—One that will please the average customer.

“Glory or Dollars”

(Pathe-Sportlight—One Reel)

IN this subject of the Sportlight, Grantland Rice differentiates between the amateur and the professional value of sports. The major premise is what furnishes the athlete with better incentive to win, and what is the moral influence of each. We see the college football athletes battling for glory of their Alma Mater, then the scene shifts to the professional football game, where the colorful college atmosphere and ardent enthusiasm are missing. A baseball game and swimming are two other subjects which help to illustrate the difference between the amateur and the professional sports. This film will interest young and old alike, especially since it comes at the time when the subject of professional sports is on the front page of every newspaper.—MAURICE ANDREWS.

“The Cat's Whiskers”

(F. B. O.-Bray—One Reel)

THOSE Bray cartoons are certainly striving for high comedy standards, both in drawing technique and entertainment value. Here is one of the Unnatural History numbers which tells us how the cat got its whiskers. A little girl with her pet white kitten is trying to steal out to bed, but her granddaddy reminds her to kiss him a goodnight. This she refuses, resenting his profuse whiskers, so the old man visualizes the following story. Pussy cat is unable to find a sweetheart for himself and wonders why nobody wants him. Suddenly an idea occurs to him that it's the whiskers the ladies like. By means of a hair tonic he provides himself with a pair of bristlers and behold, a haremfull of yearning lips follow him. This is almost hilariously funny cartoon, well drawn and photographed. Directed by Walter Lantz.—MAURICE ANDREWS.

“Step Lively”

(Pathe—One Reel)

THIS is the latest of the re-issued fun reels in which Bebe Daniels and Snub Pollard appear in support of Harold Lloyd. This is the routine story of the wild college youth who is called home by dad before he is expelled from his Alma Mater. Before arriving home he is bullied by a confidence man of the old school, who forces the young collegian to become a burglar for no good reason. Aided by the villain, heroine, and numerous comedy cops, Lloyd gallops through many comedy situations in his attempt to make good as a novice burglar. This is wild, disjointed comedy, with all the cast dashing from room to room and engaging in a furniture-smashing carnival in the best Lloyd manner. This is just a fair comedy, but it is certain to satisfy all of the Lloyd fans—JOSEPH SHEA.

“Pathe Review No. 25”

(Pathe Magazine—One Reel)

PATHECOLOR series of the American universities are continued in this issue of the magazine; this time, showing several shots of the University of Washington buildings, campus, the 'varsity football team and boat crew; the latter's style having been adopted as the American standard.

Next in line, through courtesy of the Associated Press, the interesting methods employed in the gathering and distribution of news is shown; from the reception of a foreign bulletin to the writing of a head for the story and the appearance of the "extra" on the street.

Another feature of the issue is Vyvyan Donner's poster art in which cut-out pieces of felt are used. An interesting number.—EDW. G. JOHNSTON.

“Poland—A Nation Reborn”

(Fox—One Reel)

AN interesting addition to the collection of travel pictures offered in the Fox Varieties series. It is a brief and entertaining "easy chair" tour of a picturesque land. With Poland's political and national affairs now occupying a prominent place in world affairs, the picture is particularly timely. But beyond that the reel has to recommend it a pictorial and historical quality which gives it a high place among recent travel pictures.—T. C. KENNEDY.

“A Tale of Two Kitties”

(Educational—One Reel)

FELIX the Cat dons his glad rags and struts out to meet his best girl, but it happens to be very late, eight o'clock daylight saving, and she reminds Felix of the date with Sandman. The disheartened feline leaves in a fury of anger and decides to take a stroll in order to cool off, when a policeman warns him that the curfew rang and that it is time to be home. Right here Felix makes up his mind to shake the dust off his feet and leave this old-fashioned town behind. He betakes himself to the gay White Way, but after enjoying a dinner, he is robbed by the young lady companion. Broken-hearted again, Felix decides that after all there is no place like home. A very diverting cartoon.—M. T. ANDREWS.

Screen Snapshots No. 13

(Columbia Pict.—One Reel)

THIS number of the series, made up of off-stage shots showing what picture stars do in their leisure moments, should prove of interest to fans throughout the country as the series, as a whole, tends to create the impression that the fan is "in the know" as concerns his favorite players. The "Question and Answer" department is a valuable adjunct. The only fault to be found with this particular number is in the sub-titles, which lack punch.

Incorporated in this number are scenes showing the arrival on the Coast of Richard Barthelmess, Hedda Hopper, Buster Keaton and Norma Talmadge and intimate views of Syd Chaplin, Gilda Gray, David Torrence, Charles Ray and a number of equally well known stars. —HAROLD FLAVIN.

“Songs of Spain”

(Pathe—One Reel)

SOME scenes of great beauty are shown in this latest release of the Famous Melody Series featuring Peggy Shaw and produced by James A. Fitzpatrick. The songs in this subject include, "In old Madrid," "Juanita," "Spanish Cavalier," and "La Paloma." The story told by the song is pictured against the background of "Old Madrid." The soldier is called away to war just as he declares his love. He meets death in the conflict and his senorita enters a convent. This subject is treated in an intelligent manner and should be suited to all high-class houses.—JOSEPH SHEA.

“The Land Boom”

(Pathe-Fable—One Reel

ANOTHER of Paul Terry's famous cartoons that has to do with a land boom similar to the one recently experienced by the state of Florida. All the citizens of Fableville avail themselves of whatever kind of transportation is convenient for a race to the choice lots. Old Al has his troubles but manages to reach the scene of action—only to have the back of a whale wished off on him in lieu of a desirable island home site. "A lot on land is worth two in the sea," is the moral of the Fable. It's well up the rest of the series.—EDW. G. JOHNSTON.

“Pathe Review No. 24”

(Pathe—One Reel)

THE Colleano family acrobats are shown in action in the first part of this Review, photographed with the process-camera with the usual combination of slow motion, regular and the reverse photography. A Pathecolor presentation of the luscious fruit crops of Antilles follows, with a dozen varieties or so of palate-tempting specimens. The perilous adventures of the dauntless Alp climbers completes the Review. This number is well up to Pathe Review standard and needs no further recommendation.—MAURICE ANDREWS.

“Jacks-of-One-Trade”

EXPERTS in three branches of sports demonstrate how they reach perfection in this Grantland Rice Sportlight. Three widely different sports are included in this subject. The female champion fancy skater, Miss Loughran, is pictured in training at Lake Placid; Nick Altrock and Al Schacht, the two baseball clowns, are shown preparing new material for their fan public and John Jennings and his sister, society dancers, are shown in training in Miami for their ballroom gymnastics. This reel has fair interest, but has not the pep of previous issues.—JOSEPH SHEA.

Burbridge's African Gorilla Hunt

A Jewel in the Rough

(Reviewed by Edw. G. Johnston)

Capturing six live specimens of the gorilla tribe is no easy task; fording a river infested with vicious crocodiles and unsociable hippopotami is another venture which must call for courage and good marksmanship with both rifle and camera—the latter particularly if screen patrons are to see reflected on a silver sheet before their comfortable theatre chairs an accurate pictorial record of an expedition into equatorial Africa, a journey a-foot into the darkest and densest of wildernesses where the gorilla makes his home. On the journey into the interior, Mr. Burbridge's camera passed through the country of the pigmies—never before photographed it is said—and cannibal tribes, to say nothing of the lair of the lion, the stamping ground of the elephant.

The picture is a collection of remarkable photographs—and, in its present state, a collection is just what we will have to term this work. After cutting, re-editing and assembling and new titles have exercised their power to give the pictures smoother continuity and interest values, Mr. Burbridge will have an attraction that should compare favorably with the best films that game hunting and exploring in Africa have given us.

SUBJECT: A pictorial record of an expedition into equatorial Africa in search of the gorilla, with scenes covering the journey from the start, through the cannibal country, land of the pigmies and the remote jungles inhabited by the gorilla.

PRODUCTION HIGHLIGHTS: The adventures through the wilderness, infested with vicious beasts. The pigmy tribes and the cannibals. The stalking of the gorilla, capture of young specimens and the attack of the giant male beast.

EXPLOITATION ANGLES: Feature as a film showing portions of the African jungles never before recorded by the cinema camera, with pictures of a gorilla in his wild state for the first time shown on the screen. Stress value of pictures in showing the portions of Africa visited only by the boldest explorers, and of pigmy tribe filmed for first time.

DRAWING POWER: Properly exploited, with cooperation of educators it may be worked up to draw as a popular attraction.

Interesting sequences from the Fox Films drama, "The Gentle Cyclone"

Vibrating episodes from the Paramount comedy farce, "Good and Naughty"

Bucking the Truth

Entertaining Western will Please Majority

(Reviewed by Maurice Andrews)

Pete Morrison comes to the front again in a particularly refreshing story which shows the popular western star at his best. The action bangs off from the start and rattles along at a merry pace, interspersed with snappy incidents and exciting fistic encounters, the sum total resulting in five reels of genuine entertainment. Although action and intrigue predominate the director managed to inject a sufficient hue of romance and flavor the picture with comedy so that the tense moments are balanced off by elements of relief. The story hinges around the man who is forced to change clothes with a murderer-suspect and through his appearance in incriminated with killing sheriff and cattle rustling. Pete Morrison and his celebrated horse "Lightning" show to great advantage in this speedy Western which is far from being a cut-and-dried affair, and are capably assisted by Ione Reed, the dainty and sympathetic heroine; Bruce Gordon and others. Direction and photography first-chop.

The Cast: Pete Morrison, Brimsley Shaw, Bruce Gordon, Ione Reed, O. Robertson, Vester Pegg, William LaRoche. Author, Jay Inman Kane. Director, Milbourne Morante.

THEME. Western melo. "Slim" Duane is incriminated with murder by changing clothes with a fugitive from justice. With the assistance of a gretty cafe owner he clears himself, discovers the real gang and wins the girl.

PRODUCTION HIGHLIGHTS. The unusually absorbing story and excellent acting by all concerned. The eye-luring outdoor scenery, good quality of camera work, thrilling fights and comedy tricks by "Lightning."

EXPLOITATION ANGLES. Feature Pete Morrison as rugged, hard-hitting cowpuncher in a stirring Western. Exploit the title with throwaways, "Are you ready to buck the truth?" see Pete Morrison in, etc.

DRAWING POWER. O.K. as one-day program attraction. Will please the star's followers.

Produced and distributed by Universal Pictures Corp.
Length, 4,305 feet. Released June, 1926.

Good and Naughty

Negri Has an Entertaining Comedy

(Reviewed by Laurence Reid)

IT was Mal St. Clair's turn to direct Pola Negri—seeing as how she has tried most every other director on the Lasky lot. And he has enabled her to give her most sympathetic characterization since she stepped on American soil. Pola, you know, hasn't been blessed with the best stories in the world, but this film version of the light comedy, "Naughty Cinderella," comes in right handy—and shows that the Polish star can be called a first rate comedienne.

The idea develops into a marital mix-up—with everybody having a gay time in a prankish way. The original play was funnier and more senseless. There is considerable more reason for the situations in the film version. The hall-room complications provide the highlights—and the players at all times act like human beings. But the honors do not go to Pola—they go to Ford Sterling. He is a constant delight in his efforts to get in and out of trouble. He has his facial expressions under complete control—a lesson he learned in the Sennett school. It is a first rate comedy, well titled, staged—and sure to provide an amusing hour—even with those who are not sophisticated.

The Cast: Pola Negri, Tom Moore, Ford Sterling, Miss duPont, Stuart Holmes, Marie Mosquini, Warner Richmond. Director, Mal St. Clair.

THEME: Light romantic comedy based upon idea of ugly duckling making herself over when she falls in love with her employer.

PRODUCTION HIGHLIGHTS: Scene in office when the employers try to outwit their client. The hall-room complications. The gags put over by Ford Sterling. The incident on the boardwalk. The clever acting. The subtitles.

EXPLOITATION ANGLES: Bill as sure-fire picture for hot weather. Play up Negri as comedienne—and give mention to Ford Sterling and Tom Moore. Play up as bright and breezy comedy of manners.

DRAWING POWER: Suitable for first runs and other houses. Title, star and cast should attract them.

Produced and distributed by Famous Players.
Length, six reels. Released June, 1926.

Dramatic episodes from "Bucking the Truth," a Universal Western

Hunting the huge apes of the African Congo is the theme depicted in "Burbridge's African Gorilla Hunt." These interesting highlights are taken from the film

The Gentle Cyclone

Western Melodramatic Farce. Action, but Poor Story

(Reviewed by Thomas C. Kennedy)

BUCK JONES in the role of a stalwart who loves peace so much that he is ready to fight like fury for it, keeps busy in the five reels of action which make up this latest contribution to the screen's vast store of Western plays, and if the sum total of the entire proceedings seems pointless and thoroughly bla-a, the responsibility for this condition cannot be charged up to him. He has a story that flounders this way and that, dividing its time between melodrama and farce and missing fire consistently in both directions. The story is about a "land feud" between two ranches. Jones enters the tale as a "pacifist who fills hospitals." Each of the warring factions try to retain this "gentle cyclone" in order to subdue the other. The hero is neutral and before he can establish peace in the town, he is forced to lick the whole works, including the sheriff.

The Cast: Buck Jones, Rose Blossom, Will Walling, Reed Howes, Stanton Heck, Grant Withers, Kathleen Myers, Marion Harlan, Oliver Hardy, Jay Hunt. Author, F. W. Buckley. Director, W. S. Van Dyke.

THEME: Western melodramatic farce dealing with the efforts of a young husky who undertakes to force peace upon the two ranchers whose feud keeps the whole town in a constant state of agitation.

PRODUCTION HIGHLIGHTS: The star's performance and his vigorous fights with the ranchers.

EXPLOITATION ANGLES: First, of course, the star. Should be sold as a Western action play in which the emphasis is placed on amusement, provided by the satyrical treatment of the familiar plot about a "land feud." The title offers opportunity for teaser advertising. Sell it as a star vehicle, but don't go too strong on it as anything more than that.

DRAWING POWER: While it is not up to the star's standard, his fans can be counted on to respond to it as an attraction and entertainment as well.

Produced and distributed by Fox Film Corporation.
Length, 4,825 feet. Released June 27, 1926.

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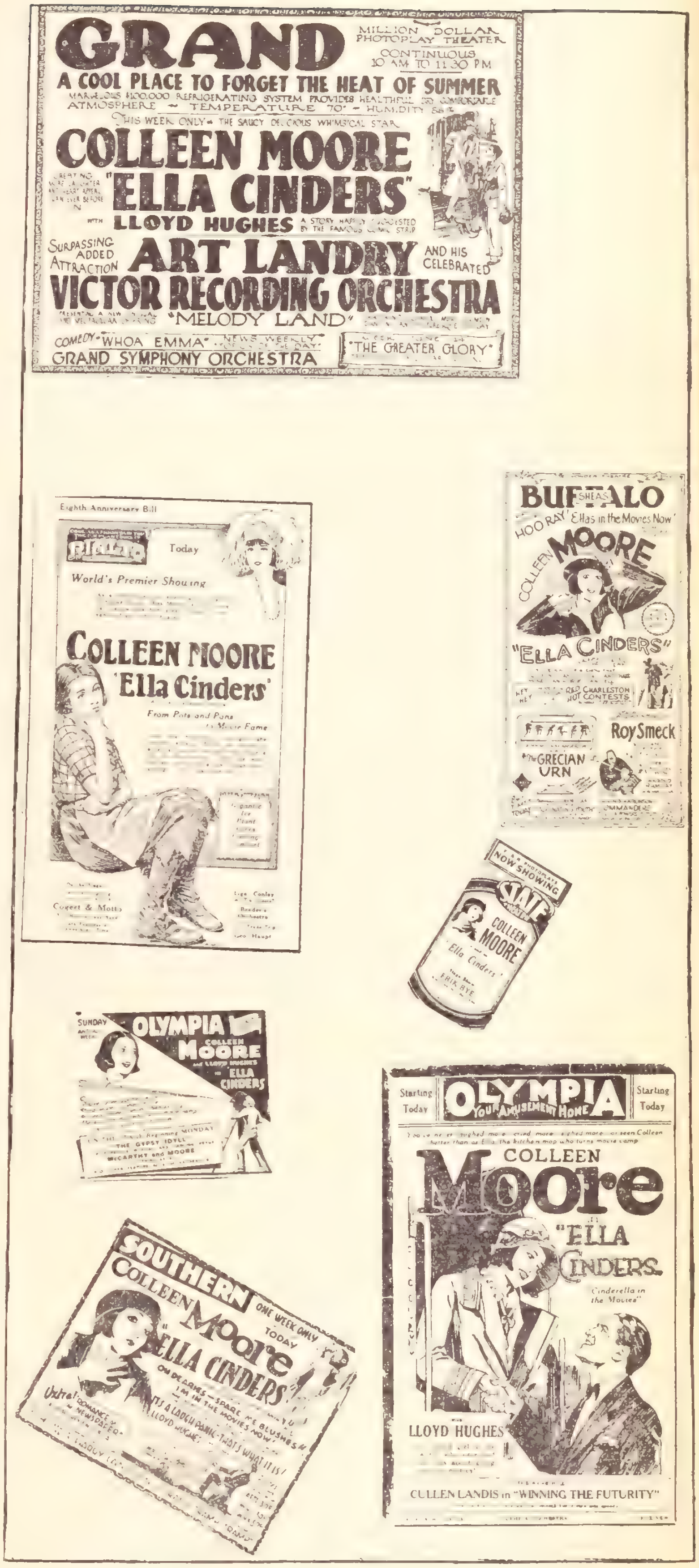
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COLLEEN MOORE
Ella Cinders
SUNDAY
OLYMPIA
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ELLA CINDERS
SOUTHERN
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ELLA CINDERS
ONE WEEK ONLY
TODAY
Starting Today
OLYMPIA
YOUR AMUSEMENT HOME
Starting Today
COLLEEN
Moore
"ELLA CINDERS"
Cinderella in the Movies
LLOYD HUGHES
CULLEN LANDIS in "WINNING THE FUTURITY"

Representative displays illustrating the methods used by first run theatres in advertising "Ella Cinders" (First National) are shown in the group above. The ads were used by the following theatres: Olympia, Boston; Shea's Buffalo, Buffalo; Rialto Theatre, Omaha; State Theatre, Minneapolis; Southern Theatre, Columbus, O.; Olympia Theatre, Worcester, Mass., and Grand in Pittsburgh. Press book material is used in several.

Regional News from Correspondents

Oklahoma

BENTON ISLEY is opening up a new theatre at Enid, Oklahoma, on June 25th. "The Enid," as the house will be called, seats about 500. Mr. Isley recently sold out his theatre in Chickasha to his son, Phil Isley, of Midwest Film Exchange.

It is rumored that Phil Isley and Sam Clayman are going to open up a theatre at El Reno, Oklahoma.

Claude Ezell, district manager for Warner Brothers, is in town this week-end. Mr. Ezell formerly held this position for Associated Exhibitors.

Hershel Gilliam has closed his theatre at Oscar, Oklahoma, and is said to be opening one in Scott City.

Ed Grews, who has the Empress Theatre at Waurika, is putting a western house at Waurika. The new theatre will seat 300 and will be in addition to his present theatre.

The Palace Theatre at Oklahoma City is closed for remodeling.

New York and New Jersey

WHILE no particulars of the deal have been verified by Motion Picture News, the report has been given out that Walter Reade, one of New Jersey's leading exhibitors, has sold his interests in eight theatres situated in the Southern part of the State. Charles Bryant, former general manager of the Reade circuit is named as the buyer. Houses reported in the transfer are: The Strand and Broadway at Long Branch, and the St. James, Savoy, Lyric, Reade, Rivoli and a new house, at present under construction, all the latter named being in Asbury Park.

Several prominent New Jersey exhibitors have moved to their summer homes at the advent of warm weather.

Fred Mertens has opened his house at Ocean Grove and S. H. Fabian has moved to his summer quarters at Bradley Beach. Chas. Dooley, general manager for the Fabian circuit, is another one to seek the seashore; he being particularly partial to the brand of breezes down at Avon-by-the-Sea.

Although during the summer months there is a slight falling off of attendance on the part of some of our well known exhibitors from New Jersey, a few of them managed to make the grade on Tuesday of this week. Henry Haring, of Haring and Blumenthal, golf enthusiast and also in training for the lightweight championship, was seen along the well known curb; likewise, was Harry Hecht and his famous "Four Horsemen"—and by the way, the "eleven" is fast rounding into shape—for it is announced that it will be augmented by two more players. One of them is the younger son of Mr. Hecht's—a young broncho of six years, and the other none but Harold Lloyd Hecht who was named after the famous comedian.

Charles Stombaugh, genial manager of the Newark Pathe Branch, is no longer a bachelor—Mrs. Stombaugh having returned from her vacation to stoke up the home fires. (We have this information direct from Phil Meyer and Andy Sautelle.)

And by the way, Phil Meyer, of Associated Exhibitors, after scanning the scores made at the late golf tournament, has been seen shopping around local sporting stores in search of the necessary accoutrement. Mr. Meyer will be ready for the fall battle.

Staff and sales force of the New York and New Jersey branches of Producers Distributing Corp. in the "Regional" sales convention held last week. Left to right the background are: J. Sobel, Chas. Kenneth, R. S. Wolff, David Gross (Manager), F. L. Drumm (N. Y. Dist. Manager), Geo. Dillon (Eastern Dist. Manager), S. Trauner and J. Felder. In the foreground: Bernard Kleid, H. Levy, F. Laurie, M. Solomon and " Senator" Sholtz

Harry Harris, who recently acquired several theatres on the upper West Side of New York, made his weekly pilgrimage to the local exchanges. Occasionally, when on a particularly important shopping tour, this well known exhibitor has been known to prepare a special make-up, that of a four or five days' growth of beard; which, it is believed, is either calculated to excite sympathy, or to create a fierce, warlike expression.

The usual amount of theatre closings for the summer season for this time of the year are reported: The Huntington, 284 Hamilton Avenue; The Willis, Bronx, N. Y. City, and The Alhambra Photoplay, 5th and Warren Streets, Brooklyn.

Those houses opening for the summer and those which have gone on a three-day-a-week schedule, are as follows: The Livonia Theatre, 400 Livonia Avenue, three a week; likewise, the Review, New Lots, Sheffield and Miller Theatres—all of them located in Brooklyn. Summer openings include the Park Theatre, Cropsey Avenue, Bath Beach, Brooklyn, and the Cleveland Airdome, 2386 Pitkin Avenue, Brooklyn.

The Park Theatre, Bath Beach, is under new management this season. M. Forman, who has a house on the East Side of New York City, is in charge.

The Alhambra Photoplay at 5th and Warren Streets, Brooklyn, will also have a new lessee when it reopens.

In downtown Brooklyn, near the Bridge, is a new 900-seat house on the way toward completion. It is expected to open about September 1, and will be under the management of the old owner of the Greenwich Theatre, Greenwich Street, New York City.

It is reported that Harry Lewis has resigned from his post as manager of the National Theatre, Brooklyn.

Al Moley, of Prudential Film Delivery, and a close friend of our own John McGraw, Giant manager, gives out the encouraging news that the local team has stopped its downward trend in the percentage column. More inside information is that the team will win 15 or 20 games in a row; and that advised by Al, McGraw has several trades about to break. Prior to this, Mr. Moley was thinking seriously of changing his residence to the other side of the Bridge.

Following the boom given to athletics in the motion picture industry through a successful bowling season and a big send-off for the Motion Picture Baseball League, representatives from ten of the large film concerns will launch the Motion Picture Athletic Association.

The nucleus of officers probably will be taken from the Baseball League. The prime mover in the above branches of sport has been W. S. McIlvain, who is president of both these units. Mr. McIlvain has had in view for some time the formation of a general athletic federation for bringing together the employees of big producing and distributing units in friendly competition on the fields of sport.

The seven companies represented in the Baseball League are: Warner Brothers, First National, Metro-Goldwyn-Mayer, Fox Films, Universal, Pathe and First National will be included, while Producers Distributing Corp., United Artists and F. B. O. will likely enter the sport organization. Various forms of athletics will be engaged in—basketball, swimming, tennis, golf, billiards, skating, track, etc. A branch of the association to take in tennis teams from each company will be formed at once.

One of the high executives of each concern will comprise an advisory board, to which officials of the association will report for guidance and counsel.

The first general meeting will be held Monday night at the offices of Famous Players.

Famous Players and Fox Films have long taken an interest in athletics through their active social clubs and of late their ideas are gaining favor with other companies. Alan E. Freedman, manager of the laboratory for Fox Films, has come forward with many valuable suggestions for the formation of the general athletic club.

Another new salesman has been added to the force of Red Seal Pictures in the Metropolitan District. He is Monroe Schram, and he starts off with the usual pep and intentions which are so evident in salesmen handling this well known product. Schram will handle the Brooklyn District.

Canada

ANNOUNCEMENT has been made by Canadian Universal Films of the appointment of C. A. Schaufele as general manager of the Universal Theatres at Winnipeg, Manitoba, these comprising the Lyceum, Starland and College Theatres. Mr. Schaufele has taken charge of the houses in succession to Charles A. Meade who has gone to New York City after a stay of three years in Winnipeg.

Mr. and Mrs. Meade were guests of honor at a dinner-dance in the Nankin Gardens prior to their departrure when Mr. Meade was presented with a silver cigar case and Mrs. Meade with a huge bouquet of American Beauty roses. W. Crosbie, manager of the Starland Theatre, was the chairman. Others who took part included Archie Cameron of the College and Mr. Schaufele. The staffs of the three theatres and their friends were present.

Exhibitors of Ottawa, Ontario, co-operated with the civic authorities in preparations for the Ottawa Centenary, which is to be celebrated shortly. A request was made by the city that all premises be painted, decorated and otherwise cleaned up so that the whole community would be in order for the home-coming visitors expected.

Quite a number of the local theatres have been done over. Donat Paquin has renovated the Francais Theatre, inside and out; Herbert C. Benson has given the Fern Theatre a thorough painting; Manager James T. Moxley has made the Imperial Theatre look like a new place; Manager J. M. Franklin of B. F. Keith's Theatre, has had the big house retouched where needed and improvements are noted at the Centre Theatre where Manager Don Stapleton is in charge. Manager Leonard Bishop is also arranging for structural improvements at the Ottawa Regent. The exhibitors have really spent quite a bit of money to put the theatres in first-class shape.

J. M. Franklin, manager of B. F. Keith's Theatre, Ottawa, has again been elected a director of the Ottawa Humane Society, an organization in which he takes a very active interest as a community booster. Mr. Franklin has also been made a committee chairman of the Ottawa Rotary Club for the new term.

The Capitol Theatre, Hamilton, Ontario, has closed for the summer and Ray Tubman, manager of the house, has gone to Ottawa, his home, where he is temporarily relieving Manager L. C. Bishop of the Regent Theatre, who is on vacation in New York. Ray Tubman is a former noted athlete and football star of Ottawa and is known in Calgary, Sault Ste. Marie and other Canadian cities where he has managed theatres in the past.

Burglars ransacked the office of the Francais Theatre, Ottawa, Ontario, Saturday night after the house had been closed. Considerable damage was done but Donat Paquin, proprietor, reported that nothing had been stolen.

The third prize winner at the recent Galveston, Texas, beauty competition was Miss Patricia O'Shea of Winnipeg, Manitoba, who was chosen to represent Canada at the bathing girl show in a local contest at the Capitol Theatre, Winnipeg, Manitoba, under the auspices of H. M. Thomas, Western Division manager of Famous Players Canadian Corp. Mr. Thomas put on a week's contest at the Capitol, used full-page display announcements in the Winnipeg newspapers and cleared big receipts.

The head office of Famous Players Canadian Corp., on the 12th floor of the Royal Bank Building, Toronto, has again developed growing pains and structural expansion has been carried out to provide more office space. The company occupies the whole floor of the big building. Nearly 100 theatres across Canada are directed from these headquarters.

Toronto, Ontario, exhibitors who attended the M. P. T. O. A. convention in Los Angeles, Calif., included J. C. Brady, proprietor of the Maidson Theatre and president of the Ontario Division of the M. P. T. O. A.; Harry Alexander, Park Theatre; Sam Bloom, Danforth, Christie and Mavety Theatres; Mrs. Bloom, Academy Theatre; A. Pollokoff, Kinswood Theatre, and George Lester, King Theatre.

J. B. Barron, manager of the Palace Theatre, Calgary, Alberta, has returned home after an extensive tour to various Eastern amusement centres where he studied moving picture presentation. The cities visited included Minneapolis, Chicago, New York, Montreal and Toronto. He was accompanied by Mrs. Barron and W. W. Grant.

Seattle

ALEXANDER PANTAGES, head of the vaudeville and motion picture circuit that bears his name, paid his first visit to this city last week in several seasons, and spent several days here in conference with the local representatives of his organization. He is at present on a tour of his Pacific Coast houses, and his stop in Seattle followed a visit in Portland, en route to British Columbia.

Vivien Moses, director of advertising, publicity and exploitation, spent a short time last week at the local Fox exchange in conference with Manager William Ballentine and his staff. Mr. Moses, who has been associated with the Fox home offices for many years, is on a tour of the nation's exchanges.

Announcements were received in Film Row last week from the Capitol Theatre in Hoquiam, Washington, to the effect that that house has been taken over by See and Pierson. The Henderson and Burke enterprises were the former owners and managers of the house.

Dave Frazer, manager of the local Producers Distributing Corporation exchange, left last week on a sales trip into some of the larger eastern Washington territories. He was accompanied by "Cherry" Malotte, popular film salesman of the Northwest territory.

Dow LeRoi, well known throughout the Pacific Northwest for his fine musical offerings at the Liberty Theatre in Spokane and the American Theatre in Walla Walla, now presides at the console of the organ at Graeper's Egyptian Theatre in Portland, according to reports.

Following the dissolving of the business relationship of the Lannon-Sheffield Greater Features Exchanges, Manager, Jack Lannon of the local office has renamed his place of business the Seattle Columbia Exchange. Columbia's twenty-four new releases will be distributed in the Pacific Northwest by Mr. Lannon's exchange.

Norman H. Boasley, of Los Angeles, arrived here last week to take over the booking work at Manager Dave Frazer's local P. D. C. exchange. He was formerly connected with Universal and F. B. O. in Southern California.

Will Hudson, stalwart representative of the Pathe Newsreel in this territory returned home last week from Alaska.

Additions to the sales staff of the Metro-Goldwyn-Mayer exchange were announced last week by Clarence Hill, local manager. In addition to Morris Saffle and W. G. Beckman, the staff now includes Paul Burger, representative of the home office; Sam Berger, Joe Wolf, Phil Weinstein, Stuart Dunlop and Jack Burns.

John Danz, owner and general manager of the Colonial, Capitol, Rialto and several other downtown houses in Seattle, left last week with Mrs. Danz for a vacation trip to Southern California.

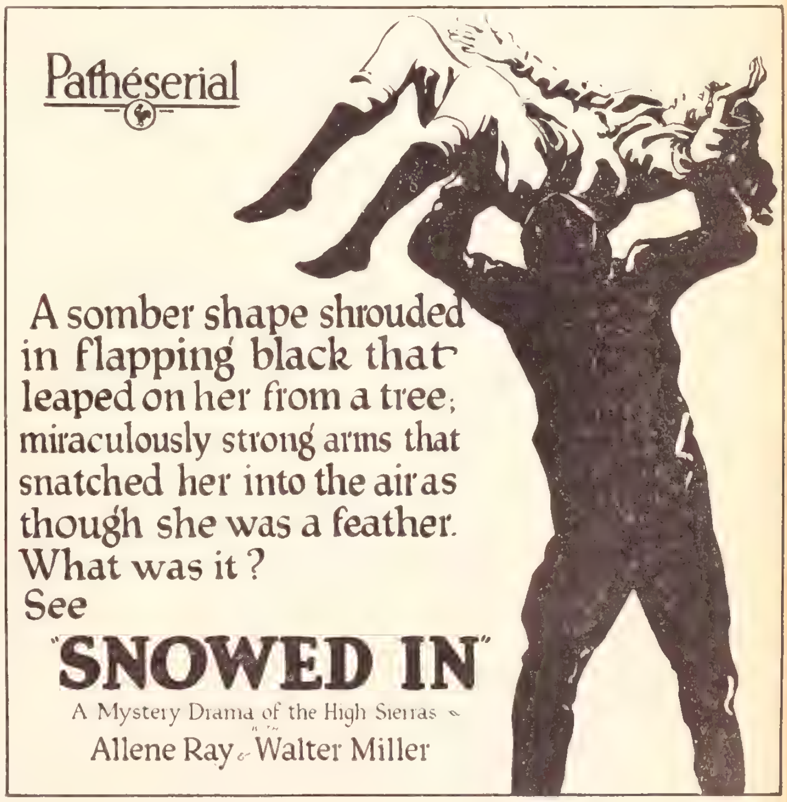
Butch Wingham, former salesman for Metro-Goldwyn-Mayer in the Eastern Washington territory, announced his resignation last week and will go to Salt Lake City to assume the management of the M-G-M branch in that city.

Frank Edwards, one of the directors of the Pacific Theatre enterprises of Settle, and one of the leading lights in the state of Washington M. P. T. O. A., attended the M. P. T. O. A. national convention. Another local representative was J. M. Hone, executive secretary of the Motion Picture Theatre Owners of Washington.

Chester Arthur Jones last week was added to the salesforce of the Western Film Exchange, according to announcement by President D. C. Millward.

H. H. Randall, vice president of the B. F. Shearer Theatre Equipment Company of Seattle, returned to his office last week after an absence of six weeks, spent in Southern California. Mr. Randall recently underwent a very serious operation, and his California trip was a method of relaxation and recuperation.

Kenneth Hodkinson, western district manager for the United Artists exchange, spent a few days in this city last week with Charles Harden, local manager.


Pathéserial

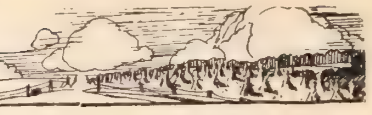
A somber shape shrouded in flapping black that leaped on her from a tree; miraculously strong arms that snatched her into the air as though she was a feather. What was it? See

"SNOWED IN"

A Mystery Drama of the High Sierras with Allene Ray & Walter Miller

Directed by Spencer Bennet Story by Frank Leon Smith

Minneapolis



MISS MARION HYNES is a newcomer at the Minneapolis Fox exchange, replacing Miss Madeline Dunn as biller. Miss Dunn was recently made bookkeeper.

Charles Peterson, proprietor of the Windsor Theatre at Hampton, Iowa, was a visitor at the Minneapolis Fox exchange last week.

S. E. Abel, Minneapolis branch manager for Fox, has returned from a three-day trip through South Dakota.

W. J. Morgan, general sales manager for Producers' Distributing Corporation, and Cecil Mayberry, district manager, with headquarters in Chicago, were both in Minneapolis last week conferring with Jack O'Toole, manager of the Minneapolis exchange.

S. A. Shirley, district manager for Metro-Goldwyn-Mayer, with headquarters in Chicago, was in Minneapolis last week for a conference.

Billy Gould, formerly salesman with Producers' Distributing Corporation, is now salesman for the Minneapolis office of Metro-Goldwyn-Mayer.

A. H. Fischer, district manager for Warner Brothers, has returned to Minneapolis after a business trip to New York.

M. E. Montgomery, who has been with Warner Brothers in the capacity of salesman, has joined the sales staff of Producers' Distributing Corporation in Minneapolis.

Barney Cohen is now salesman for Warner Brothers, working out of the Minneapolis office. He was formerly with Universal and Pathe.

E. L. Dilley, proprietor of the Grand Theatre at Northfield, Minn., has closed his house for the summer and is reported to be devoting all his energies to golf at Lake Marion. According to Morris Abrams, Metro-Goldwyn-Mayer exploiteer, Mr. Dilley has challenged any golf bug on Film Row to 18 holes.

The McCarthy Theatre enterprises at Fargo, N. D., have purchased the Swinging Door Theatre at Dawson, Minn., and the Du Glada Theatre at Starbuck, Minn.

A. E. Kelly, proprietor of the Opera House at Selby, S. D., was one of the few out-of-town exhibitors who ventured into Minneapolis last week.

P. F. Schwie, manager of the Orpheum Theatre at Duluth, operated by the Blackmore Bros., breezed into Minneapolis exchanges last week.

A building at Clarinda, Iowa, is being remodelled into a motion picture theatre by M. Pennington.

The Rex Theatre at Ironwood, Mich., has been reopened with a new pipe organ, under the management of Al Picker.

Sunday shows have been prohibited at Roland, Iowa, and as a result the Lyric Theatre, operated by Jeffrey Michaelson, is on a six-day schedule.

The Shadowland Theatre at Rush City, Minn., is once more under the management of Mrs. H. B. Johnson.

The new Strand Theatre at Reinbeck, Iowa, will be opened shortly. Seats are now being installed in the house, which is to have a capacity of 400. Biebesheimer & Beckman control it.

The Commercial Club of Delhi, Iowa, is sponsoring motion picture shows once a week.

S. G. Harsh has sold the Princess Theatre at Mapleton, Iowa, to Alfred McBurney of Morningside.

Mrs. Len White, wife of the proprietor of the Majestic Theatre at Sherwood, N. D., died recently. She had been associated with her husband in the theatre business for some time.

Archie and Albert Feinberg, well known in the equipment field and associated with the Arctic Nu-Air, are mourning the loss of their mother, Mrs. Mina Feinberg, a resident of Minneapolis for 41 years.

Charles Peterson, of the Grand Theatre at Baudette, Minn., is showing pictures once a week at the Odd Fellows Hall at Williams, Minn.

A new theatre, the Minnewawa, has been opened by E. A. Kangas at Lake Minnewawa, Minn.

A new picture house will be opened shortly at Gladbrook, Iowa, by John Colemann.

Roy Fleenor has purchased the Alamo Theatre at New London, Iowa, and has reopened it.

C. W. Allen has sold the Grand Theatre at New Salem, N. D., to William Kuether and H. V. Jebb.

The Parkside Theatre at Clinton, Iowa, has been sold to G. L. Denune.

L. W. Jansen has sold the State Theatre at Motley, Minn., to Herbert Beckner.

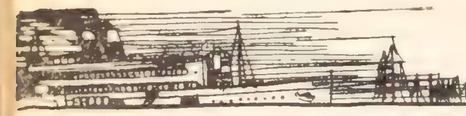
Herman Lerch will represent F. B. O. in upper Michigan as salesman and will have his headquarters at Calumet. He was formerly a theatre man at Alexandria, Minn.

The Columbus Theatre at Columbus, N. D., opened June 3, under the management of L. E. Mahoney.

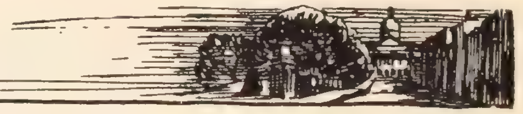
Because of poor business, the picture house at Binford, N. D., has been closed.

A new picture house is being built at Cavalier, N. D.

Who says business isn't good? William Hay, one of the owners of the Strand Theatre at Fairmont, Minn., has sailed for Europe with his wife for a three months' tour of England and the Continent.



New England



ROBERT G. LARSON, general manager of the Keith theatres in Boston, has been confined to his summer home in Scituate by illness.

Frank Grady, formerly well known exhibitor, has joined the Warner Brothers sales force as city salesman at the Boston exchange.

Branch Manager Thoms B. Spry of First National's Exchange, Boston, is back at his desk again, having recovered from an operation for appendicitis.

Bert Adler, special representative for the Greater Movie Season, representing the Will H. Hays organization, is making his headquarters in Boston during the drive in this section.

The next big event on the program is the baseball game between the Fox and Pathe exchanges and no less a location for the battle has been selected than Boston Common. The opening game is scheduled for next Saturday. William Horen, former Holy Cross star and later with the New York Giants, is scheduled to pitch for Fox, with which exchange he is associated, while Pathe will put Frank Ross, of its sales force, one-time moundman for Yale, in the box.

This is to be the opening game of what the Boston exchanges are hoping will result in formation of an exchange league, with teams from all of the larger exchanges.

Educational exchange has been repainted and redecorated and some new equipment added.

Fox exchange is to be altered and many improvements made with a view to increasing the facilities for exhibitors having occasion to visit the exchange.

J. J. Scully, manager of Educational's Boston exchange, has returned from a business trip through the White Mountain region prior to the opening of several playhouses in that section for the summer season.

Mark King, salesman for Educational in New Hampshire and Vermont, has bought a new Essex and C. L. DeVizia, Educational's salesman in Maine and Rhode Island, has bought a new Chrysler.

Work is progressing rapidly on the new Poli Theatre in Worcester, which will seat about 3,500. Announcement of the opening date is expected within a very few weeks.

A. J. Vanni, manager of the Poli Circuit, was a week-end visitor to Boston's Film Row.

Mrs. G. E. McGlue, who has conducted the Olympia, at Bristol, R. I., for some time, has sold the theatre to M. Kamber of Boston, who runs the Orient Gardens and East Boston Theatres. Mr. Kamber plans to reopen the playhouse soon.

Walter Young, genial owner of the Strand Theatre, Farmington, N. H., was in Boston during the week, laying out his summer programs.

The Pier Casino at Old Orchard Beach, Maine, has opened for Saturday nights and with the first advent of hot weather will operate every afternoon and night. J. L. Duffy is the owner.

The Bayside Theatre at Hull, Mass., opened for the season Saturday and will give shows twice weekly for the first two weeks, then going to a two-show daily program for the rest of the season.

The Apollo Theatre at Nantasket Beach has opened for the season with shows Saturday nights as well as every warm night until June 30, when it will be open every evening for ten weeks or longer, weather permitting.

J. B. Eames will open the Bethlehem Theatre at Bethlehem, N. H., June 26, for the summer season. The Colonial Theatre at Littleton, N. H., will also be opened for the summer season about the same time.

The finishing touches are being placed on the new Capitol Theatre at Worcester, a Daniels & Hodgdon house. It is expected that it will open during the summer.

Charles Klang, representative for the Timely Films Co., New York City, was in Boston for a few days during the week in connection with business with the Pathe exchange.

Herbert Higgins, booker at Pathe exchange, Boston, has returned from a vacation trip to New York and Atlantic City.

Assistant Cashier Al Hurteau, of Pathe, Boston, is on a motor trip through New York State and will be back at his desk in about two weeks.

The New Majestic Theatre at Fitchburg has been taken over by Benjamin Stein, formerly with Metro in New England. The theatre was formerly an E. M. Loew house.

The Strand Theatre at Miller's Falls, Mass., has been closed indefinitely.

EMPIRE LABORATORIES INC.

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DEVELOPING AND PRINTING MOTION PICTURE FILM

Salt Lake City

AL O'KEEFE, branch manager here for P. D. C., is still on an extended trip into Montana.

C. C. McDermond, formerly Utah sales representative for Producers, has resigned and is to be associated with Metro-Goldwyn-Mayer. Jack Connors has left for Southern Utah out of this office, and Eddie Walton is still on a several weeks' trip into Idaho.

L. Chester Wingham, local manager for Metro-Goldwyn-Mayer, is making his initial trip into Montana.

Seth D. Perkins, District Manager for Metro, just left here for his headquarters in Denver.

J. A. Epperson, manager here for Pathe, leaves this week for Southern Utah.

Frank Shepherd, who was for a short time branch manager here for Associated Exhibitors, has left this city to take charge of the Milwaukee branch.

Clyde H. Messinger, manager of the Educational exchange of this city, is still in Idaho.

Gordon Thornberg, of the Orpheum Theatre at Milford, Utah, has been lining up new business along the row this week.

James R. Keitz, local manager for the Columbia Exchanges, has left by auto with his wife and little son to spend his vacation in Denver.

Mrs. E. J. Anderson, wife of the booker clerk of the local Columbia Exchanges, and their baby, accompanied Keitz and his family as far as Cheyenne, Wyo., where she will visit her people.

J. T. Sheffield, owner of the Salt Lake and Denver Columbia Exchanges, left a few days ago for Denver with his family.

The Peery Brothers, owners of the Egyptian Theatre at Ogden, Utah, were exhibitor visitors this week.

Walter S. Rand, United Artists salesmanager here, leaves the beginning of next week for a trip into Montana. Milton Cohn, sales-representative out of this office, is in from Idaho for a few days.

C. John Predari, formerly associated with the local United Artists exchange, is now covering the Idaho territory for Fox. R. D. Boomer is still on his trip into Montana out of this office, and J. L. Tidwell is traveling Southern Utah in his new Studebaker.

S. B. Steck of the Lyceum Theatre at Ogden, Utah, is conferring with local managers on the new seasons product this week, as is T. M. Chesler of the Princess and Gem theatres at Bingham, Utah.

Ralph Brasher of the Home Office Auditing Department of Famous Players-Lasky Corporation is auditing the Salt Lake City Branch.

Branch Manager W. H. Rankin, of the local Warner Brothers exchange, is now in this city working with the radio truck. Ed C. Mix is on his initial trip into Idaho for Warner Brothers. G. C. Jones has left for the Nevada territory.

Thomas A. Kilfoil, special representative for Famous Players-Lasky, plans on taking occupancy of the new Paramount exchange about June 19th.

Charles G. Epperson was in this city over the week-end, preparatory to the commencement of another road trip into Southern Utah, for Famous Players-Lasky. Miss Addie Pearson, of the Booking Department of this office, is enjoying a two weeks' vacation.

Several of the Salt Lake exchange managers will attend the joint meeting of the Montana and Inter-Mountain Film Boards of Trade, to be held on June 21st in Butte, Mont.

B. Jacocks, Home Office Play Date Representative for Universal, was in this city for a few days and has left for Denver.

[illegible] [illegible], Universal local manager, is out in the territory.

C. W. (known as Bishop) Peck, assistant office manager here for Universal, will take his annual fishing trip for a few days this week.

L. F. Brown of the Isis Theatre at Preston, Idaho, is visiting here this week.

George Mayne, owner of the Preferred Pictures exchange of this city, returned from the Idaho branch and will leave again soon.

W. F. Gordon just returned to his managerial desk at the local Associated First National exchange from a trip to Montana.

Salesman Vete Stewart, out of the local Associated First National office, is traveling through Montana where he has taken his family and expects to stay the greater part of the summer.

W. L. Hayes, owner of the Menan Theatre at Menan, Idaho, is an exhibitor visitor here.

L. A. Davis, local manager for F. B. O., is leaving this week for the Montana section. Joe K. Soloman is driving his new Nash car in Southern Utah, while W. T. Withers is still in Montana.

Joe Roden of the Blue Bird Theatre at Garfield, Utah, is visiting the local film mart this week.

Kansas City

IT was a queer trick a cyclone played on S. E. Austin of the Garden City Amusement Company, Garden City, Kas., the other day. The "twister" swept through his theatre, destroying a screen, but not harming any other part of the house.

C. E. "Doc" Cook, business manager of the M. P. T. O. Kansas-Missouri, was in St. Joseph, Mo., last week completing arrangements for slide advertising among the exhibitors, the revenue to go to the M. P. T. O. K-M.

Among the out-of-town exhibitors in the Kansas City territory this week were: T. D. Peal, Grain Valley, Mo.; Arthur T. Perkins, Schmell Theatre, Harrisonville, Mo.; T. J. Alley, Regent, Eureka, Kas.; Ray McGuire, Perry Theatre, Darlington, Mo.; J. W. Davis, Lyric, Holden, Mo.; William Parsons, Pershing, Joplin, Mo.; Laurence Bruenninger, Cozy, Topeka, Kas.; H. S. Helvaring, Leavenworth, Kas.; Frank Weary, Farris, Richmond, Mo.; Mr. and Mrs. F. A. Robinson, Whiteway, LeRoy, Kas.

The Midland Theatre Circuit of Kansas City has completely remodeled and redecorated the Colonial Theatre, Pittsburg, Kas., making it one of the best houses in the state. D. W. Hale, owner of the Opera House, Dexter, Kas., has started work on a new theatre in that town. H. Weber, who operates the Broadmour Theatre, Kansas City, has taken over the Alamo Theatre, Kansas City, from K. L. Darnell. Plans for a $45,000 theatre for St. Joseph, Mo., are being drawn by Edwin G. Kratz, Kansas City. The theatre will be 65 x 120 feet.

As usual, the annual Newman Theatre birthday celebration this week is one of color and merit. The theatre is decorated from top to bottom and the entire city has been led to know that it's "Newman Anniversary Week."

More hard work and sweating brows along Kansas City's movie row this week.

Miss H. Powers of the Midwest exchange was absent on account of the death of her father.

L. J. Doty, assistant United Artists branch manager, is taking a timely vacation, while Jack de Waal, Pathe traveling auditor, is at work on the Pathe books.

L. F. Durland, former assistant manager and broker for the Independent Film Company, will go on the road for that concern, while R. L. King, formerly with Warner Bros. branch, will do the booking.

L. V. Reamy, southern district manager for Fox, was a Kansas City visitor.

V. Gaddin, Fox bookkeeper, spent a day with his mother in Laredo, Mo., this week.

E. C. Rhoden, Midwest Film Distributors' manager, made a trip into the territory.

Ralph Morrow, assistant general sales manager for P. D. C., and C. D. Hill, district manager, also were Kansas City visitors.

Art Levy, formerly with United Artists in Kansas City, has been named manager of the Associated Exhibitors' branch in Kansas City.

The Mainstreet Theatre, of which Jack Quinlan is manager, was host to a score of persons from the Jackson County poor farm Friday, the act resulting in liberal newspaper stories.

Pathéserial

Who is the super-mind directing this band of desperate men? Is it the treacherous lawyer of the girls? The handcuffed prisoner? The U.S. Marshal? The doctor? His patient? The housekeeper? The clerk? One of the greatest mystery stories ever put on the screen ~

"SNOWED IN"

A Mystery Drama of the High Sierras ~

Allene Ray & Walter Miller

Directed by Spencer Bennet

Story by Frank Leon Smith

Albany

THE Film Board of Trade of Albany will hold its second annual outing on Monday, July 26, according to an announcement made this week by Jack Krause, chairman of the entertainment committee. The affair will again be held at White Sulphur Springs on Saratoga Lake.

The new theatre in this city being erected by Strand interests, will be known as "The Mark Ritz," that name having been selected from among several thousand names submitted to Moe Mark and Walter Hayes. The name was submitted by a young woman in Albany, who has received a $50 check, from the Strand company.

Cupid has been cutting up capers along Albany's Film Row, with the result that Vincent Fisher, booker at the Fox exchange, and Miss Dorothy Cook, were married during the past week. They left on a motor trip to Montreal and other places. James Tunny, shipper at the Universal exchange, and Miss Irene Erwin, formerly connected with the Pathe exchange, are to be marrid on July 1. Miss Margaret Alvaney, of the Pro-Dis-Co exchange flashed a diamond the past week, but went no further than to say that the lucky man was "Charles."

Alec Herman, manager of the First National exchange here, appeared last week with neckties just brought back by his brother from Paris, and which were the cynosure of all eyes among his associates.

Nate Robbins, of Utica, was in New York city during the week. Myer Schine, of Gloversville, was also in New York, and attended the Stribing-Berlenbach fight.

Charles Leger, of New York city, will operate the Casino at Loon Lake, this summer, and is doing his booking by mail at the present time.

The Men's Club at Chadwicks, was damaged by fire last week, and will not be in shape for the showing of pictures to the community, until next fall.

George Coffee, of Clayville, is now running features shortly after they are shown in Utica, and making a big play for patronage from the countryside.

Whitney, Young and Pierce, of Ilion, are doing so well this summer, that they will not close down their main theatre at all.

Chris Buckley, of the Leland, is fortifying himself for the coming fight for patronage with the Mark Ritz and was in New York city last week, doing much booking.

Bob Landry, of Ogdensburg, took a few days off last week and attended the horse races at Ormiston, Canada.

Drought and Goodemote, of Broadalbin, are said to be negotiating for the sale of their theatre.

Charles Sesonske will make his headquarters in Watertown from now on, and plans to establish a chain of motion picture theatres throughout northern New York. He recently sold his theatre in Johnstown. Theatres will either be built or blocks remodeled to suit the purpose for which Mr. Sesonske intends to put them.

Walter Suckno has taken up his residence in Hudson, where he is managing two theatres. He spends his week-ends at his home in Albany.

Harry Lazarus is meeting with much success in the sale of stock for a theatre which he will erect in Kingston in the near future. It is said that there remains but a very small block.

M. F. Tubbs, who has theatres in Oakhill, East Durham and other places patronized by summer tourists, is getting things in shape to open.

There is one exhibitor in the Catskill region who is not worrying over the summer season. He is Clark Sanford, from Margaretsville, who owns a newspaper as well as an automobile agency.

Rae Candee, of Utica, is back from a trout fishing trip in the Adirondacks, and reported excellent luck.

Fred Kavanaugh, who formerly ran a theatre in Waterford, is now considering the advisability of opening a theatre this summer in Lake George village.

Louis Schine and Pete Dana, of Gloversville, were in town during the week.

Harry Seed, manager for Warner Brothers, was in Buffalo last week, conferring with Walter Hayes.

Visitors along Film Row during the week included Julius Byck, of Tannersville, and Neal Hopper, of Haines Falls, who is now operating Mr. Byck's former theatre in that place.

John Spargo, of Ellenville, is reported to be negotiating for the Strand in Philmont, which is owned by Hoctor and Herbes.

William Van Alstyne, of Fonda, whose theatre was burned to the ground last winter, is planning to remodel a block and open another house in the near future.

Sam Hochstim is planning to remodel the Star at Hudson.

J. J. Connors, salesman for F. B. O. in this city, was on a trip last week, that included many of the central New York cities and villages.

Peggy Baker, cashier at the Barcli in Schenectady, is at the Albany hospital recovering from injuries received in an automobile accident a few days ago.

James Roach, manager of Farash Theatres in Schenectady, brought three Indians from the Onondaga reservation to town last week, in exploiting a picture.

Theatres in Schenectady are running their second show at a later hour this week, on account of the opening of the Great Western Gateway.

W. W. Farley, of Albany, attended a meeting of the Democratic State committee in New York city, during the week.

Claude Fish, owner of the American in Schenectady, did not attend the State Elks' Convention in Syracuse, last week, to which he was a delegate, due to the fact that he was so tired when he returned home from the Shriners' convention in Philadelphia, that he could hardly move.

Guy Graves, who is connected with the Farash circuit, is now devoting his attention to theatres which the company operates in Yonkers.

Joseph Saperstein, manager of Harmanus Bleecker Hall in Albany, was named as a director in the Y. M. H. A., of Albany, last week.

Morris Silverman is planning to paint the Happy Hour, in Schenectady.

The Crescent Amusement Company, of Schenectady, operating the Crescent theatre, is said to be on the lookout for another house.

St. Louis

A SLIGHT fire on the roof of the Rivoli Theatre, 210 North Sixth Street, St. Louis, Mo., at 1:30 p. m., on June 10, provided some excitement for passersby but did not interrupt the motion picture show. Although some smoke penetrated into the first floor the patrons kept their seats. An occupant of a nearby office building tossed a cigarette butt onto the roof, causing the fire.

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PRES.

Fred Greenburg of the Rivoli Theatre, St. Joseph, Mo., has taken bids on the new theatre he plans to erect at Illinois and Gordon Streets, St. Joseph. The theatre, of brick, stone and steel construction, will be one-story and cover a site 65 by 120. It will cost about $35,000.

The Rex Theatre, 15th and Main Streets, Joplin, Mo., is to be enlarged 200 seats at a cost of about $5.000. G. E. Shilkett, 14,124 Pennsylvania Avenue, Joplin, owns the property. The work has started.

Walter R. Nelson, Shrine Building, Memphis, Tenn., is preparing plans for a new theatre to be erected in Booneville, Miss., at a cost of about $25.000. It will be one-story, 45 by 100 feet, with built-up roof, concrete floors, plate glass front and brick exterior walls. Local interests are said to be behind the house.

Bids have been taken on the $100,000 Civic Center Theatre which will adjoin the Pinehurst Hotel in Laurel, Miss. The Strand Amusement Company, headed by Charles Green, Ben Schneider and Sank Taylor, is the owner. The house will be two-story, 45 by 120, and will be equipped with modern pipe organ, typhoon air-cooling system, steel projection house. It will seat about 1,500 persons on the main floor, loge boxes and balcony.

The Okaw Theatre, Findlay, Ill., will be closed during July and August.

The Regent Theatre Building, Dongola, Ill., has been sold and the equipment of the house is being placed in storage.

Lawrence Bosman, First National salesman, states that Mokane, Mo., is going to have a new theatre which will be modern and very much larger than the present house. The town is also getting a new factory which will employ 100 men.

The St. Louis Film Board of Trade members are conducting an active fire prevention campaign.

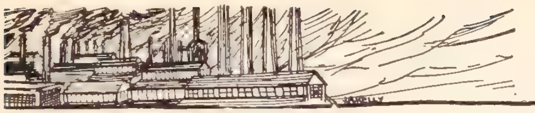
Harry Weiss, president of the Board, accompanied by Captain Gorman, of the St. Louis United Salvage Corp., which is maintained by the Board of Fire Insurance Underwriters, addressed employes of the Pathe Associated Exhibitors, Producers Distributing Corporation and Jack Weil exchanges. About twenty minutes were spent in each exchange. The employes were then permitted to ask Captain Gorman any question regarding the elimination of fire hazards. Fire alarm box locations were also explained to them, etc. During the campaign each exchange will be given the benefit of expert advice on fire prevention. The St. Louis Film Row has had a very low fire loss ratio and it is planned to maintain this excellent record.

Poor business is forcing the theatre at Chesterfield, Ill., to suspend operations.

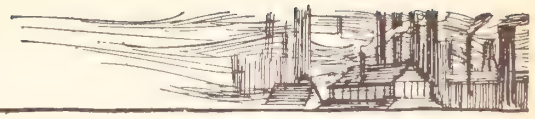
Leo Bernstein motored in from Springfield, Ill.

Lou Hess, former manager of the local Universal exchange, is in town on business for the home office. He expects to spend a few weeks here when he will move along to another exchange.

Jack Osserman, former manager of Universal's exchange at Washington, D. C., but more recently in charge of the Associated Exhibitors in Des Moines, has succeeded Nat Steinberg as manager for Associated Exhibitors.



Central Penn



A PROGRAM of extensive improvements to the Strand motion picture theatre, Carlisle, has begun and will include the installation of a fine organ, new seats, and a new swinging door between the lobby and the theatre proper. The work of installing the organ will be started early in July, at which time the galleries will be changed at the stage ends to provide more room for additional seats. Masonry work on the east wall is now being done preparatory to installing the organ.

Several Central Pennsylvania theatres were visited by Mr. and Mrs. Edwin E. Mix, aged parents of Tom Mix, during a vacation trip they took from their home in Dubois, Pa., to visit the Sesqui-Centennial Exposition. They stopped in Lancaster to visit their grandson, John O. Yoder, on June 8, and on the following day were in Harrisburg as the guest of Mr. and Mrs. William H. Rife, friends of the family. Later they went to Mechanicsburg to visit Mr. and Mrs. A. Grant Seyler, the latter being a grandniece of Mr. and Mrs. Mix. In each of the cities they visited, Mr. and Mrs. Mix went to a theatre to see a Tom Mix picture. When they visited the Colonial Theatre, Harrisburg, Charles J. Jones, the manager, invited them to the stage where an informal reception was held in their honor.

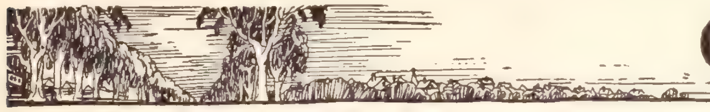
During the summer months the program at the Capitol Theatre, Lancaster, will be devoted more to pictures and less to vaudeville than during the winter. Mr. and Mrs. George M. Krupa, the owners, have announced there will be one feature picture and one vaudeville act at each performance. Heretofore the program consisted of four vaudeville acts and one film picture.

Peter Magaro, of Harrisburg, former member of the executive committee-at-large of the Motion Picture Theatre Owners of America, has recovered from his recent severe illness that kept him confined to his home for six weeks.

Mr. and Mrs. Paul H. Esterly, of Reading, the latter being the daughter of Dr. H. J. Schad, former president of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, have gone on a honeymoon trip to California, their wedding having taken place in May.

Harrisburg's City Council has ruled that no theatres or other commercial enterprises will be allowed to use "billboard space" in Market Square, the business center of the city. This decision was reached following a number of requests to place advertising matter in the Square as the result of the recent appearance there of a temporary billboard advertising the Community Welfare Campaign to raise funds for local charities.

E. R. Moore, who manages the Orpheum Theatre and the York Opera House, York, accompanied by Mrs. Moore, left on a vacation trip in May to Oneonta, N. Y., where he formerly managed a theatre. They planned to visit also several resorts in the Catskills.



Cleveland

GEORGE W. ERDMAN, manager of the Cleveland P. D. C. exchange is at Glenville Hospital recovering from an operation.

Mrs. Georgia Moffett, secretary of the Film Board of Trade, was in New York last week to attend a conference with C. C. Pettijohn.

J. S. Jossey, president of Progress Pictures, has returned to Cleveland after a four weeks' visit in Georgia, where he was successful in regaining his health.

A Tiffany exchange is in process of being opened in Cleveland. M. H. Greenwald, central division manager for the company, has been in town during the past week, securing a location and a local exchange manager. Nothing definite has been concluded as yet. However, the exchange will be located in the Film Exchange Building, of course.

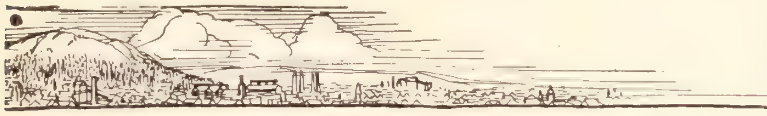
M. B. Horwitz, general manager of the Washington circuit, has set himself the task of building a theatre a year. Last Friday he closed a contract for his new 1926-27 house. It is to be a new 1,250-seat theatre and office building and will be located within 400 feet of the Virginia Theatre, which belongs to the Washington circuit. The Virginia will be remodelled into stores and offices when the new house is completed, which will be as near February 1st as possible.

Jack Greenbaum, well known as a theatre owner and manager, has returned to town after a winter in Florida. Greenbaum is now pushing a proposition for a first-run house in Mansfield.

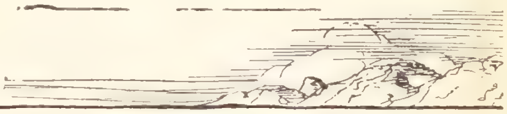
Norman Moray, manager of the Cleveland Warner Brothers' exchange, has installed a new customers' service and booking record which has been so successful as a time saver, that the plan has been adopted nationally by the Warner organization. The system guarantees to save fifty per cent. of the booker's time and seventy-five per cent. of the biller's time over the old method.

Judge Foster, prominent theatre owner of Marion, is a cautious exhibitor. He buys pictures with circumspection, and usually one at a time. Occasionally he has bought parts of blocks, but never has he bought an entire block of pictures of any kind until last week.

Leo Devaney, Universal assistant general sales manager, was a local visitor last week.



Butte



MILES CITY is to have a new theatre if the rumor is a correct one. W. G. Hyde, Manager of the Liberty Theatre, and H. W. Knutson, Manager of the Strand Theatre of Miles City, have decided to unite forces and build a modern structure that will compare favorably with the classiest playhouses of the Northwest.

Eugene O'Keefe and Mrs. O'Keefe are touring a number of theatrical centers on the Pacific coast studying the various types of theatre structures in view of building a $120,000 theatre in the heart of Billings.

E. Powell White, exhibitor of the Strand Theatre at Livingston, attended the M. P. T. O. A., convention at Los Angeles the past week.

Harry Sigmond, General Manager of the Tax Free Bureau of New York City, passed through Butte on May 26, and stopped over in Butte between trains on his way to Pacific coast cities. He was met by a delegation of old friends and associates here, where he served Associated First National as Manager of the Exchange.

F. A. Boedecker, president of the State M. P. T. O. A., who owns the Ellen Theatre at Bozeman, has returned from Los Angeles, where he attended the convention.

The Silver Bow Amusement company has closed its American theatre. This is in line with the usual policy of the company for the summer months. Last summer the American was closed for the season and during the time was redecorated and this summer there is a persistent rumor that North Coast Theatres will come to the rescue and enlarge the stage and again open the theatre.

Manager W. M. Hughardt is in Billings and vicinity in the interest of the new Pathe product.

R. D. Boomer, former manager of Associated Exhibitors, has resigned to take a position with the Fox corporation. He is in Montana at present with the Fox manager from Salt Lake City.

Des Moines

V. E. TORNQUIST, of the Metro-Goldwyn-Mayer branch, is assuming management during the summer months of the Star Theatre at Mitchelville for Galloway and Schwartz, who will take active command about Sept. 1st. Some of the recent visitors in Movie Row recently were P. F. Fadden, of the Masonic Theatre at What Cheer, Iowa, Walter Carroll, of the Star Theatre at Colfax, and F. P. Hagaman, of the Palace Theatre at Waverly.

L. C. Friedman, who has been assistant manager of the Parrot Films Co. for the past six years, left for the Pacific coast to open a branch office.

Bob Gorham is the new office manager of the Educational Film Exchange of Iowa. He succeeds Galloway, who is now on the road. Gorham comes from Omaha, where he was associated with First National and United Artists.

The Exhibitors Supply Co. made the following sales to Iowa Exhibitors recently. A Blizzard fan to the People's Theatre at Redfield. Two Mazda units to the Eastern Iowa Theatre Co. at Anamosa. Two Peerless lamps to the Orpheum Theatre at Webster City. One machine to the Community Club at Hanlantown. Also some spotlights to the East Des Moines High School.

F. A. Crawford, of Famous Players is able to use both arms again after having dislocated a shoulder not long ago.

M. J. Weisfeld, district manager of the Film Booking Offices, was in the city last week.

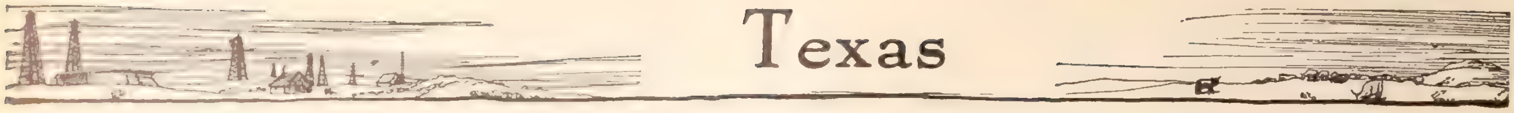
J. A. Johnson, booker of the First National branch, is spending his vacation in Missouri.

Harry Frankel, of the Pathe branch, is now manager of the Associate Theatre Exhibitors, succeeding Mr. Oserman.

Miss Margaret Smith, of Famous Players, left last week for a two weeks' vacation and honeymoon. She intends to come back and resume her duties in the accounting department.

Another vacationist is William Curry, booker of the Famous Players Exchange, who is enjoying a fishing trip in Saskatchewan, Canada.

Texas



WM. HORWITZ, JR., owner of the Texan and Iris theatres, is out of town on a business trip.

B. W. Bickert, road man for Saenger Amusement Co., is in town for a business stay. His company controls the Isis and Liberty theatres in Houston.

L. E. Harrington, branch manager for F. B. O. offices, Dallas, Texas, was a guest of Abe Silverberg of the Crown and Folly Theatres last week. Mr. Harrington is making a tour of south Texas with Clive Adams, district manager for F. B. O.

Roy Brauer has returned from the valley and is now on his way to Dallas to attend a sales meeting. Roy represents Universal Film Corporation in south Texas.

Oscar Springer, south Texas representative for Pathe Inc., has returned from a sales meeting held in Dallas, Texas. Mr. Springer works out of Houston.

Phil Lutzer, west Texas representive for Universal, stopped over in Houston last week to visit his brother.

Texan, Iris, Strand No. 1 and Strand No. 2 have announced free matinees for the children during the summer months.

Charlie Camp, manager of the Royal Theatre for the past season, has resigned his post and will devote his time booking special vaudeville acts throughout Texas.

Charlie Camp, who has been manager of the Royal Theatre since it re-opened the first part of this year, has resigned his position to enter the vaudeville and cabaret field.

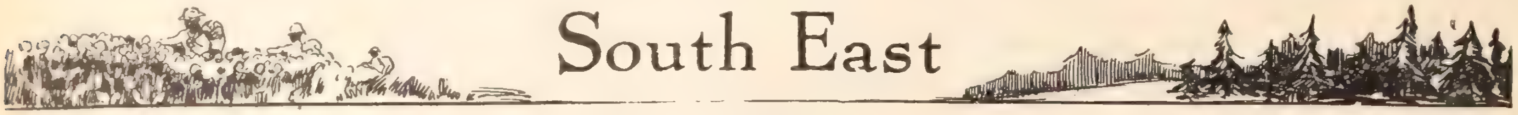
Ed Bloominghtal, South Texas representative for F. B. O., was in town signing contracts for his fall output of pictures.

News has reached Houston that Ralph Morrow, well known Dallas film head, has been promoted to assistant sales manager of the Producers Distributing Corporation. Mr. Morrow is well known in Houston and his many friends wish him continued success.

R. J. Ingram, general manager of the Progress Picture Company, was down from Dallas on a business trip last week.

F. B. Roberts has been named manager of the Royal Theatre by its owners, William Lytle and Jack Burke. Mr. Roberts is a well known Texas theatre exhibitor.

South East



JOSEPH WALTERS, who formerly owned the Temple Theatre, Sanford, N. C., and who has been interested in a number of theatres in North Carolina and Virginia, has become associated with the Carolina Theatres, Inc., of Asheville, N. C., by purchasing an interest in the company. This company at the present time has theatres in Asheville, Hickory, Lincolnton, Lexington, Concord and are building new houses at Statesville, Rock Hill and Elizabeth City, we understand.

Claude Webb, of Webb's Theatre, Shelby, N. C., was a Charlotte visitor the past week.

U. K. Rice, of the Colonial Theatre, Winston-Salem, N. C., was in Charlotte for a few days the past week.

W. E. Stewart, of the Pastime and Westmore Theatres, Concord, N. C., was in Charlotte the past week setting in dates and arranging his bookings for the summer.

E. D. Turner and Mr. Joseph Walters, of the Carolina Theatres, Inc., spent the week-end in Charlotte the past week.

L. L. Drake, of the Ansonia Theatre, Wadesboro, N. C., was another Charlotte visitor.

The Lyric Theatre, Wadesboro, N. C., has been dismantled and the equipment sold to Dr. Hutchinson, for his new theatre in Bladenboro, N. C., according to report.

The Ideal Theatre, at Gastonia, N. C., owned by J. E. Simpson, suffered a severe loss by fire which destroyed his booth and several reels of film.

Al Barber, formerly with the Piedmont Amusement Company, in Winston-Salem, N. C., has assumed the management of the Ideal Theatre, owned by B. F. Southern, of Winston-Salem, N. C.

A. C. Peeler, of the Victory Theatre, Mooresville, N. C., spent a day in Charlotte the past week.

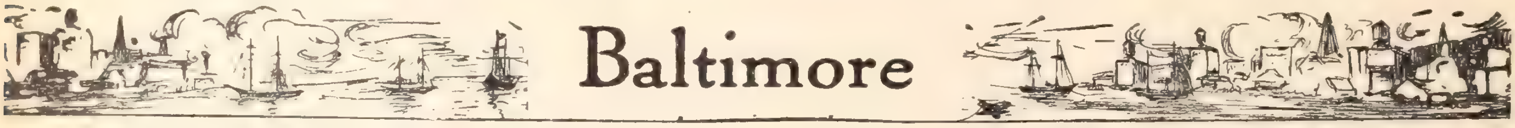
B. F. Southern, of the Ideal Theatre, Winston-Salem, N. C., was along Film Row the past week arranging his bookings.

W. F. Lenehan, of Producers & Distributors, has just returned from New York, where he underwent an operation.

A. B. Cheatham, sales manager for Arthur C. Bromberg attractions, arrived in Charlotte the past week and will be located at the Progress Pictures Corporation office for several weeks.

J. W. Griffin, of the Pastime, Lumberton, N. C., will close his theatre on June 15th to make extensive repairs and renovate the entire theatre.

Baltimore



JOHN BETHEL has left Philadelphia and has arrived in Washington, D. C., to manage the Trio Exchange there, succeeding J. D. Young. Sol Korson, also from Quaker City, is salesman for that company.

Fred Kline is covering the Baltimore territory for Producers Distributing Corporation now. He was with Universal. A. A. Moore has gone with Universal.

The Maryland territory is being covered for Educational Films, by E. M. Ooghe.

The Embassy Theatre, 415 East Baltimore Street, which was opened to the public Monday, March 1, by the Independent Theatres Corporation, Philadelphia, Louis Berman, president, closed Saturday night, June 5, for the summer and will reopen during the latter part of August according to the plans of Mr. Berman.

Since it opened three managers have been in charge. H. D. Cheery, who was there at the closing, will return to Philadelphia and expects to return to Baltimore in the fall, to manage the house.

The City Park Orchestra, which has taken the place of the City Park Band in Baltimore, is being directed this year by Bob Iula, brother of Felice S. Iula, director of music at the Rivoli Theatre here.

Mrs. Bernard Depkin, Jr., wife of the manager of the Warner's Metropolitan Theatre here, is recovering from an illness. She has left the hospital and is now at their home in Guilford.

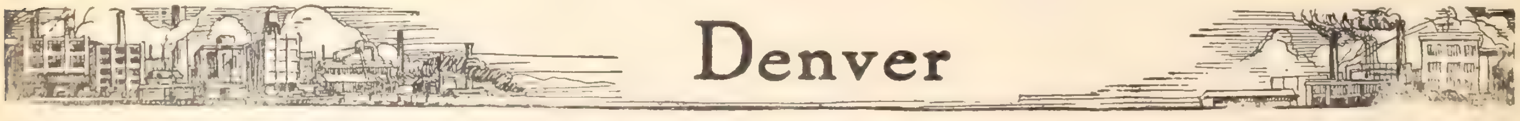
Miss Mary Nash, formerly at the Missouri Theatre in St. Louis, has come to Baltimore and is employed as phone exchange manager at the Century.

Miss Vernie Hanlan has succeeded Miss Anna Sweeny as secretary to Herschel Stuart, managing director for the Loew Interests of the Century and Parkway Theatres. Miss Sweeny resigned due to her health.

Mrs. H. A. Brown, formerly bookkeeper at the Century, has been transferred to the New Theatre in the same capacity.

Harry Van Hoven, well-known publicist, who has been handling the work for the Century, Parkway, New and Garden Theatres, will continue his work for the Whitehurst Interests, which now control the New and Garden.

Denver



WALTER LEAGUE, formerly manager of the Criterion and Rivoli Theatres in New York, has been appointed resident manager of the Rialto and Victory houses of Denver, to succeed J. A. Haas, who has been transferred to the Capitol Theatre of Little Rock, Ark. The change is effective at once. League has assumed his new duties at the Denver Publix houses and Haas has departed for Little Rock. Many changes in the operation of the two Denver houses have been promised by the new manager, the first being the remodeling of the entrances of both theatres. He will also enlarge the stage in each house, making them adaptable for more elaborate presentations.

A new theatre for Cheyenne is now a certainty. It will be a 1,200 seat theatre and will be ready for opening about October 15th of this year. The new amusement house is being built by the Plains Theatre Co., an organization with the backing of Harry Nolan of Denver, Max Kravetz of Ft. Collins, and a prominent Wyoming business man. Construction on the new theatre will start immediately. All Cheyenne houses, the Princess, Atlas, and the Capitol, are at present controlled by the Carl Ray Amusement Company which for years has controlled the situation in Cheyenne. The general belief is that opposition will cause finer and better entertainment in all houses. The public of Cheyenne is therefore welcoming a new amusement house.

Miss Florence Ward, manager of the Midwest Theatre of Midwest, Wyo., arrived in Denver last Monday en route to Kansas City for a month's vacation. Miss Ward's theatre is in the heart of the Wyoming oil fields, in fact, the oil derricks are so thick around her that a producing well is located within twenty feet of the theatre. The theatre is owned and controlled by the Midwest Refining Co.

C. A. Mulock, owner and manager of the Iris Theatre, Thermopolis, Wyo., has arrived in Denver to transact some very important business with exchanges.

THEATRE MANAGEMENT
EQUIPMENT CONSTRUCTION OPERATION

Improve Patronage with Improved Programs

Showmanship Ideas and Simple House Renovations That Made Business Outgrow the Theatre

THE showmanship policy of "giving them something new if they don't patronize the existing type of show" was applied to the Grand Theatre in Hazleton, Pa., several months ago with the result that within a comparatively short time the Grand was transformed from a losing proposition to a money-maker.

The Grand is a 900-seat house, owned by the Comerford Amusement Co., operating a large chain in Pennsylvania and New York. After a period of depression during which the 900 seats were more than enough to care for the patronage attracted to the Grand, the Comerford officials decided to find out what the Hazleton citizenry wanted. The company knew—the books told them that—what the public did not want. It was certain the people did not like the type of shows being offered at the Grand. This public, like every public, refused to say what it did want, but told by its absence from the show, what it didn't want. "Try something new there" was the order of the company officials—an order which was carried out by bringing in a new manager from another field.

William E. Schmidt, formerly connected with the B. & K. Midwest theatres in Illinois, was engaged to install a new type of program, new service ideas and new methods of conducting a theatre. He went at the work with a will and his policies triumphed to the extent that now the Grand's 900 seats are insufficient to care for the volume of business drawn to the house. And the Grand is now charging five cents more per ticket.

An account of the changes made by Schmidt tell the story of how completely and thoroughly the program of "offering them something new" was carried out at the Grand.

To begin with the front of the house was repainted in a novel way. A window trimmer and show-card man was trained in the work of making pictorial layouts for lobby posters and decorations. The interior of the house was given an entirely new and fresh appearance by seemingly trifling changes here and there. Bits of drapery were added to liven the decorative effect and give an artistic touch. The organ was overhauled to make it more flexible for solo work and an iron pipe railing around the orchestra pit was supplanted by a wooden railing painted to harmonize with the general scheme of the house. In addition to this, the orchestra pit was equipped with a director's stand.

The service of the house was overhauled. Schmidt organized a new staff of ushers, dressed them in new uniforms and drilled them in the courtesies due the public and trained them to efficiently perform their work. A check-room was installed, offering a free service to patrons. The employees are not permitted to accept a tip for any service they perform for a patron.

With these changes in the house and the house personnel, Schmidt next turned to giving the Hazleton picturegoers new and better programs. He engaged a capable organist and rehearsed him in solo work of the popular type. An eleven-piece orchestra was installed under a leader. Both the organist and the orchestra were "sold" as personalities. The orchestra was advertised as "Nick and his syncopated melody mixers." Within a short time after their introduction, the musicians were moved from the pit to the stage during the presentation of their overture number. This latter stunt was started on a Friday night, the weakest night at the Grand, and inside of two weeks the special music feature proved so popular that it was given Thursday nights as well.

Next prologues and presentations were added to the fare at the Grand. The first three nights of the week are devoted to these specialties. In order to stage them adequately, Schmidt installed extra lighting equipment and built a fly loft over the stage, which is only 12 feet deep. He installed 14 sets of lines, spot lights, and built a selective type switchboard out of a standard push plug board.

That the Hazleton public wanted this type of show was a fact which soon manifested itself at the box office of the Grand. The house now does a flourishing business and a new theatre is being built there by the Comerford Company. The new theatre will seat 2,400. The increase at the Grand since this new program was introduced is at the rate of a minimum average of $13,000 over the former figures. During the time that the new system has been in force not a single complaint has been registered, not even at the increase in admission. This, Schmidt says, "is due to the fact that we sold the idea to the people before asking them to pay for it."

The idea was "sold" in the theatre itself. Institutional advertising was carried on in screen trailers. Schmidt named this a "screen editorial."

Equipment Amortization

By P. M. ABBOTT

WE believe we have discovered a source of error in the bookkeeping of most exhibitors—an error causing an apparent inflation of profits. We are inclined, also, to believe that this same discrepancy in accounting is at the root of our tradional laxity toward proper upkeep and renewal of equipment.

In most industries building and equipment are amortized for a period extending over years—all the way from ten to fifty. To account for the cost of building and equipment in less time than ten years is discourging to profits, but in the motion picture industry conditions make necessary excessively heavy amortization—that is, if the problem of keeping abreast of the times is fairly met. This, of course, applies to theatres as well as equipment.

But considering only equipment. Exhibitors do not realize that equipment and appointments rapidly become antiquated and actual detriments to the houses of which they are a part. It is not the fault of the equipment manufactured in the past or of that made today. This condition exists because there is an ever-increasing demand for more effective methods and equipment. With this field becoming more important each year and attracting new manufacturers, rapid strides in equipment development follow. Therefore exhibitors who attempt to make themselves believe that the equipment of ten, or even five, years ago will keep their theatre in the running today, find themselves badly outdistanced.

Theatres and equipment existing a decade ago have been replaced almost without exception. Those houses that feel the effect of our so-called overseating problem are simply approaching the expiration of the amortization period. So with these conditions in mind, it will be well for exhibitors to face the problem of depreciation fairly—and make the allowances.

Publix May Circuit Broadcast Service

Experimenting with Radio Novelty in 4 Theatres of Chain

A RADIO broadcasting "act" in which a government licensed station is set up on the stage, may be circuited over the entire Publix chain of houses if experiments now being conducted in four of the company's theatres prove successful. Under a tentative agreement with the Carrell Broadcasting Service of Chicago, this radio novelty will be tried out at the Broadway Theatre, Newburgh; the Carolina, Greenville, and the Rex, Spartanburg. The first theatre on the list to offer the novelty, the Stratford in Poughkeepsie, is now operating a station from the stage.

The stations operate on the exact principle of the largest broadcasting units, under the charge of a licensed radio engineer. They have a range of 1,000 miles. The complete outfit is routed from one theatre to another. The broadcasting will constitute a part of the afternoon and evening performances at each theatre, local talent providing the bulk of the performers on the programs broadcast within view of the audience. The exceptional publicity angles of the stunt are to be exploited by co-operation with local newspapers, civic organizations, glee clubs, etc.

The "premier" of the radio novelty at the Stratford in Poughkeepsie, where the station operated for a week in co-operation with the Poughkeepsie Eagle-News, had the endorsement and backing of the Chamber of Commerce and a number of prominent business organizations. The station call is WKBG, and during the course of the week several prominent Poughkeepsie musicians, vocalists and public speakers addressed the microphone set up on the stage of the Stratford. A special force to take care of incoming requests was installed at the theatre.

Alex Hyde Music Act Plays Loew's Aldine

Alex Hyde and his ensemble of singers and dancers in "Berlin vs. Liszt" was the stage feature offered last week at Loew's Aldine in Pittsburgh, in conjunction with the photoplay "Paris." The Hyde act, which offers musical and dance features in a novel playlet with a thread of "plot" involving a young musician torn between love for the classics and the urge of the day for popular tunes, proved a popular attraction with the patronage at the Aldine.

Ottawa Regent Stands Pat on Policy for Summer

Leonard Bishop, manager of the Regent Theatre, a downtown house of Ottawa, Ontario, has decided to stand pat on his policy for the summer months, making no changes whatever in his booking arrangements, admission price schedule, orchestra or added attractions. Film programs will be booked for week runs as usual, starting on Saturdays. Manager Bishop feels that a change to split weeks entails extra advertising, exploitation and incidental costs, thus offsetting the revenue from additional patronage.

The MANAGER'S OFFICE

HARRY E. LONG, for the past six months managing director of the Alhambra in Milwaukee, has been transferred to the Broadway Strand in Detroit.

JACK PLANT has been transferred from Saxe's Merrill to the Modjeska in Milwaukee, succeeding Milton Harmon, who has been transferred to the new Mirth in the Bay View district.

LEO SALKIN is now connected with Marks Brothers in Chicago and it is reported is slated for the management of their Embassy Theatre, which will open in August.

CULLEN ESPY, formerly manager of the Lyric Skydome and West End Lyric in St. Louis, has been named by the Skouras Brothers to manage the new Ambassador Theatre, their new theatre soon to be opened in St. Louis.

LETO HILL, who was manager of the New Lindell in St. Louis, has been installed at the Lyric to succeed Espy.

WILLIAM BUTTS is now manager of the Academy Theatre at Waukegan, the new house opened last week by the Great States Company. He was formerly manager of the Highland Park Theatre at Highland Park, Ill.

CORBIN SHIELD has succeeded Fred J. Starr as manager of the Rialto Theatre in Washington, D. C. Shield formerly was publicity manager of the Rialto, a post now occupied by James Callahan.

FRED McAVOY, who was formerly manager of B. F. Keith's Bijou Theatre, in Woonsocket, R.I., was recently appointed manager of Levine's Globe Theatre, Bethlehem, Pa.

Planning Program for F.&R. Managers' Convention

Stimulation of good-natured rivalry between the three large subdivisions of F. & R. managers will be one of the features of the convention which will be held in Minneapolis in July. The Minneapolis managers will constitute one group, the St. Paul managers another, and the managers outside the Twin Cities another, and the three divisions will be pitted against each other in some pep-raising competitions. Members of the three divisions will wear distinctive regalia during the convention.

The business sessions are to be held at the Curtis Hotel, and a dinner dance is planned at Radisson Inn, Christmas Lake, on the second day of the convention for the managers and their wives.

Musical Stock in Glens Falls

At the Empire in Glens Falls, N. Y., a musical stock company will hold the boards from June 21, for an indefinite period, replacing pictures.

Publix Shows for New Michigan

Publix attractions, now being shown at the Capitol Theatre, Detroit, will be transferred to the new Michigan when that house opens in August. Something entirely new and novel is in store for the Capitol.

Split Week Policy Starts at Keith's in Ottawa

A general shake-up in the policy of B. F. Keith's Theatre, Ottawa, Ontario, went into effect Monday, June 7. Manager J. M. Franklin decided upon split weeks for one thing, the theatre having always previously had week runs of programmes. The so-called supper show has been discontinued except on Saturdays and holidays, matinees running from 1 to 5 P. M. and evening performances from 6:45 to 11 P. M. There are five acts of vaudeville which are presented twice daily, 2:30 and 8:30 P. M., the feature picture being presented four times daily, 1, 4, 7 and 10 P. M. Prices have also been reduced approximately 10 cents, the evening scale being 35 and 50 cents, including the amusement tax.

Butte Theatre Mgr. Boosts Cooling System

The Rialto Theatre is boasting these hot days about its Arctic Nu-Air cooling system; giving the patrons of the playhouse the benefit of the coolest air waves in the city as the electric fans play over the tons of ice in storage. W. J. Sullivan, manager, is using the system as a strong urge to the public to drop in for a cool, refreshing evening's entertainment.

Manager of Cook County Theatres

Louis Laemmle has appointed Walter Johnson, manager and part owner of the Parkway Theatre, Roseland, Ill., as manager of the Laemmle Cook County Theatres, to fill the vacancy made by the resignation of Ralph Tippetts.

Summer Policy at Troy Griswold

During the warm weather this Summer, Jack Campbell, manager of the Griswold in Troy, N. Y., will run specialties on Monday nights only. At the present time these specialties, which are featured with the pictures, are running two nights a week.

"Take-A-Chance Week" at Shea's

Shea's Buffalo Theatre, Buffalo, last week presented a "Take-A-Chance" bill which was advertised as a mystery program "fixed so you can't lose."

Stock at Colonial in Akron

The Colonial Theatre, Akron, belonging to the Feiber and Shea chain of houses, closed its vaudeville and picture season last Saturday, and has introduced stock for the summer. The Pauline Maclean Players will be seen in a repertoire of new plays.

Dance Act Featured at Capitol

An elaborate stage presentation starring Renoff and Renova with the Volga Beauties in a group of dances supplemented the featured picture, "The Wise Guy" at the Capitol Theatre in Des Moines last week.

Bennett Twins on Rialto Stage

A. H. Blank's Rialto in Omaha offered the Bennett twins in a well-balanced blending of songs and dances, as the stage attraction on a program featuring "The Bat."

Revivals Proving Popular Summer Bills

“REVIVAL festivals” during which outstanding screen successes of the past are brought back to the screen are enjoying wider popularity with the public this season than ever before, according to the views of several theatre men who have offered this type of bill recently. Many theatres scattered throughout the country have offered “revival” weeks, with a daily change of picture; “revival” days, on which some past success is brought back for one day during the week, and in the case of some—the Stillman in Cleveland for example—the revival period extends for as long as seven weeks.

A large proportion of the picture theatres used “revival weeks” to mark the change over from the regular winter policy to the summer regime. Pictures which have figured as outstanding successes over a period of several years have been revived for such occasions and according to reports the public is responding more actively this year than ever before.

The Stillman started its revival season three weeks ago. The theatre is offering a new picture each day at prices of 25 cents for adults and 15 cents for children during the matinees and 40 cents for adults with 20 cents for children evenings and holidays. The orchestra has been disbanded for the summer, the organ supplying the musical settings for the pictures. The program at the Stillman last week offered “Grumpy,” “The Dark Angel,” “The White Rose,” “Male and Female,” “The Mark of Zorro,” “The Snob” and “Graustark.”

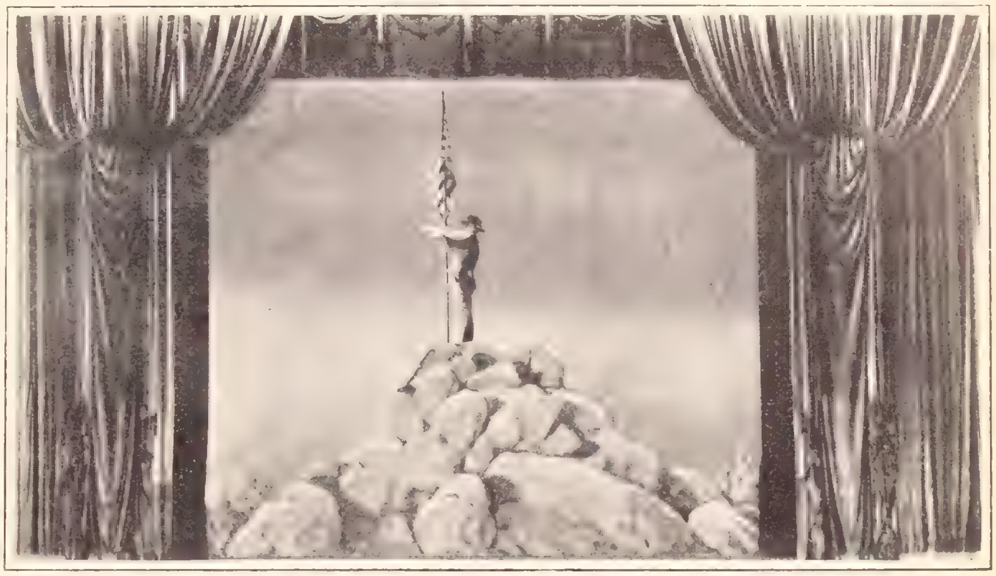
Two weeks ago the Majestic in Hartford, Conn., put on a Grand Revival Week program, offering the following pictures on a daily change basis: “The Thief of Bagdad,” “Dorothy Vernon of Haddon Hall,” “The White Rose,” “Robin Hood,” “A Woman of Paris,” “Rosita” and “America.”

The Tower at St. Paul started its official summer season with a Review Week during which “Go West,” “The Ragman,” “The Blackbird,” “The Midshipman,” “Mike” and “His Secretary” were presented. The Circle Theatre in Cleveland, which recently changed over from a winter policy of pictures and Pantages vaudeville to straight pictures, started the new programs with a double bill on which a revival of “The Marriage Circle” shared honors with “Hell Bent fer Heaven.”

A revival of “The Miracle Man” last week at Loew's Theatre in Newark, N. J., proved a popular attraction. Another house which featured “come back” pictures during the week past was Loew's Dayton Theatre, Dayton, O. The event was advertised as “Two Big Revivals,” with “Over the Hill” playing the first three days of the week, and “A Connecticut Yankee” the last three days.

Newman Artists Now Staff Entertainers at WDAF

The concert orchestra of the Newman Theatre, Kansas City, Earl Thurston, the organist, and the Royal Syncopators of the Royal Theatre now are “staff” entertainers over the WDAF radio station, operated by the Kansas City Star, and receive free publicity aplenty.



COLONY PRESENTATION

The tableaux shown above was staged after Universal's published presentations by Jack Savage for “The Flaming Frontier” and accompanied the showing of the Universal feature during its run at the Colony Theatre, New York City

Pictures and Music Only Is New Policy at Atlanta Met

The Metropolitan, Atlanta, Ga., last week inaugurated a new policy of “pictures and music exclusively.” The policy of a straight picture presentation was started with “Mlle. Modiste” as the leading attraction.

The program included the following features: Overture, “Herbertiana”; News reel; Our Gang Comedy, “Uncle Tom's Uncle”; Piano Quartette; “Mlle. Modiste,” with music accompaniment based on the song “Kiss Me Again.”

Weidoeft and Cansinos on Allen Stage Bill

Rudy Weidoeft, saxophonist, and the Original Cansinos, Spanish dancers, who offered a Spanish version of the Charleston and a Latin interpretation of the familiar darky Shuffle among their numbers, were the stage attractions at the Allen Theatre in Cleveland last week. The featured photoplay was “Ella Cinders.”

A & P Gypsies, Radio Stars on Branford Stage

The A & P Gypsies, string ensemble which occupies a place among the most popular radio features, appeared on the stage of the Branford Theatre, Newark, N. J., last week, on a bill headed by “The Wilderness Woman.” The stage portion of the program featured Brown and Sedano, dancers.

Eastman's “Breezy Program” a Diversified Bill

Offered as a “breezy program of delightful summer entertainment,” the Eastman Theatre in Rochester last week presented a diversified bill headed by the Paramount production, “Let's Get Married.”

The stage numbers included “A Corner in Spain,” a group of songs and dances in a Sevillian cabaret setting; Sara Segelin and Celia Wolberg, playing two pianos; and the orchestra's contribution, “Selections from Pagliacci,” with a prologue sung in costume by Mark Daniels. The other screen offerings were “Sweet Adeline,” a Song Cartune; “Sweden To-day,” a scenic, and “With Amundsen to the Pole.”

Three Stage Attractions at Palace, Dallas

The Palace Theatre, Dallas, last week presented three stage attractions, the bill being headed by the Publix unit show, “Chinese Plate,” staged by Frank Cambria. “Pierrot's Serenade,” another Cambria production, and “Anniversary Syncopators” with the Bel Canto Quartette, jazz musicians and singers. The photoplay attraction was “Say It Again.”

“Student Prince” Chorus at Stanley Last Week

The Stanley Theatre in Philadelphia last week starred the male chorus of 20 from the musical stage success “The Student Prince” on the stage bill supporting the presentation of “The Devil's Circus.” The program also offered Maryon Vadie, dancer, and Ota Gygi, violinist, with their company of 14 dancers.

Ted Lewis Stage Star at Mosque

Ted Lewis and his “Musical Clowns” headed the stage bill presented last week at Fabian's Mosque Theatre in Newark. The photoplay attraction was “Other Women's Husbands.”

Trio of Songsters at Rialto

A. H. Blank's Rialto Theatre in Omaha last week offered Lester Howson & Clark, songsters, as the stage presentation with “Ransom's Folly,” the Richard Barthelmess screen vehicle.

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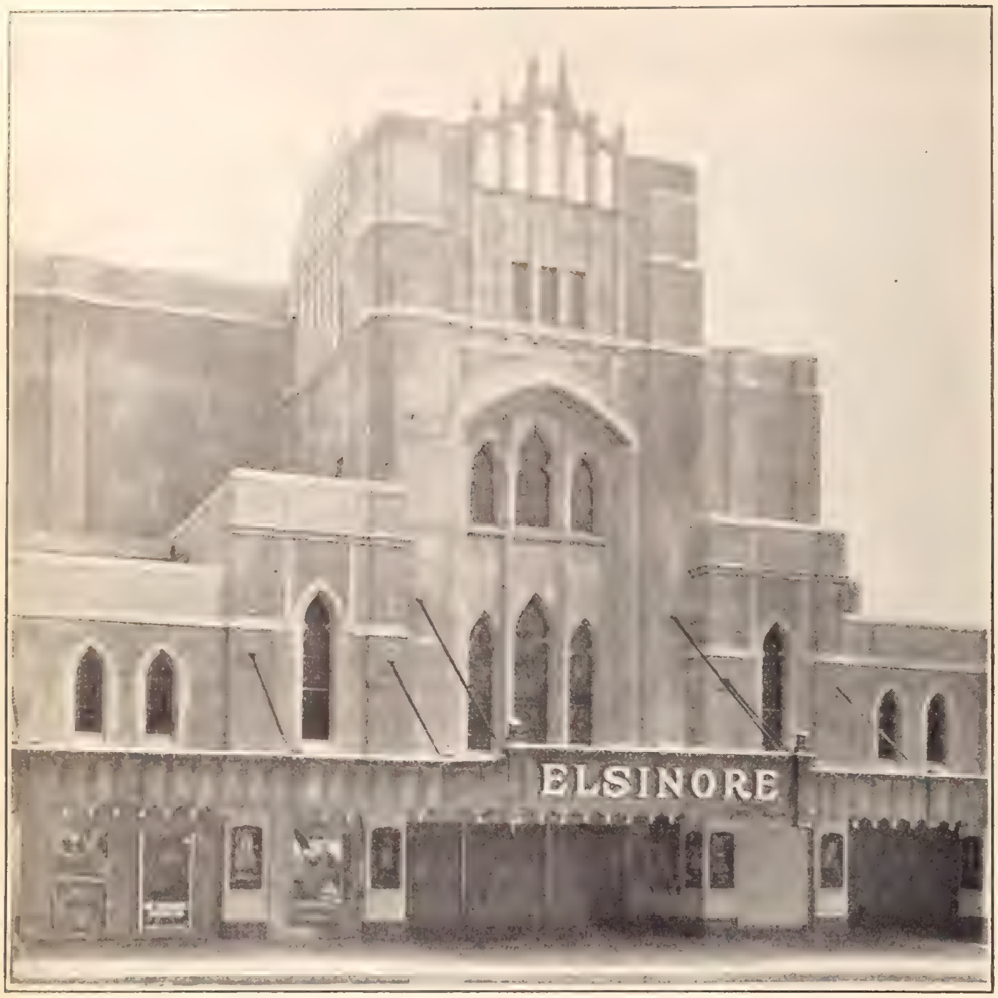


Exterior view of the Elsinore Theatre, a 1,435 seat house recently opened by George Guthrie at Salem, Ore. This city of 25,000 population now boasts of one of the finest playhouses in America. English-Gothic architecture is closely followed throughout the house

Guthrie Opens Elsinore at Salem, Ore.

Defies Accepted Practices of Architecture and Color and Produces Masterpiece

WITH Governor Walter M. Pierce, Mayor John B. Giesy and Circuit Judge Percy R. Kelly participating in the dedication ceremonies, May 28, George B. Guthrie has opened to the theatre patrons of Salem, the capital city of Oregon, one of the most beautiful theatres in the Pacific Northwest, The Elsinore.

True to its name, derived from the setting of Shakespeare's "Hamlet," the new theatre follows English Gothic architectural lines in both exterior and interior design, and is the personal creation of Mr. Guthrie who, defying accepted architectural and color scheme practices against the advice and over the protests of his architects and the artisans employed on the job, has produced a wonder palace.

Outstanding features of the building are the spacious lobby of old cathedral nave and aisle design, with high vaulted ceiling, massive pillars and sweeping grand staircases at either end, and the novel mezzanine promenade, extending entirely across the front of the building, crossing over the main entrance by means of a bridge. Gothic arch openings off from the promenade give beautiful vistas of the magnificent lobby, the mezzanine balcony opposite and, through similar penetrations in the lobby wall of the mezzanine balcony, of the stage itself. On the promenade are the convenience rooms for men and women, and from it rise staircases leading to the balcony lounge immediately to the rear of the main balcony.

Shakesperian Scenes

Appropriate art glass windows, rich in coloring and beautifully executed, line the west side of the promenade. Each group of window pictures some scene or character from Shakespeare, the central group over the main entrance interpreting that scene from the second act of "Hamlet," where Hamlet welcomes the strolling players to Elsinore. In two great panels, 12 feet wide and 21 feet high, over the landings on the grand staircases at either end of the lobby are paintings of other Shakespearean scenes done by Professor N. B. Zane, professor of fine arts at the University of Oregon.

Entering the main lobby the observer gets full benefit of the spacious and lofty architectural scheme, with its typical nave and aisle design. The aisles are five feet wide and 25 feet high to the peak of the arched ceilings, and are separated from the nave by eight massive free-standing columns, four on either side, with a series of connecting arches. The ceiling is fully groined and illuminated by concealed lights from the capitals in the opposite walls. The ceiling is done in polychrome, deep brown and blue prevailing, overglazed in a greenish cast.

The railings along the promenade, the rear arches of the mezzanine balcony, and on the grand staircases are of wrought iron, as are the lighting fixtures on the walls and pillars throughout the building.

The walls and pillars throughout the interior are done in brownish stone texture of weatherbeaten effect. Each of the wall stones is individually treated in glazed colors of deep brown, grey, yellow and red, giving a massive and pleasing masonry effect. In the main auditorium this is relieved by a comprehensive Gothic decorative scheme. The breasts of the main and mezzanine balconies are panelled in mosaic pattern carrying a heraldic design, including conventionalized coats of arms and Tudor roses.

Massive Arches

On either of the side walls of the auditorium are three massive arches. The rear arches are open at the front of the balconies, and the other two arches on each side are in reveal and draped in damask hangings of Gothic pattern in red, black, gold and blue.

The ceiling is broken into three great panels extending from side to side, separated by ribs in run plaster richly decorated in polychrome, each panel being divided into 150 small panels of heraldic design, connected by cross stiling in lacy gold. The great proscenium opening at the four-centered Gothic arch over the stage is elaborately modelled, rising 28 feet to the crown of the arch. The arch itself splays from the proscenium opening to the side walls a distance of 25 feet, the outer arch springing to a crown 40 feet above the floor of the auditorium. Approximately half of the width of this splay is in open grille Gothic design through which the big Wurlitzer unit organ speaks from specially constructed sound chambers above. The lower portion of the splay passes fresh washed air into the auditorium from the modern ventilating system.

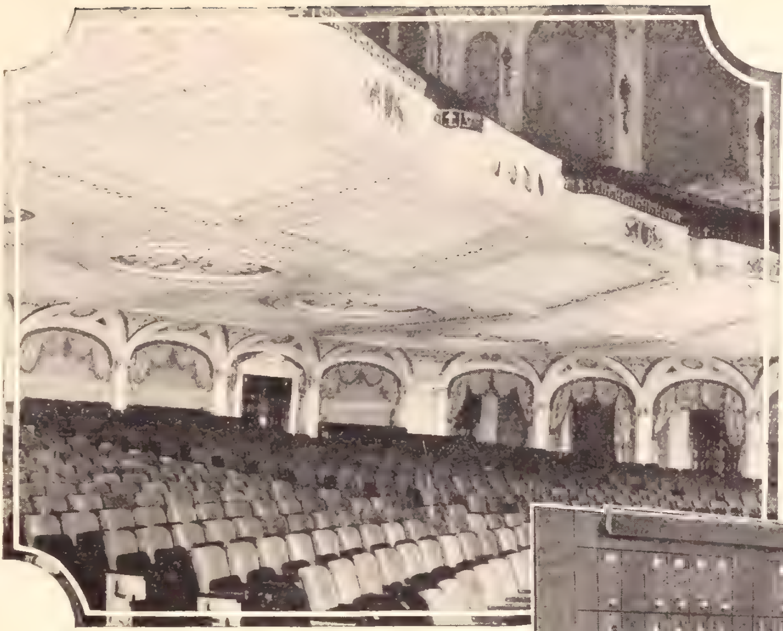
The immediate proscenium opening is done in Sienna marble texture, and adjacent on either side stand groups of four columns

(*Continued on page* 2988)

Smoking Room "Rapped" by Joplin Women

CONCERTED action of Joplin, Mo., club women in protest of the recent announcement of a smoking room for women in a new motion picture theatre to be built at Fifth Street and Virginia Avenue is being sought by representatives of various local women's organizations.

The protest originates from published announcement of the new theatre stating that a women's smoking room, to be provided in the new theatre, would be the first one in the district. The original plans for the theatre, which is to be built by United Studios, Inc., also provide for a men's smoking room, a woman's rest room and a nursery. It is to be finished probably in April, 1927.



Interior view of the Orpheum Theater, Los Angeles, Albert G. Lansburgh, Architect, Arthur F. Buss, Electrical Engineer.
Another fine theater that uses an FA Major System.

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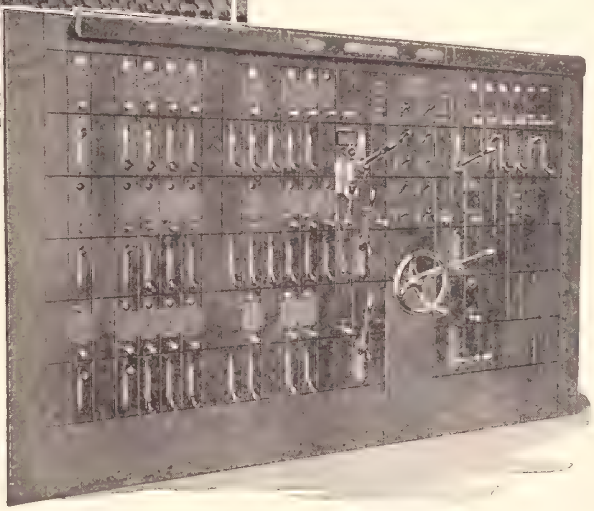

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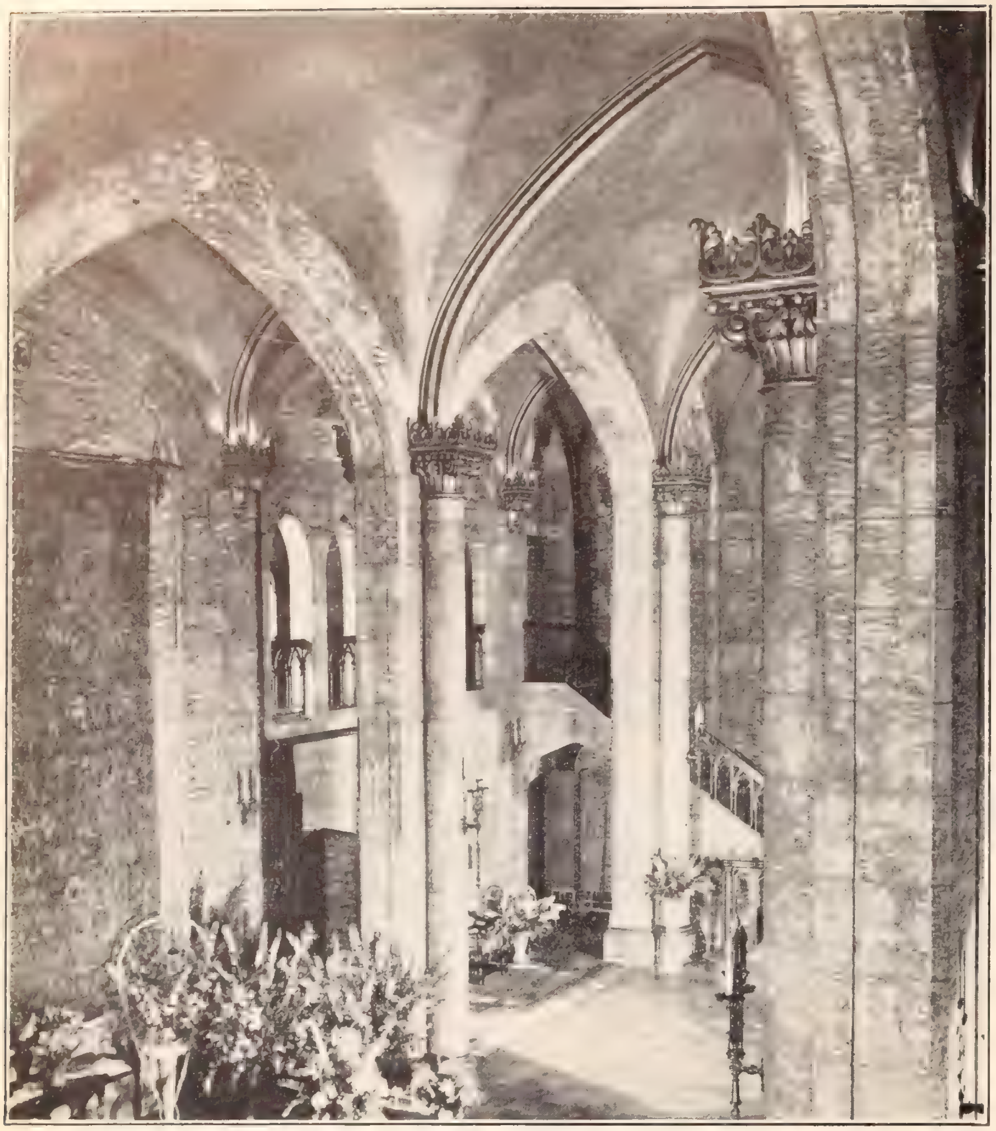

A glimpse of the beautiful and spacious lobby of the Elsinore Theatre, Salem, Ore., recently opened to audiences who were high in their praise of George Guthrie's new theatrical palace. Note the nave and aisle scheme of Gothic architecture

George Guthrie's Elsinore Highly Praised

(*Continued from page 2986*)

of marbleized texture of black, dark blue and green, overglazed in gold and copper bronze.

Aisles in the main auditorium and on the mezzanine balcony are heavily carpeted in Wilton velvet, and the floors of the lobby and the mezzanine promenade and the treads of the stairs are laid in rubber tile of brown and antique coloring.

Two hundred and sixty thousand dollars was spent on the Elsinore, which in a city of less than 25,000 people has a seating capacity of 1,435. On the main floor are 718 fully upholstered seats, cushioned in blue Spanish leather fabricoid, with the back panels in gold velour. One hundred and forty-seven choice, fully upholstered opera chairs in spacious arrangement occupy the mezzanine balcony which is, in effect, an enlarged loge section. The main balcony chairs are also of the full-cushioned seat type.

Illumination of the auditorium ceiling and the proscenium arch is by means of cove-concealed globes in four colors controlled by dimming rheostats from the operating room.

Combination Program

A full stage, completely equipped and sufficiently large to handle the largest of the road shows visiting the Pacific Coast is provided, and this form of entertainment will augment the regular picture offerings. Vaudeville one day each week is also offered.

The Elsinore and the Oregon Theatre, an exclusive picture house, are both operated by Mr. Guthrie and his general manager, J. C. Stille. Immediately following the opening of the Elsinore Mr. Guthrie purchased and closed the Heilig, which for a year had been operated as a picture, road show and vaudeville house.

Glen Dickinson Announces Plans for New House at Lawrence, Kans.

GLEN W. DICKINSON, operator, and Henry B. McCurdy, owner of the Varsity Theatre, Lawrence, Kans., has announced plans for the construction and the equipment of a new Varsity Theatre.

Plans for the new structure are being executed by Boller Brothers, of Kansas City, Mo., who are theatre architects of national reputation.

The new Varsity will accommodate about twelve hundred and sixty-four patrons and will be twice the height of the present theatre building. The front will be of terra cotta with indirect lighting system built in.

The street level will provide two small shop spaces and an island box office for the convenience of patrons. The spacious interior will provide a seating capacity of about twelve hundred, of which the balcony will handle five hundred. All seats are to have leather bottoms and backs and to be of the most comfortable design available.

Under the balcony will be located a spacious mezzanine floor, providing a large promenade and retiring rooms for ladies and gentlemen. The Mezzanine will have windows opening upon the street.

The stage, to be equipped with the latest modern appliances, will accommodate vaudeville and presentation acts.

An outstanding feature of the project will be the massive three manual theatre pipe organ, contracted for from the Reuter Organ Company, of Lawrence, who will make one of the finest installations in their history.

The new cooling system will be the latest and most efficient type now manufactured, providing diffused air currents rather than direct drafts.

The lighting throughout will be indirect, imbedded in panels and equipped with dimmers.

Construction work will start June 10th and by rushing operations, opening of the new Varsity will be effected by the fifteenth of September.

Mr. Dickinson has announced his intention of making the new Varsity Theatre the feature house of Lawrence, where all the largest attractions will be shown.

At the present time Mr. Dickinson controls thirteen theatres in five "key" towns of Kansas and Missouri, and anticipates the purchase of others in the near future.

May Cry or Smoke and Still See Screen

PATRONS of the Modern Theatre, a motion picture theatre under construction at 2705 Troost Avenue, Kansas City, Mo., are to have the privilege of smoking while performances are under way.

The smoking-room is to be in the foyer, but Boller Bros., architects, Huntzinger building, who planned the theatre, arranged a glass partition facing the screen, so that smokers can see the stage while smoking.

The theatre also is to have a "cry room," not for those over-emotionalized persons who suffer synthetic sorrows, but for the babies.

The theatre will have a deeply recessed lobby, slightly over 21 feet square. The lobby will be flanked by a shop on each side.

The roof is trussed, so that there are no columns centering the 52 feet width of the room.

The Modern Theatre is being built by A. Baier, who will lease it to others.

Rebuild Electric Theatre, St. Joseph, Mo.

The Electric Theatre, St. Joseph, Mo., will be rebuilt and remodeled at a cost of $150,000, according to an announcement made by C. U. Philley, vice-president and secretary of the St. Joseph Electric Amusement Company, which owns and operates the theatre. Work on the project will be started June 1 and will be completed by September.

The front of the theatre will be torn down and completely rebuilt in Italian style, with a frontage of eighty feet on Edmond Street. The entrance will be in the center and on each side will be archways.

The interior will be completely remodeled and refurnished with new seats and decorations. A new organ will be installed. Above the entrance will be a mezzanine floor, the promenade of which will connect with the women's rest room, manager's office, advertising managers' office, ushers' room and men's smoking room. On each side of the mezzanine floor will be passageways leading to the balcony. The project room will be outside the main theatre wall and above the balcony.

The seating capacity will be increased to 2,000, of which 1,250 seats will be on the main floor and 750 seats on the balcony. The construction will be fireproof throughout.

The officers of the St. Joseph Amusement Company are E. J. Grubel, Kansas City, president; Mr. Philley, vice-president; Rice McDonald, treasurer, and F. O. Williams, manager. The theatre will continue its present policy.

Oppose Freihofer Project at Llanerch, Pa.

SEVERAL hundred residents of Llanerch, Pa., with attorneys, physicians and private detectives, have recently opposed a theatre project sponsored by Louis Freihofer, president of the Freihofer Baking Company. They contended that the proposed theatre would not only depreciate property values but would be a menace to the health and well-being of the community.

This was in answer to a statement made by A. M. Taylor, president of the Philadelphia and West Chester Traction, before the Haverford Township commission, that Colonel Freihofer desired to erect a $500,000 theatre building in Llanerch.

Strand at Carlisle, Pa., to Be Remodeled

The Cumberland Valley Amusement Company of Pennsylvania, have recently announced that they will entirely remodel their Strand Theatre at Carlisle, Pa. Work will be pushed during the dull summer weeks in order that the house will be in shipshape for the fall of 1926. Seating capacity will be increased to 1,700.

Included in a large appropriation, is an order for the installation of a Robert Morton organ of the latest design.

Other theatres under control of the Cumberland Valley Amusement Co. are: The Rosedale and Strand at Chambersburg, and the Richmond, Grand and Ingomar at Alexandria, Va.

World Ticket Supply Gets Coin Changer Agency

The World Ticket and Supply Company have recently been awarded the agency for the Lightning Coin Changers in the Eastern territory.

C. E. Minnerly has been added to the staff of World Ticket in the capacity of sales-director. Mr. Minnerly is increasing the sales force and will have charge of distribution in this territory of both Simplex Registers and Lightning Coin Changers.

Promoters Plan S. I. Playhouse

A new motion picture theatre for Grant City, Staten Island, N. Y., is being planned by promoters who have the project under advisement. It is believed the theatre will be erected with an automobile showroom annex and will cost $200,000. The favored site is reported to be Lincoln Avenue and Hylan Boulevard.

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Can't Understand It

A YOUNG chap in a small Virginia town, who is just starting in to learn the business of projection, has already found out, among other things, that the subject of electricity is not so simple as the advertisements of so-called electrical schools in popular magazines would lead the unknowing one to believe.

He frankly confesses his ignorance and requests a simple explanation of the phenomenon of electrical induction. His frankness, however, is tempered with fear or shame, we do not know which, since he wishes his identity to remain a secret.

His letter is as follows:

"Dear Sir:

"I am wondering if you would be kind enough to help me in a little problem. It may be little to you, but to me it is rather big one since I cannot solve it alone.

"For the past few weeks I have been studying electricity by means of a correspondence course given by the——— Electrical School and I have struck a subject which has me guessing considerable.

"I have been unable to obtain a satisfactory explanation from the school in question and they are not as patient as they might be, so I guess I must be rather dumb.

"The subject I wish an explanation of is electrical induction. I can't for the life of me understand how it is possible for one wire to cause electricity to flow in another wire when there is no actual connection between them.

"I understand, of course, that the thing actually does work because I have seen transformers and other equipment work, so it must be so. The thing that stumps me, however, is how does it work?

"If you would be so kind as to explain this to me I would certainly greatly appreciate it. Also, if you should, by any means, publish this, would you please omit my name?"

Everyone Must Start

While we are granting your wish, Friend X, there is really no need for withholding your name. We attribute it primarily to a sense of shame, on your part, for your present ignorance concerning fundamental electrical action, but, for that matter, we were, all of us, at some time or other, ignorant of exactly the same things, so everyone must learn.

Our first advice, therefore, is to lay of the incognito stuff and announce that while you are now ignorant of such matters you have no idea of remaining that way for any considerable length of time.

This principle is used in the electric motor. The wires on one side of the armature are forced *up* while those on the other side are forced *down.* And, since the armature is *pivoted,* it revolves.

To summarize:—If a conductor, carrying an electric current, is placed in a magnetic field, a force will be exerted on it which will cause the conductor to move in the direction of the weakest part of the field.

Electro-Magnetic Induction

A generator was used embodying exactly the same principle as described above, but in this case force is applied to move the wire through the magnetic field between the north and south poles, with the result that a voltage is induced in the wire and, if a closed loop of wire is used, a current will flow.

The action is thus reversible; if current flows in a stationary wire placed in a magnetic field, the wire will be forced to move, whereas, if a wire carrying no current is moved through a magnetic field, a voltage will be induced in the wire which will force a current through it.

Self Induction

It is not essential that the conductor be moved for a current to be induced in it. If the conductor is stationary and the lines of force, or magnetic force, around it change, the same result will be obtained. That is, an induced current will flow in such a direction as to oppose the change in the magnetic field.

This is known as self-induction.

Mutual Induction

It is also possible for one wire to induce a current in another neighboring wire. This is called *mutual induction.* In this case the magnetic field, set up by one wire, cuts across, or threads, the other wire and induces a voltage, which, if the switch is closed, drives a current through the second wire.

If two wires are placed side by side and current is passed through both, the magnetic field of each will induce a current in the other. This is also mutual induction and the effect is as if the resistance of the wires had been increased. The closer the wires are brought together, the smaller will be the induced current.

For this reason the Fire Underwriters specify that all the wires of *alternating current* circuits must be placed in the same conduit. If this rule were not obeyed the current carrying capacity of the wires, due to the apparent high resistance, would be reduced, and if a higher current were forced through the wire to overcome this resistances, the wires would be burned out.

Then buckle down to some real study. We will help you all we can and will try to clear up difficult points to the best of our ability.

As for that so-called electrical school which promises you complete knowledge in three or four weeks, more will be said in a later article.

Magnetic Induction

The subject of induction plays an important part in electricity. In fact, the generation of electricity by means of dynamos would not be possible were it not for induction. Transformers rely on it for their operation; it is present in motors; its effects are seen when a switch, through which current is flowing, is opened. In fact, wherever current flows, induction is almost certain to be present.

If a piece of iron is placed near the pole of a magnet, another pole will be *induced* in the iron which will be of opposite polarity to that of the magnet. That is, if the pole of the magnet is *south,* the inducted pole will be *north.* This is called magnetic induction.

It is also possible to induce voltages in conductors under certain conditions. In order to give a clear explanation, a roundabout method will be used to describe it.

Consider a magnetic field set up between the opposite poles of two magnets. The lines of force go from *north* to *south* (poles) across the air gap. Whenever a wire carries an electric current a similar magnetic field is created which travels in a circle around the wire as a center and the lines of magnetic force travel in a certain direction depending upon which way the current is flowing.

Suppose we place such a current carrying wire with its magnetic field, between the two magnetic poles. What happens? The magnetic field on top of the wire is going, say, to the left, and the field between the two poles is going to the *right* (north pole to the left of the wire) so that the field of the wire will *buck* that of the poles and tend to wipe it out. On the bottom, however, the two fields are moving in the same direction so that they will build up and make a much *stronger* field.

The lines of magnetic force, from the north pole, bend *down* around the wire and then curve up to enter the south pole. Now these lines, due to their odd shape, tend to straighten out and go back to their original straight condition. They act just like rubber bands stretched between the two poles, which have been drawn down by the wire. When the wire is released the tension of the bands forces it *up.*

Capitol, One of Central Penn.'s Finest

According to all reports, Shamokin's newest playhouse, the Capitol, is one of the finest theatres to be found in Central Pennsylvania.

Under control of the Arcadia Amusement Company, of which Caspar Thorpe is president, the new theatre was constructed in what is said to be record time for a building of its kind.

Grey and gold are the colors which dominate the decorative scheme of the interior, with the furnishings blending in perfect harmony. In the foyer, panelled walls and heavy carpets add to the attractiveness of that section.

In the auditorium, which seats 1,200, more carved panels are in evidence, and the several crystal chandeliers lend a particularly pleasing lighting effect.

One feature installation in the Capitol is the highly efficient cooling system manufactured by the Carrier Engineering Company. Systems of this kind have usually been confined to theatres seating 2,000 or over—such as the Rivoli in New York City—and the Capitol is said to be a pioneer among houses of its size.

Another feature is the expensive three-manual Wurlitzer organ, the tone of which was praised by many of the first-night audience.

Simplex and Morelite low intensity arcs were responsible for the excellent projection.

A large gathering of exchange men, and others well known in Pennsylvania film circles attended the premiere to extend their congratulations to Manager Leitzel.

Prepare Plans for Los Angeles House

PLANS are being made by the Signal Realty company of Los Angeles for the erection of a motion picture theatre at the corner of Hyde Park and Centinela Boulevards, according to a recent announcement.

It is understood that no negotiations have been made for the lease of the theatre, although it was reported some time ago that the West Coast theatres would secure a new playhouse in Fairview Heights.

Gumbiner Project Ready in Fall

Work on the $300,000 motion picture house to be erected on the southeast corner of Broadway and Eighth Street, Los Angeles, for H. L. Gumbiner, will start in early fall.

The Broadway house will be 4-stories, steel frame, with terra cotta finish.

Falconer Council Forced to Allow Theatre

FOLLOWING weeks of controversy, the village trustees of Falconer, N. Y., recently granted a permit to Anzalone Brothers to build a moving picture theatre is the city line section of West Main Street. The board sought to deprive them of the permit, but was advised by the village attorney that it must be given. The board members felt that the theatre would be undesirable in the proposed location, they said.

Ruben Urges M. P. Equipment Dealers to Attend Detroit Convention

ACCORDING to a recent announcement from Max Ruben, Chairman of the Association of Motion Picture Equipment Dealers of America, this year's convention of the Association will be held at the Hotel Statler, Detroit, Mich., July 19th-22nd inclusive; at which time, there will be matters of great importance to the Motion Picture dealers—as well as the industry—to come up for action; and, that it will be to the advantage of everyone connected with the industry to be represented at this particular meeting; manufacurers, as well as dealers, owing to the fact that many rife rumors will be thoroughly discussed.

The Committee is also arranging a most entertaining program for the ladies who plan to accompany the different members of the organization and it is said that all will live to regret any inability to attend.

Mr. Ruben strongly urges every member to strain a point this year in order to be present during the dates given above.

Wolfson and Meyer's Miami Theatre Scheduled for June Opening

ANOTHER motion picture theatre is to be added to Miami's great white way. It is to be the new Capitol Theatre on Miami Avenue at Third Street and will be ready on June 18th. The new house is being built along the lines of the famous Capitol Theatre in New York City and will contain all the best features to be found therein. The actual cost of the playhouse will exceed $500,000.00, no expense being spared for the installation of every comfort and convenience for the patrons. The seating capacity will be for 1,500 persons, each chair being fitted with an air cushion, assuring the maximum comfort for the audience.

The Capitol's policy will adhere to strictly first run photoplays only and the presentation of pictures will be a revelation in photographic projection. The screen is being built along newly perfected lines, which in conjunction with the latest projection equipment will reduce to a minimum any eye strain. In following out the artistic interior decorations, the contract is in the capable hands of Vollmer, who so distinguished himself in the decorative effects of the Capitol in New York. Much time and effort have been expended in planning the entrance to the theatre, and the finished effect will be a delight to the eye. The entire foyer will be done in mosaic, both the floor and the walls blending together to form an artistic color scheme. The ceiling is to be decorated with fitting designs in connection with the giant chandeliers which are studded with thousands of colored electric light bulbs diffusing the vari-colored rays in all directions. But the effort to make the theatre a beautiful place to see has not overshadowed the equally important duty of making it a safe place to visit. The building is constructed entirely of steel and concrete, making it absolutely fireproof in every detail, and to cover any contingency a particularly large number of exits are available, each being designated by a dimmed red light. A steel and asbestos lined operator's booth completely removes any possibility of a conflagration from the film and a specially treated asbestos stage curtain assures freedom from a back stage fire.

The theatre is being erected by the Wolfson Meyer Theatre Enterprises and will be run by them in connection with their many theatres now operating in Miami and Palm Beach. Frank D. Rubel, formerly manager of the Temple Theatre, another Wolfson-Meyer house, has been appointed house manager.

Break Ground for North Saginaw House

Within two months a neighborhood motion picture theatre will be erected near the corner of Michigan and Genesee Avenues, North Saginaw, Mich., it was recently announced by Theodore J. Beeker.

The new theatre will be owned and operated by Mr. Beeker and the estimated cost of the building is $12,000.

"I expect to break ground next week," Mr. Beeker said, "and the work of erecting the building will be started soon afterward."

Beeker has been granted a lease extending over a period of 20 years and including renewal privilege.

Strand Amus. Co. to Build at Laurel, Miss.

A new playhouse costing $100,000 will be build by the Strand Amusement Company at Laurel, Miss. Construction will get under way shortly, according to an announcement made by a New Orleans, La., architectural firm who drew the plans. The playhouse will be built on a site in the rear of the hotel Pinehurst and will be one of the finest theatres in the state.

The new theatre will have a seating capacity of 1,000 persons and it is hoped to have the building completed and ready for the first performance on Christmas.

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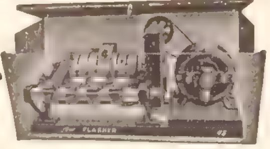

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Announce New Playhouse for Lincoln, Neb.

A new $75,000 theatre will be built on the site of the Old Victoria Hotel at Fifteenth and O. Streets, Lincoln, Neb., to be completed not later than September 1, Homer K. Burket announced recently. W. M. Folsom and E. P. Leonard are the other backers.

Arrangements have been made for the leasing of the House, Mr. Bucket stated, but he declined to name the lessee.

The theatre will have a seating capacity of 1,000. It will be two stories, the front part to be used for store space downstairs and office rooms upstairs. The whole building will be 50 x 100, with two 20 x 40 store rooms at each side of the lobby.

The front will be terra cotta, with large windows over the entrance to the lobby. The lobby will be tiled and wainscoted with tile.

The store rooms will be at either side of the lobby, with entrances from both the lobby and the street. The theatre proper will have a large balcony, making a total capacity of 1,000. The stage will be small, intended only for special entertainment such as is offered in a picture house.

Contract Let for Englert Theatre, Iowa City

Contracts for the erection of a $100,000 theatre building to replace Iowa City's leading showhouse, the Englert, which was destroyed by fire three months ago, were let May 25, by James J. Hanlon, owner of the building. The theatre will have a seating capacity of 1,300, approximately 200 more than the building which was razed by the flames. Leases for the building already have been arranged with the A. H. Blank interests and Mrs. Nate Chapman, of Iowa City, operators of the old Englert.

Starret-Kraft Rebuild at Forest, Ohio

The latest addition to the Starret-Kraft chain of motion picture theatres, of which the Crown is a member, was recently opened at Forest, Ohio.

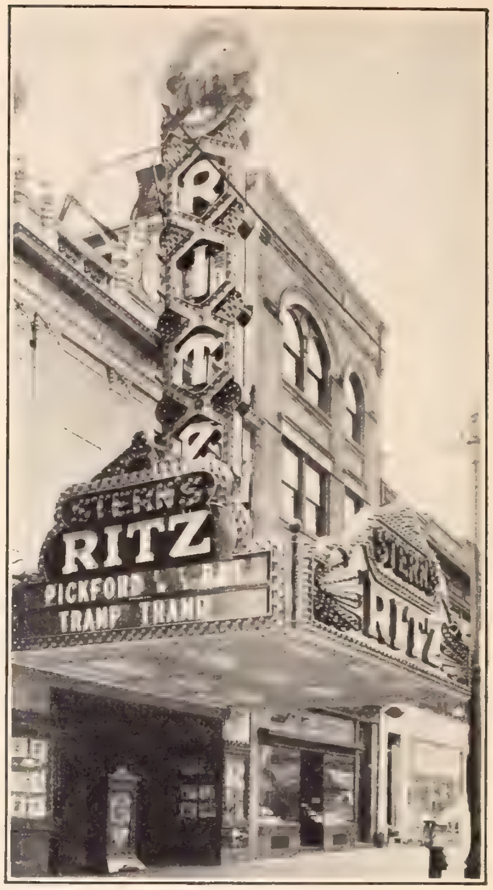
The Forest Theatre, which has been closed for four months for repairs, has been entirely repaired and is described by many as being the most beautiful theatre in northern Ohio. The interior is decorated in velvet drapes and small colored lamps. H. W. Starret is the sole owner of the Forest and Ottawa houses.

Wilmer & Vincent Install Marr & Colton Organs

The most modern types of Marr & Colton organs are now being installed in two of the finest Wilmer & Vincent theatres of its Pennsylvania chain—the State Theatre in Harrisburg, and the State in Easton. The organs are of the three-manual type. These organs, it is announced, have every known combination of tone color, including all the families of flutes and diapasons.

Prepares Plans for L. A. Theatre

Adolph Ramish has authorized John Paxton Perinne to prepare plans for a 1,700-seat theatre building, to be built at 2,300 South Central Avenue, Los Angeles, Cal., at a cost of $120,000.



Patrons will always be able to find their way to Jos. Stern's new Ritz Theatre, Newark, N. J. Note the elaborate electrical display of sign and marquee

Will Erect New Theatre at Van Nuys, Cal.

A 1,400 seat Class A motion picture theatre will be erected in Van Nuys, Cal., by the Van Nuys Theatre Incorporated, composed of N. Scheinberg, Louis Greenberg and M. E. Horwitz, it was announced at the offices of the corporation recently.

The building will be located on the southeast corner of Sherman Way and Kittridge Street. It will cost in the neighborhood of $150,000 exclusive of the equipment which will be of the most modern obtainable. One of the features of the house will be a large stage.

Plans for the structure are now being completed.

Bids Asked on Chatham Theatre

Walter S. Crandell, of New York and Chatham, announces that the plans and specifications for the theatre he proposes to build on his lot on Main Street in Chatham, N. Y., are in the hands of contractors for bids. These plans call for a theatre that will seat 650 persons and it is understood that the building will also contain two stores.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy release, as well as information on pictures that are coming, will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arizona Streak, The	Tom Tyler	F. B. O	4540 feet	April 3
Bar C Mystery, The	Phillips-MacDonald	Pathe	5 reels	
Barrier, The	L. Barrymore-Day	M-G-M	6480 feet	April 3
Bat, The	Special Cast	United Artists	8219 feet	Mar. 27
Beverly of Graustark	Marion Davies	M-G-M	6977 feet	May 8
Beyond All Odds	Eileen Sedgwick	Chesterfield (S. R.)	5 reels	
Blue Blazes	Pete Morrison	Universal	4659 feet	Jan. 23
Broadway Billy	Billy Sullivan	Rayart (S. R.)	5000 feet	
Chip of the Flying U	Hoot Gibson	Universal	6596 feet	Mar. 6
Combat	House Peters	Universal	6714 feet	Feb. 20
Coming and Going	Buffalo Bill, Jr	Artclass (S.R.)	5000 feet	
Dancing Mothers	Special Cast	Paramount	7169 feet	Feb. 27
Dangerous Virtue	Jane Novak	Lee-Bradford (S.R.)	6000 feet	
Danger Quest, The	Reed Howes	Rayart (S. R.)	5000 feet	May 8
Forbidden Waters	Priscilla Dean	Prod. Dist. Corp	5335 feet	April 17
Gilded Highway, The	Devore-Harron	Warner Bros.	6927 feet	April 17
Happiness	Special Cast	F. B. O		
Hearts and Spangles	Wanda Hawley	Lumas Film	5980 feet	May 8
Hell's Four Hundred	Margaret Livingston	Fox	5582 feet	
Her Second Chance	Nilsson-Gordon	First National	6420 feet	May 8
Highbinders, The	Tilden-Daw	Assoc. Exhib	5486 feet	May 1
High Steppers	Hughes-Astor	First National	6136 feet	
Let's Get Married	Richard Dix	Paramount	6800 feet	Mar. 13
Little Irish Girl, The	Dolores Costello	Warner Bros	6667 feet	April 10
Midnight Thieves	H. Rawlinson	A. G. Steen	5 reels	
Miss Brewster's Millions	Bebe Daniels	Paramount	6457 feet	Mar. 20
Monte Carlo	Special Cast	M-G-M	6512 feet	April 10
New Klondike, The	Thomas Meighan	Paramount	7445 feet	Mar. 27
Night Patrol, The	Richard Talmadge	F. B. O	6 reels	Mar. 20
Non-Stop Flight, The	Special Cast	F. B. O.	6 reels	April 17
Nutcracker, The	E. E. Horton	Assoc. Exhib.	5786 feet	April 17
Oh! What a Nurse	Syd Chaplin	Warner Bros	6987 feet	
Other Women's Husbands	Blue-Prevost	Warner Bros	6721 feet	April 3
Out of the Storm	Logan-Burns	Tiffany (S.R)	7000 feet	May 1
Red Dice	Rod La Rocque	Prod. Dist. Corp	6 reels	April 3
Roaring Forties, The	Special Cast	Jans (S.R.)		
Sap, The	Kenneth Harlan	Warner Bros	5519 feet	
Sea Horses	Special Cast	Paramount	6671 feet	Feb. 27
Secret Orders	Evelyn Brent	F. B. O	5506 feet	Mar. 27
Siberia	Special Cast	Fox	6950 feet	April 24
Six Shooting Romance	Jack Hoxie	Universal	4869 feet	Jan. 30
Social Celebrity, A	Adolphe Menjou	Paramount	6025 feet	May 8
Taxi Mystery, The	Roberts-Agnew	Gingsberg (S.R.)	5052 feet	
Test of Donald Norton	George Walsh	Chadwick		
Three Weeks in Paris	Moore-Devore	Warner Bros	6050 feet.	May 8
Unknown Dangers	Frank Merrill	Hercules (S.R.)	4700 feet	
Untamed Lady, The	Gloria Swanson	Paramount	6132 feet	Mar. 27
Vanishing Hoofs	Wally Wales	Artclass Pictures	5000 feet	
Whispering Smith	H.B.Warner-L.Rich	Prod. Dist. Corp	6155 feet	April 10
Yellow Fingers	Olive Borden	Fox	5594 feet	April 10

APRIL

Feature	Star	Distributed by	Length	Reviewed
Bells, The	Lionel Barrymore	Chadwick		
Big Show, The	Lowell-Russell	Assoc. Exhib	5385 feet	May 15
Blind Goddess, The	Special Cast	Paramount	7249 feet	April 3
Border Sheriff, The	Jack Hoxie	Universal	4440 feet	Mar. 13
Brown of Harvard	Pickford-Brian-Haines	M-G-M	7941 feet	May 8
Crown of Lies, The	Pola Negri	Paramount	5020 feet	Mar. 27
Desert Gold	Special Cast	Paramount	6900 feet	Mar. 20
Dance High	Buffalo Bill, Jr	Artclass (S.R.)	5 reels	
Early to Wed	M. Moore-K. Perry	Fox	5912 feet	May 15
Earth Woman, The	Alden-Bonner	Assoc. Exhib		
Exquisite Sinner, The	Nagel-Adoree	M-G-M	5844 feet	May 1
Fighting Boob, The	Bob Custer	F. B. O	5000 feet	May 1
Fighting Buckaroo, The	Buck Jones	Fox	5096 feet	May 15
Fighting Shadows	Leo Maloney	Clarion Photoplays	4900 feet	
Fighting Thorobreds	Billy Sullivan	Rayart (S.R.)	5000 feet	
For Heaven's Sake	Harold Lloyd	Paramount	5356 feet	April 24
Hidden Way, The	Mary Carr	Assoc. Exhib	5919 feet	
Kiki	Norma Talmadge	First National	8299 feet	April 17
Lucky Lady, The	Special Cast	Paramount	5942 feet	
Mike	Sally O'Neill	M-G-M	6755 feet	Jan. 23
Mlle. Modiste	Corrine Griffith	First National	6230 feet	May 15
Money Talks	Windsor-Moore	M-G-M	5139 feet	May 22
Old Loves and New	L. Stone-B. Bedford	First National	7423 feet	April 24
Only Way, The	Special Cast	United Artists	6850 feet	May 1
Paris At Midnight	Special Cast	Prod. Dist. Corp.	6995 feet	May 8
Runaway, The	Special Cast	Paramount	6271 feet	May 8
Rustlers Ranch	Art Acord	Universal	5230 feet	April 24
Rustling for Cupid	George O'Brien	Fox	4835 feet	
Sandy	Madge Bellamy	Fox	7850 feet	April 24
Savage, The	Lyon-McAvoy	First National		
Seventh Bandit, The	Harry Carey	Pathe	6 reels	Mar. 27
Silence	Warner-Reynolds	Prod. Dist. Corp	7518 feet	June 12
Silken Shackles	Irene Rich	Warner Bros	6061 feet	May 8
Silver Fingers	George Larkin	Elvin Film	5000 feet	May 1
Sir Lumberjack	Lefty Flynn	F. B. O	5129 feet	April 10
Somebody's Mother	Mary Carr	Rayart (S.R.)	6000 feet	
Starlight's Revenge	Jack Perrin	Rayart (S.R.)	5000 feet	
That's My Baby	Douglas MacLean	Paramount	6805 feet	April 24
Tony Runs Wild	Tom Mix	Fox	5477 feet	
Tramp, Tramp, Tramp	Harry Langdon	First National	5831 feet	April 10
Twin Triggers	Buddy Roosevelt	Artclass (S.R.)	4800 feet	
Volga Boatman, The	Special Cast	Prod. Dist. Corp	10050 feet	May 1
Watch Your Wife	Virginia Valli	Universal	6980 feet	Feb. 27
Western Trails	Bill Patton	Chesterfield (S.R.)	5 reels	
Why Girls Go Back Home	Miller-Brook	Warner Bros.	6 reels	May 1
Wild To Go	Tom Tyler	F. B. O.	4570 feet	May 8

MAY

Feature	Star	Distributed by	Length	Reviewed
Black Paradise	M. Bellamy–E. Lowe	Fox	4962 feet	June 12
Boob, The	George K. Arthur	M-G-M	5020 feet	
Broadway Gallant, The	Richard Talmadge	F. B. O.	5510 feet	June 5
Carnival Girl, The	Mack-Forrest	Assoc. Exhib.	5025 feet	
Chasing Trouble	Pete Morrison	Universal	5 reels	
Ella Cinders	Colleen Moore	First National	6 reels	June 19
Footloose Widow, The	Irene Rich	Warner Bros		
Galloping Cowboy, The	Bill Cody, Jr	Assoc. Exhib	5000 feet	May 29
Hands Across the Border	Fred Thompson	F. B. O	5267 feet	June 5
Hell Bent fer Heaven	Miller-Harron	Warner Bros	6578 feet	May 15
Impostor, The	Evelyn Brent	F. B. O	5457 feet	May 15
Isle of Retribution, The	Lilian Rich	F. B. O	6388 feet	May 22
It's the Old Army Game	W. C. Fields	Paramount		
Jade Cup, The	Evelyn Brent	F. B. O		
Looking for Trouble	Jack Hoxie	Universal	4362 feet	
Love Thief, The	Norman Kerry	Universal		
Lovey Mary	B. Love-W. Haines	M-G-M		
Man Four Square, A	Buck Jones	Fox	4744 feet	May 22
Man From Oklahoma	Jack Perrin	Rayart (S.R.)	5000 feet	
Masquerade Bandit, The	Tom Tyler	F. B. O		
Morganson's Finish	Special Cast	Tiffany (S.R.)	7500 feet	
My Old Dutch	O'Malley-MacAvoy	Universal	7750 feet	May 8
Palm Beach Girl, The	Bebe Daniels	Paramount	6918 feet	
Paris	C. Ray-J. Crawford	M-G-M	6 reels	June 12
Perils of the Coast Guard	Special Cast	Rayart (S.R.)		
Phantom Bullet, The	Hoot Gibson	Universal	6148 feet	
Poor Girl's Romance	Short-Hale	F. B. O.		
Prince of Pilsen, The	Special Cast	Prod. Dist. Corp	6600 feet	April 24
Racing Romance	Reed Howes	Rayart (S.R.)	5000 feet	
Rawhide	Buffalo Bill, Jr.	Assoc. Exhib.	4460 feet	May 29
Secret Spring, The	Special Cast	Paramount	5710 feet	
Shadows of Chinatown	Kenneth MacDonald	Bud Barsky (S.R.)	5000 feet	
Shamrock Handicap, The	Special Cast	Fox	5866 feet	
Shipwrecked	S.Owen-J.Schildkraut	Prod. Dist. Corp	5865 feet	June 12
Sign of the Claw	Peter the Great (dog)	Lumas Film	5925 feet	
Skinner's Dress Suit	Denny-La Plante	Universal	6887 feet	Dec. 26, '25
Social Highwayman, The	Harron-Miller	Warner Bros	6 reels	May 29
Still Alarm, The	Special Cast	Universal	7406 feet	Jan. 16
The Set Up	Art Acord	Universal	4600 feet	Mar. 27
Unfair Sex, The	Hope Hampton	Assoc. Exhib	5016 feet	
Valley of Bravery, The	Bob Custer	F. B. O	5021 feet	June 19
Wet Paint	Raymond Griffith	Paramount	5109 feet	May 29
Whispering Canyon	J. Novak-R. Ellis	Ginsberg-Kann (S.R.)	5652 feet	
Wilderness Woman, The	Pringle-Sherman-Conklin	First National	7533 feet	May 22
Windjammer, The	Billy Sullivan	Rayart (S.R.)	5000 feet	
Winning the Futurity	Landis-C. Horton	Chadwick	5400 feet	
Wise Guy, The	James Kirkwood	First National	7775 feet	June 5

JUNE

Feature	Star	Distributed by	Length	Reviewed
Better Man, The	Richard Talmadge	F. B. O		
Born to the West	J. Holt-M. Morris	Paramount		
Call of the Klondike, The	Special Cast	Rayart (S.R.)		
Certain Young Man, A	Ramon Novarro	M-G-M		
Dangerous Dub, The	Buddy Roosevelt	Assoc. Exhib.	5000 feet	
Dead Line, The	Bob Custer	F. B. O		
Dice Woman, The	Priscilla Dean	Prod. Dist. Corp	5614 feet	June 12
Escape, The	Pete Morrison	Universal	4500 feet	April 3
Eve's Leaves	Leatrice Joy	Prod. Dist Corp	6750 feet	May 15
Flashing Heels	Bill Cody	Assoc. Exhib		
Frontier Trail, The	Harry Carey	Pathe	6 reels	
Gentle Cyclone, The	Buck Jones	Fox		
Glennister of the Mounted	Lefty Flynn	F. B. O	5480 feet	June 19
Good and Naughty	Pola Negri	Paramount		
Grass		Paramount		Mar. 7, '25
Hard Boiled	Tom Mix	Fox		
Hero of the Big Snows, A	Rin-tin-tin (dog)	Warner Bros		
Lew Tyler's Wives	Frank Mayo	Famous Attractions		
Lodge in the Wilderness	A. Stewart-E. Breese	Tiffany (S.R.)	7000 feet	
Love Thief, The	Norman Kerry	Universal	6822 feet	June 19
Millionaire Policeman, The	Herbert Rawlinson	Gingsberg-Kann		
Miss Nobody	Anna Q. Nilsson	First National	6859 feet	June 19
More Pay-Less Work	Mary Brian			
One Punch O'Day	Billy Sullivan	Rayart (S.R.)	5000 feet	
Passionate Quest, The	Marie Prevost	Warner Bros		
Rainmaker, The	Collier-Hale	Paramount	6055 feet	May 29
Ranson's Folly	Richard Barthelmess	First National	7322 feet	May 29
Road to Mandalay, The	Lon Chaney	M-G-M		
Rolling Home	Reginald Denny	Universal	6993 feet	May 29
Say It Again	Richard Dix	Paramount	6 reels	June 19
Scrappin' Kid, The	Art Acord	Universal	4664 feet	Dec. 5, '25
Self Starter, The	Reed Howes	Rayart (S.R.)	5000 feet	
Silver Treasure, The	Special Cast	Fox		
Sporting Lover, The	Conway Tearle	First National		
Sweet Daddies	Special Cast	First National	6562 feet	
Trip to Chinatown, A	Special Cast	Fox	5594 feet	June 19
Twisted Triggers	Wally Wales	Assoc. Exhib	5000 feet	
Two-Gun Man, The	Fred Thomson	F. B. O		
Unknown Soldier, The	Mack-De La Motte	Prod. Dist. Corp	7979 feet	June 12
Up In Mabel's Room	M. Prevost-H. Ford	Prod. Dist. Corp	6 reels	June 12
Volcano	Bebe Daniels	Paramount	5467 feet	June 12
Yellow Contraband	Leo Maloney	Clarion Photoplays	4900 feet	

JULY

Feature	Star	Distributed by	Length	Reviewed
Aloma of the South Seas	Gilda Gray	Paramount	reels	May 29
Bachelor Brides	Rod La Roque	Prod. Dist. Corp	66712 feet	
Brown Derby, The	Johnny Hines	First National	7 reels	June 5

[illegible]	Star	Distributed by	Length	Reviewed
Dangerous Dude, The	Reed Howes	Rayart (S.R.)	5000 feet	
Fighting Peacemaker, The	Jack Hoxie	Universal	4292 feet	April 10
Lawless Valley	Bill Cody	Assoc. Exhib	5000 feet	
[illegible]	Special Cast	Fox		
Man in the Saddle, The	Hoot Gibson	Universal		
Sea Wolf, The	Ralph Ince	Prod. Dist. Corp	7500 feet	Dec. 19
Sinister Detail, The	KennethMacDonald	Bud Barsky (S.R.)	5000 feet	

AUGUST

Feature	Star	Distributed by	Length	Reviewed
Bigger Than Barnum's	G. O'Hara-V. Dana	F. B. O.		
Delicatessen	Colleen Moore	First National		
Golden Web, The	H. Gordon-L. Rich	Lumas (S.R.)		
Into Her Kingdom	Corrine Griffith	First National		
Last Frontier, The	Boyd-De La Motte	Prod. Dist. Corp		
Mile a Minute Man	Wm. Fairbanks	Lumas (S. R.)		
Fals First	Hughes-Del Rio	First National		

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Bells, The	L. Barrymore	Chadwick	7000 feet	
Silent Power, The	Ralph Lewis	Lumas (S.R.)		
Three Bad Men	Special Cast	Fox		
Through Thick and Thin	Wm. Fairbanks	Lumas (S.R.)		

Comedy Releases

Title	Star	Distributed by	Length	Reviewed
A-1 Society		Fox	2 reels	
Adorable Dora	Hank Mann	F. B. O		
Alpine Flapper, The	"Aesop Fables"	Pathe	1 reel	June 5
All's Well That Ends Well	A. Vaughn-L. Kent	F. B. O	2 reels	
Al's Troubles	Al Alt	Universal	2 reels	Mar. 13
Among Those Present	Harold Lloyd (Reissue)	Assoc. Exhib.	2877 feet	
Are Crooks Dishonest? (Re-issue)	Harold Lloyd	Pathe	1 reel	
Babes in the Jungle	"O. Henry"	Fox	2 reels	
Baby Clothes	"Our Gang"	Pathe	2 reels	April 24
Ball and Chain	Arthur Lake	Universal		
Bear Cats	"Big Boy"	Educational	2 reels	June 12
Beauty Parlor, A	"Fat Men"	F. B. O	2 reels	
Bedtime Story, A	Arthur Lake	Universal	1 reel	
Big Charade, The	A. Vaughn-L. Kent	F. B. O	2 reels	June 5
Big-Hearted Fish, A	Aesop Fables	Pathe	1 reel	April 10
Big Idea, The	Snub Pollard	Pathe (Reissue)	1 reel	
Big Retreat, The	"Aesop Fables"	Pathe	1 reel	June 5
Bill Grim's Progress (Series)	M. Morris-J. Luden	F. B. O		
Black and Blue Eyes		F. B. O	2 reels	June 19
Broken China	Bobby Vernon	Educational	2 reels	May 8
Bumper Crop, The	"Aesop Fables"	Pathe	1 reel	May 29
Buster Be Good	Trimble-Turner	Universal	2 reels	
Buster's Heart Beat	Trimble and Dog	Universal	2 reels	
Buster's Hunting Party	Trimble and Dog	Universal	2 reels	
Buster's Mix-Up	Trimble-Turner	Universal	2 reels	April 24
Buster's Sky Rocket	Trimble and Dog	Universal	2 reels	April 24
Camel's Hump		F. B. O	1 reel	
Carry of the Chorus (Series)		Red Seal	2 reels	
Cat's Whiskers, The		F. B. O		
Caught in the Act	Laymon-Dorety	Tennek Film	2 reels	
Chase Yourself	Jimmie Adams	Educational	2 reels	
Chop Suey and Noodles	"Aesop Fables"	Pathe	1 reel	
Circus Today	Billy Bevan	Pathe	2 reels	Mar. 13
College Yell, The	Neely Edwards	Universal	1 reel	
Collegians, The (Series)	George Lewis	Universal	2 reels	
Complete Life, The	"O. Henry"	Fox	2 reels	
Comrades-in-Work	Mabel Normand	Pathe	2 reels	
Count Your Change (Re-issue)	Harold Lloyd	Pathe	1 reel	
Couple of Skates, A	Neely Edwards	Universal	1 reel	
Cow's Kimono, The	Glenn Tryon	Pathe	2 reels	
Creeps	Archer-Dunham	Educational	2 reels	June 19
Crowned Prince, The	Neely Edwards	Universal	1 reel	May 22
Dancing Daddy	Jack Duffy	Educational	2 reels	April 10
Dare Devil Daisy	Edna Marian	Universal	2 reels	
Dinky Doodle and the Little Orphan	"Cartoon"	F. B. O	1 reel	June 19
Dinky Doodle's Bedtime Story	"Cartoon"	F. B. O	1 reel	June 5
Dinky Doodle in Egypt	"Cartoon"	F. B. O	1 reel	May 22
Dinky Doodle in the Wild West—	"Cartoon"	F. B. O	1 reel	
Dinner Jest, The		Pathe		
Dizzy Daddies	Jimmie Finlayson	Pathe	2 reels	Mar. 20
Don Key-Son of a Burro	Holmes-Davidson	Pathe	2 reels	May 29
Do Your Duty	Snub Pollard	Pathe	1 reel	
Dog Shy	Charles Chase	Pathe	2 reels	
Dumb Friend, A	Arthur Lake	Universal	1 reel	Feb. 13
Dumb Luck	"The Gumps"	Universal	2 reels	
Egged On		F. B. O.	2 reels	
Eight Cylinder Bull	Arthur Austin	Fox	2 reels	June 12
Family Picnic, The	"Helen and Warren"	Fox	2 reels	
Farm Hands	"Aesop Fables"	Pathe	1 reel	May 22
Felix the Cat Braves the Briny	"Cartoon"	Educational	1 reel	June 5
Felix the Cat in a Tale of Two Kittens	"Cartoon"	Educational	1 reel	
Felix the Cat in School Days	"Cartoon"	Educational	1 reel	
Felix the Cat Laughs It Off	"Cartoon"	Educational	1 reel	Mar. 27
Felix the Cat Misses His Cue	"Cartoon"	Educational	1 reel	May 15
Felix the Cat Rings the Ringer	"Cartoon"	Educational	1 reel	
Felix the Cat Scoots Thru Scotland	"Cartoon"	Educational	1 reel	
Felix the Cat Uses His Head	"Cartoon"	Educational	1 reel	May 8
Felix the Cat Weathers the Weather	"Cartoon"	Educational	1 reel	
Fight Night	Billy Bevan	Pathe	2 reels	May 15
Fire Fighter, The	"Aesop Fables"	Pathe	1 reel	
Fistical Culture (Series)	Louis Sargent	F. B. O	2 reels	
Flivver Vacation, A	Eddie Gordon	Universal	2 reels	April 3
Flying Wheels	Wanda Wiley	Universal	2 reels	Mar. 6
Fly Time	"Aesop Fables"	Pathe	1 reel	
Fool's Luck	Lupino Lane	Educational	2 reels	April 3
Fraternity Mixup, A	Alice Ardell	F. B. O	2 reels	
Fresh Faces	Walter Hiers	Educational	2 reels	
From the Cabby's Seat	"O. Henry"	Fox	2 reels	
Ghost of Folly	Alice Day	Pathe	2 reels	May 15
Gimme Strength	Jimmie Adams	Educational	2 reels	
Going Crazy	Lige Conley	Educational	2 reels	May 29
Golf Bug, The	Paul Parrott	Pathe (Reissue)	1 reel	
Haunted Heiress, A	Edna Marian	Universal	2 reels	May 22
Hearts for Rent	Arthur Lake	Universal	1 reel	
Heavy Parade, The	"Fat Men"	F. B. O.	2 reels	
He Forgets to Remember	Clyde Cook	Pathe	2 reels	June 12
Help Wanted	Charles Puffy	Universal	1 reel	May 1
Hard to Hold	Laymon-Dorety	Tennek Film	2 reels	
Hayfoot, Strawfoot	Bevan-Clyde	Pathe	2 reels	April 24
Hearts for Rent	Arthur Lake	Universal	1 reel	
Hearts and Showers	"Aesop Fables"	Pathe	1 reel	
Hired and Fired	Paul Parrott	Pathe	1 reel	
His Private Life	Lupino Lane	Educational	2 reels	June 12
His Taking Ways	Al St. John	Bischoff (S.R.)	2 reels	
Hitching Up	Walter Hiers	Educational	2 reels	
Hold 'er Sheriff	Cliff Bowes	Educational	1 reel	
Home Cured	Johnny Arthur	Educational	2 reels	Mar. 27
Honeymoon Feet	"Fat Men"	F. B. O	2 reels	
Honeymooning With Ma	Charles King	Universal	2 reels	June 5
Hooked at the Altar	Ralph Graves	Pathe	2 reels	
Hubby's Quiet Little Game		Pathe		
Hug Bug, The	Glenn Tryon	Pathe	2 reels	Mar. 13
Hurricane, The	Alice Ardell	F. B. O	2 reels	
Ice Cold Cocos	Billy Bevan	Pathe	2 reels	
It's a Gift (Re-issue)	Snub Pollard	Pathe	1 reel	
It's a Pipe		Fox	2 reels	
It's the Gate	"Cartoon"	Red Seal	1 reel	May 1
Jerry the Giant	"Animal"	Fox		
Jungle Sports	"Aesop Fables"	Pathe	1 reel	
Kicked Out (Re-issue)	Harold Lloyd	Pathe	1 reel	
Ko-Ko at the Circus	"Cartoon"	Red Seal	1 reel	Mar. 27
Lafayette Where Are We?	Shields-Arthur	Fox	2 reels	
Land Boom, The	"Aesop Fables"	Pathe	1 reel	
Lickpenny Lover, A	"O. Henry"	Fox	2 reels	
Light Houskeeping	Lige Conley	Educational	2 reels	Mar. 20
Lightning Slider, The	A. Vaughn-L. Kent	F. B. O	2 reels	May 22
Little Parade, The	"Aesop Fables"	Pathe	1 reel	June 12
Liquid Dynamite	"Aesop Fables"	Pathe	1 reel	May 22
Love's Hurdle	Charles King	Universal	2 reels	May 15
Love Sundae, A	Alice Day	Pathe	2 reels	
Long Fliv the King	Charles Chase	Pathe	2 reels	June 12
Love's Labor Lost	Neely Edwards	Universal	1 reel	
Madame Mystery	Bara-Finlayson	Pathe	2 reels	
Mad Racer, The	"Van Bibber"	Fox	2 reels	May 8
Man About Town, A	Stan Laurel	Pathe	1 reel	
Matrimony Blues	Lige Conley	Fox	2 reels	
McDougal Alley (Series)		F. B. O	2 reels	
Meet My Dog	Bowes-Vance	Educational	1 reel	
Meet My Girl	Ralph Graves	Pathe	2 reels	Mar. 13
Merry Blacksmith, The	"Aesop Fables"	Pathe	1 reel	
Merry Kiddo, The	Alberta Vaughn	F. B. O		
Mighty Like a Moose	Charlie Chase	Pathe	2 reels	
Min's Away	"The Gumps"	Universal	2 reels	
Mixed Doubles	Charles Puffy	Universal	1 reel	
Monkey Business	"Our Gang"	Pathe	2 reels	Mar. 27
Mortgaged Again	Arthur Lake	Universal	1 reel	
Motor Trouble	Charles King	Universal	2 reels	
Movie Madness	Edna Marian	Universal	2 reels	June 5
Movie Struck	Dorie Eaton	Cranfield & Clarke		
Moving Day	"Helen and Warren"	Fox	2 reels	Mar. 6
Mr. Cinderella	Johnny Arthur	Educational	2 reels	May 29
Mum's the Word	Charles Chase	Pathe	2 reels	May 1
Muscle Bound Music	Kingston-Bevan	Pathe	2 reels	June 5
Never Too Old	Claude Gillingwater	Pathe	2 reels	
Newlyweds and Their Baby, The (Series)		Universal	2 reels	
Newlyweds in Quarantine, The		Universal	2 reels	June 19
Nobody's Business	Lloyd Hamilton	Educational	2 reels	April 24
Nothing Matters	Ham Hamilton	Educational	2 reels	
Old War Horse, The	Snub Pollard	Pathe (Re-issue)	1 reel	Aptil 10
On Thin Ice	"Mutt & Jeff"	Short Film Syn	1 reel	Mar. o
Optimist, The	Charles Puffy	Universal	1 reel	May 22
Ostrich Plumes, The	"Cartoon"	F. B. O	1 reel	May 22
Over There	Al Joy		2 reels	
Painless Pain	Wanda Wiley	Universal	2 reels	May 8
Papa's Mama	Arthur Lake	Universal	1 reel	
Papa's Pest	Burns-Steadman	Educational	2 reels	June 12
Pawnshop Politics		Fox	2 reels	
Pelican's Bill	"Cartoon"	F. B. O	1 reel	June 5
Phoney Express, The	Charles Puffy	Universal	1 reel	Mar. 13
Pirates Bold	"Aesop Fables"	Pathe	1 reel	
Playing the Swell	Wanda Wiley	Universal	2 reels	May 22
Plumber's Life, The	"Aesop Fables"	Pathe	1 reel	
Polar Baron, The	Cameron Shields	Fox	2 reels	May 1
Prodigal Bridegroom, The		Pathe		
Puppy Lovetime	Alice Day	Pathe	2 reels	June 5
Quick Service	Cliff Bowes	Educational	1 reel	Mar. 20
Radio Mad	Lymon-Dorety	Tennek Film	2 reels	
Raggedy Rose	Mabel Normand	Pathe		
Rah, Rah, Heidelberg	"Van Bibber"	Fox	2 reels	June 19
Rain and Shines	Al St. John	Bischoff	2 reels	
Reporter, The	"Van Bibbers"	Fox	2 reels	
Ring Up the Curtain (Re-issue)	Harold Lloyd	Pathe	1 reel	
Rough and Ready Romeo	"Aesop Fables"	Pathe	1 reel	May 1
Say It With Babies	Glenn Tryon	Pathe	2 reels	May 29
Say It With Love	Edna Marian	Universal	2 reels	
Scared Stiff	Holmes-Cook	Pathe	2 reels	May 1
Scratching Through	Cliff Bowes	Educational	1 reel	May 24
Sea Dog's Tale, A		Pathe	2 reels	
Separated Sweethearts	Arthur Lake	Universal	1 reel	May 15
She's a Prince		F. B. O	2 reels	
She's My Cousin	Charles King	Universal	2 reels	May 15
Shootin' Fool, The	"Aesop Fables"	Pathe	1 reel	May 15
Shore Shy	Dooley-Joyce	Educational	2 reels	
Should Husbands Marry?		Pathe		
Skating Instructors	"Mutt and Jeff"	Short Film Syn	1 reel	
Sky Bound	Al St. John	Educational	2 reels	
Smouldering Tires	A. Vaughn-L. Kent	F. B. O	2 reels	May 15
Snookum's Buggy Ride	"Newlyweds"	Universal	2 reels	June 19
Social Triangle, A	"O. Henry"	Fox	2 reels	May 22
Sock Me To Sleep	A. Vaughn-L. Kent	F. B. O.	2 reels	
Somebody's Wrong	Bowes-Newman	Educational	1 reel	
So This Is Paris	Neely Edwards	Universal	1 reel	
Spanish Love	"Aesop Fables"	Pathe	1 reel	Mar. 13
Spanking Breezes	Alice Day	Pathe	2 reels	Mar. 20
Step Lively (Re-issue)	Harold Lloyd	Pathe	1 reel	
Swat the Crook (Re-issue)	Harold Lloyd	Pathe	1 reel	June 19
Swell Affair, A	Arthur Lake	Universal	1 reel	
Swimming Instructor, The	"Van Bibber"	Fox		
Take the Air	Paul Parrott	Pathe (Reissue)	1 reel	
Taking the Heir	Charles Puffy	Universal	1 reel	April 3
That's My Baby	Charles Puffy	Universal		
There She Goes	Wanda Wiley	Universal	2 reels	
Three of a Kind	"Fat Men"	F. B. O	2 reels	
Thrilling Romance, A	Wanda Wiley	Universal	2 reels	

Title	Star	Distributed by	Length	Reviewed
Thundering Fleas	"Our Gang"	Pathe	2 reels	
Till We Eat Again	Bobby Vernon	Educational	2 reels	
Tin Ghost, The	Lige Conley	Educational	2 reels	May 8
Tonight's the Night	Bowes-Bradley	Educational	1 reel	May 1
Too Many Babies	Darling-King	Universal	2 reels	May 8
Too Many Relations	"Helen and Warren"	Fox	2 reels	May 15
Tune Up	Charles Puffy	Universal	1 reel	Mar. 6
Twin Sisters	Wanda Wiley	Universal	2 reels	
Two Lips in Holland		Fox	2 reels	
Ukelele Sheiks	Glenn Tryon	Pathe	2 reels	April 10
Uncle Tom's Uncle	"Our Gang"	Pathe	2 reels	May 29
Uncovered Wagon, The	"Aesop Fables"	Pathe	1 reel	May 15
Up and Wooing	A. Vaughn-L. Kent			
Up in the Air	"Aesop Fables"	Pathe	1 reel	
Vamping Babies		F. B. O		
Wandering Willies	Billy Bevan	Pathe	2 reels	April 3
What A Life	Frank Davis	Educational	1 reel	
What Happened to Jane (Series)		Universal		
What'll You Have?	Charles King	Universal	2 reels	May 22
When Hell Froze Over	"Mutt and Jeff"	Short Film Syn	1 reel	Feb. 20
Where's My Baby	Neely Edwards	Universal	1 reel	May 1
Whiskering Chorus	A. Vaughn-L. Kent	F. B. O	2 reels	
Whoa Emma	Jimmie Adams	Educational	2 reels	April 3
Who's Boss?	Davis-Bowes	Educational	1 reel	June 5
Who's My Wife?	Lige Conley	Educational	2 reels	
Wife Tamers	Cook-L. Barrymore	Pathe	2 reels	April 3
Wireless Lizzie	Walter Hiers	Educational	2 reels	Mar. 13
Wisecrackers (Series)	Short-Withers	F. B. O		
Wise Quacker, The	Eddie Gordon	Tennek Film	2 reels	
Wise Or Otherwise	Charles Puffy	Universal	1 reel	June 5
Yankee Doodle Duke, A	Ralph Graves	Pathe	2 reels	
Yearning for Love	Wanda Wiley	Universal	2 reels	April 3
Yes, Yes, Babette	Bobby Vernon	Educational	2 reels	

Short Subjects

Title	Distributed by	Length	Reviewed
Alexander's Ragtime Band	Artclass		
American Today (Variety)	Fox	1 reel	
Animated Hair Cartoons (Series)	Red Seal	1 reel	
Angelus, The	Cranfield & Clarke	2 reels	April 24
Aphrodite (Novelty)	Service Film	1 reel	
At the Water Hole	Cranfield & Clarke	1 reel	
Bar-C Mystery (Serial)	Pathe	10 episodes	
Beasts of the Veldt	Chesterfield	2 reels	
Beautiful Britain	Cranfield & Clarke	1 reel	
Bed Time Stories	Sierra Pictures	2 reels	
Beechnuts	Cranfield & Clarke	2 reels	
Belgium Today (Variety)	Fox	1 reel	July 12
Bits of Jap Life	Cranfield & Clarke	1 reel	
Blue Bay, The	Educational		
Broadway of Jungle Land	Cranfield & Clarke	1 reel	
Burkhardt's Plastic Films, No. 1	Tiffany	2 reels	May 15
Burkhardt's Plastic Films, No. 2	Tiffany	2 reels	May 15
Canary Islands (Variety)	Fox	1 reel	May 15
Casey of the Coast Guard (Serial)	Pathe	10 episodes	Feb. 20
Charleston Films	Cranfield & Clarke	4 half reels	May 1
Congress of Celebrities (Hodge Podge)	Educational	1 reel	May 1
Curosities—The Movie Side Show (Series)	Educational		
Dancing Around the World (Variety)	Fox	1 reel	
Day Dreams	Cranfield & Clarke	2 reels	
Death Ray, The (Novelty)	Cranfield & Clarke	1 reel	
Desperate Dan (Mustang)	Universal	2 reels	May 1
Dixie Doodle (Sportlight)	Pathe	1 reel	Mar. 27
Doctor, The (Famous Paintings)	Cranfield & Clarke	2 reels	
Drops From Heaven (Variety)	Fox	1 reel	
Egypt	F. B. O.		
Emergency Man, The . . Edmund Cobb	Universal	2 reels	May 15
Every Picture Tells a Story	Cranfield & Clarke	1 reel	
Fade Away Foster (Mustang)	Universal	2 reels	May 1
Fighting Marine, The (Serial)	Pathe		
Film Facts (Series)	Red Seal	1 reel	
Fire Barrier (Mustang)	Universal	2 reels	
Flashes of the Past	Pathe	2 reels	
Four Square Steve (Mustang)	Universal	2 reels	June 5
Frame Up, The (Mustang)	Universal	2 reels	May 22
From A to Z Thru Filmdom (Hodge Podge)	Educational	1 reel	June 12
Fugutive Futerise (Novelty)	Cranfield & Clarke	1 reel	
Gems of the Screen (Series)	Red Seal	1 reel	
Giggles (Novelty Series)	Tennek Film	1 reel	
Glory or Dollars (Sportlight)	Pathe	1 reel	
God's Country	Cranfield & Clarke	2 reels	
Green Archer, The (Serial)	Pathe	10 episodes	
Grinning Fists (Mustang)	Universal	2 reels	
Gunless Bad Man, The (Mustang)	Universal	2 reels	
Happy Hunting Grounds (Sportlight)	Pathe	1 reel	
Has Anybody Here Seen Kelly	Red Seal	1 reel	Mar. 6
Heavens Above (Novelty)	Service Film	1 reel	
Her First Night in a Beauty Parlor	Cranfield & Clarke	2 reels	
Hero Land (Color Novelty)	Service Film	1 reel	
Heroes of the Sea	Cranfield & Clarke	1 reel	
Hia Pal . . . Fearless (Dog)	Chesterfield	2 reels	
Homeless Husbands' Land (Novelty)	Short Film	1 reel	
Honeymoon Cruises	Tennek Film	1 reel	
Ice Cold Cocos	Pathe	2 reels	
If a Picture Tells a Story	Cranfield & Clarke	1 reel	
India Tea	Pathe	1 reel	May 22
In Sunny Spain (Variety)	Fox	1 reel	
Inside Dope, The (Sportlight)	Pathe	1 reel	May 1
International Detective Stories	Tennek Film	2 reels	
Keeping 'Em Guessing (Series)	Red Seal	1 reel	
Keeping in Trim (Sportlight)	Pathe	1 reel	
King of the Beasts (Cartoon)	F. B. O.		
Ko Ko Song Car-Tunes (Series)	Red Seal	1 reel	
Jack's of One Trade (Sportlight)	Pathe	1 reel	
Jungle Heroine, A	Chesterfield	2 reels	
Jungle Tragedy, A	Chesterfield	2 reels	
Land of Rivers (Scenic)	Service Film	1 reel	
Last Man, The	Chesterfield	2 reels	
Leaps and Bounds (Sportlight)	Pathe	1 reel	Mar. 13
Lest We Forget	Educational	1 reel	May 1
Let Loose (Mustang)	Universal	2 reels	
Let's Go Fishing	Cranfield & Clarke	1 reel	
Let's Paint	Cranfield & Clarke	1 reel	
Lightning Hutch (Serial)	Arrow Film		
Light on Lookout Mountain, The	Cranfield & Clarke	2 reels	
Lion Charge, The	Cranfield & Clarke	1 reel	May 22
Lion's Mate, The	Chesterfield	2 reels	
Little Warrior, The (Mustang)	Universal	2 reels	
Lizzie's Last Lap (Novelty)	Cranfield & Clarke	1 reel	
Love Fighter . . Fearless (Dog)	Chesterfield	2 reels	
Lumber Jacks, The (Variety)	Fox	1 reel	
Marvels of Motion (Series)	Red Seal	1 reel	
Menace of the Alps, The	Universal	1 reel	Mar. 27
Mother O'Mine	Cranfield & Clarke	1 reel	
Mother, The (Famous Paintings)	Cranfield & Clarke	2 reels	May 22
Mountain Molly O (Mustang)	Universal	2 reels	
Mountain of the Law, The (Variety)	Fox	1 reel	June 19
Movie Struck	Cranfield & Clarke	2 reels	
My Old Kentucky Home (Song Car-tune)	Red Seal	1 reel	April 10
Neptune's Domain (Hodge Podge)	Educational	1 reel	June 5
Nervous Moments (Sportlight)	Pathe	1 reel	May 1
Off Shore Trails (Variety)	Fox	1 reel	
One Wild Time (Mustang)	Universal	2 reels	
Outlaw Love (Mustang)	Universal	2 reels	
Out of the Inkwell (Series)	Red Seal	1 reel	
Pathe Review, No. 19	Pathe	1 reel	May 15
Pathe Review, No. 20	Pathe	1 reel	May 22
Pathe Review, No. 21	Pathe	1 reel	May 22
Pathe Review, No. 22	Pathe	1 reel	May 29
Pathe Review, No. 23	Pathe	1 reel	June 5
Pathe Review, No. 24	Pathe	1 reel	
Pathe Review, No. 25	Pathe	1 reel	
Pathe Review, No. 26	Pathe	1 reel	
Pathe Review, No. 27	Pathe	1 reel	
Pathe Review, No. 28	Pathe	1 reel	
Pathe Review, No. 29	Pathe	1 reel	
Peeking at the Planets (Hodge Podge)	Educational	1 reel	
Planting Season, The (Sportlight)	Pathe	1 reel	June 5
Poland—A Nation Reborn (Variety)	Fox	1 reel	
Popular Song Parodies (Series)	Artclass		
Putting on Dog (Variety)	Fox	1 reel	
Quick on the Draw (Mustang)	Universal	2 reels	
Radio Detective, The (Serial)	Universal	10 episodes	
Rare Bits (A Curosity)	Educational		
Reelviews (Series)	Red Seal	1 reel	
Rescue, The (Mustang)	Universal	2 reels	
Rhinoceros Hunt, The	Cranfield & Clarke	1 reel	
Ridin' For Love (Mustang)	Universal	2 reels	
Revolutions per Minute (Sportlight)	Pathe	1 reel	June 5
Rushing Waters	Cranfield & Clarke		
Rustler's Secret, The (Mustang)	Universal	2 reels	
Scotty of the Scouts (Serial)	Rayart (S. R.)		
Searchlight (Series)	Red Seal	1 reel	
Shadowland	Cranfield & Clarke		
Sin	Cranfield & Clarke	2 reels	
Sketch Book	Pathe		
Sky Skidder, The (Serial)	Bischoff	10 episodes	
Snowed In (Serial)	Pathe	10 episodes	
Songs of Central Europe (Melody Series)	Pathe	1 reel	
Songs of England (Melody Series)	Pathe	1 reel	Feb. 6
Songs of Scotland (Melody Series)	Pathe	1 reel	Feb. 6
Songs of Spain (Melody Series)	Pathe	1 reel	
Songs of the Northern States	Pathe	1 reel	
Songs of Yesterday	Cranfield & Clarke	1 reel	
Soul of the Cypress	Red Seal	1 reel	Feb. 27
Sportsman's Dream	Cranfield & Clarke		
String of Diamonds . . . Fearless (Dog)	Chesterfield	2 reels	
Strings of Steel (Serial)	Universal		
St. Pauls	Cranfield & Clarke	1 reel	
Sweden Today (Variety)	Fox	1 reel	May 15
Tin Bronc, The (Mustang)	Universal	2 reels	June 5
Trapped (Mustang)	Universal	2 reels	
Trails of the Gods	Cranfield & Clarke	1 reel	
Trail of the North Wind	Cranfield & Clarke	2 reels	
Tramp, Tramp the Boys Are Marching	Red Seal	1 reel	May 1
Tulip Land	Cranfield & Clarke	1 reel	
Under Desert Skies (Mustang)	Universal	2 reels	
Valiant Skipper, The	Cranfield & Clarke	2 reels	
Vanishing Millions (Serial)	Sierra Pictures		
Vision, The	Educational	2 reels	May 22
Whirlwinds (Series)	F. B. O.		
Wild America (Variety)	Fox	1 reel	May 22
Wire Tigers, The	Chesterfield	2 reels	
Where the Silver River Gleams	Cranfield & Clarke	1 reel	
White Waters	Cranfield & Clarke	2 reels	
Winking Idol, The (Serial)	Universal	10 episodes	Mar. 20
Wolf, The Fearless (Dog)	Chesterfield	2 reels	
Wolf's Brush	Cranfield & Clarke	2 reels	
Wonder Book Series	Short Film	1 reel	
Wonderful Water	Service Film Corp	1 reel	May 1
Wooden Shoes	Cranfield & Clarke	1 reel	Dec. 12

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
30 Below Zero	Buck Jones	Fox		
Accused	Special Cast	Inde. Film	5000 feet	Jan. 16
Ace High	Hoot Gibson	Universal		
Ace of Cads	Menjou-Joyce	Paramount		
Across the Pacific	Monte Blue	Warner Bros		
Advice to the Lovelorn		Universal		
Against the Wall	Wally Wales	Assoc. Exhib		
Almost a Lady	Marie Prevost	Prod. Dist. Corp.		
Altars of Desire	M. Murray-C. Tearle	M-G-M		
Amateur Gentleman, The	Dick Barthelmess	First National		
An American Tragedy		Paramount		
Annie Laurie	Lillian Gish	M-G-M		
Aristocrat, The		Famous Attractions		
Arizona Nights	Fred Thomson	F. B. O		
Arizona Whirlwind, The	Bill Cody	Assoc. Exhib		
Arizona Wildcat, The	Tom Mix	Fox		
Ashes	C. Griffith-T. Moore	First National		
Atlantis		First National		
Atta Boy	Monty Banks	Pathe	6 reels	
Auctioneer, The	George Sidney	Fox		
Avenger, The	Bob Custer	F. B. O		
Back Slapper, The	John Gilbert	M-G-M		
Bad Habits	Special Cast	Astor Dist. (S.R.)		
Bandit Buster, The	Wally Wales	Assoc. Exhib		
Bandits of the Air	Al Wilson	Assoc. Exhib		
Bankrupt		Ginsberg-Kann		
Bardelys the Magnificent	John Gilbert	M-G-M		
Bargain Bride, The	Mary Philbin	Universal		
Barriers of Fire	Monte Blue	Warner Bros		
Battling Butler	Buster Keaton	M-G-M		
Beau Geste	Special Cast	Paramount		

Feature	Star	Distributed by	Length	Reviewed
[illegible]	Special Cast	M-G-M		
Beauty and the Beast	Coleman-Banky	United Artists		
Bed and Board	Doris Kenyon	First National		
Behind the Lines	Sandow (Dog)	Assoc. Exhib		
Behind the Screen	Special Cast	M-G-M		
Belle of Broadway, The		Columbia Pictures		
Beloved Enemy, The	Boyd-Goudal	Prod. Dist. Corp		
Beloved Fraud, The		American Cinema		
Ben Burbridge's African Gorilla Hunt			8 reels	
Ben Hur	Special Cast	M-G-M	12000 feet	Jan. 16
Better 'Ole, The	Syd Chaplin	Warner Bros		
Better Way, The		Columbia Pictures		
Beware of Widows	Laura La Plante	Universal		
Beyond the Trail	Bill Patton	Chesterfield-(S.R.)	5 reels	
Bigger They Are, The	George O'Hara	F. B. O		
Big Gun, The	George Lewis	Universal		
Big Night, The	Laura La Plante	Universal		
Big Parade, The	John Gilbert	M-G-M	12550 feet	Nov. 28
Bill of Sale, The				
Birds of Prey		Columbia Pictures		
Bitter Apples	Monte Blue	Warner Bros.		
Black Pirate, The	Douglas Fairbanks	United Artists	8200 feet	Mar. 20
Black Diamond Express, The	Monte Blue	Warner Bros		
Black Ivory		Warner Bros		
Blarney	R. Adoree-R. Graves	M-G-M		
Blazing Courage	Buffalo Bill, Jr	Assoc. Exhib		
Block Signal, The		Lumas (S.R.)		
Blonde Saint, The		First National		
Border Thunderbolt, The	Bill Cody	Assoc. Exhib		
Born to Battle	Tom Tyler	F. B. O	5100 feet	Feb. 13
Boy Friend, The	J. Harron-M. Day	M-G-M		
Branded	Bob Custer	F. B. O.		
Breed of the Sea		F. B. O		
Brides Will Be Brides		Universal		
Broadway Drifter, A		Assoc. Exhib		
Broken Hearts	M. Schwartz-L. Lee	Jaffe Art Film (S.R.)	7500 feet	Mar. 20
Broken Hearts of Hollywood	Special Cast	Warner Bros		
Brute, The	Monte Blue	Warner Bros.		
Buckaroo Kid, The	Hoot Gibson	Universal		
Bull Dog Luck	Wally Wales	Assoc. Exhib		
Burning Bridges	Harry Carey	Pathe		
Butter and Egg Man, The		First National		
Butterflies in the Rain	Laura La Plante	Universal		
Callahans and the Murphys, The		M-G-M		
Call in the Night, A		Truart (S.R.)	5000 feet	
Call of the Wilderness	Sandow (Dog)	Assoc. Exhib		
Cancelled Debt, The	Special Cast	Ginsberg-Kann		
Captain Sazarac	Ricardo Cortez	Paramount		
Captain Salvation		M-G-M		
Cat and the Canary, The		Universal		
Catch As Catch Can	Wm. Fairbanks	Lumas (S.R.)		
Cat's Pajamas, The	Bronson-Cortez	Paramount		
Charity Ball, The		M-G-M		
Charleston Kid, The	Mackaill-Mulhall	First National		
Cheating Danger	Dick Talmadge	Universal		
Cheerful Fraud, The		Universal		
Cheyene Days	Hoot Gibson	Universal		
Chic Chick, The	Alberta Vaughan	F. B. O		
Christine of the Bip Tops	Special Cast	Ginsberg-Kann		
Cigarette Maker's Romance, The	Special Cast	M-G-M		
Circus, The	Charles Chaplin	United Artists		
City, The	Lowe-Livingston	Fox		
City of Shadows, The		F. B. O		
Cleaner Flame, The	Louise Carter	Arrow		
Climbers, The	Irene Rich	Warner Bros.		
Clinging Vine, The	Leatrice Joy	P. D. C		
Closed Gates	Special Cast	Ginsberg-Kann		
Calown, The		Columbia Pictures		
Code of the Northwest	Sandow (dog)	Assoc. Exhib.		
College Flirt, The	Bebe Daniels	Paramount		
College Widows	Dolores Costello	Warner Bros		
Collegiate	Alberta Vaughn	F. B. O		
Come On Charley	Devore-Horton	Assoc. Exhib		
Coney Island	Special Cast	M-G-M		
Confession	Pola Negri	Paramount		
Corporal Kate	Vera Reynolds	Prod. Dist. Corp		
Cossacks The	John Gilbert	M-G-M		
Country Beyond, The	Olive Borden	Fox		
Country Doctor, The	Faye-R- Schildkraut	Prod. Dist. Corp		
Cowboy Grit	Buffalo Bill, Jr	Assoc. Exhib		
Cow Punching for Cupid	Tom Tyler	F. B. O		
Cradle Snatchers		Fox		
Crashing Hoofs	Bob Custer	F. B. O.		
Crashing Timbers	Harlan-Dana	Universal		
Crazy Fool, The		M-G-M		
Crooks Tours	George O'Hara	F. B. O		
Cruise of Jasper B, The	Rod La Roque	Prod. Dist. Corp		
Cruel Truth, The		Ginsberg-Kann		
Crystal Cup, The	Dorothy Mackaill	First National		
Cyclone of the Range	Tom Tyler	F. B. O		
Cyclone Sam	Buffalo Bill, Jr	Assoc. Exhib		
Cyrano de Bergerac	Special Cast	Atlas Dist. (S.R.)	9500 feet,	Jl. 18, '25
Dame Chance	Special Cast	American Cinema		
Dancing Days		Famous Attractions		
Danger Line, The	Special Cast	Astor Dist. (S.R.)		
Dangerous Friends	Special Cast	Ginsberg-Kann		
Dangerous Virtue	Jane Novak	Lee-Bradford (S.R.)		
Daring Venus, The		First National		
Dark Horse, The	Harry Carey	Prod. Dist. Corp		
Dark Rosaleen	Buck Jones	Fox		
Darling of the Gods, The		United Artists		
Dead Command, The	Special Cast	M-G-M		
Dead Man's Gold	Tom Mix	Fox		
Dearie	L. Fazenda-W. Louis	Warner Bros.		
Defend Yourself	Dorothy Drew	Dependable Films	5000 feet	Jan. 9
Desert Legion, The	Fred Thomson	F. B. O		
Desert Valley	Buck Jones	Fox		
Desert Whirlwind, The	Bob Custer	F. B. O		
Desperate Woman, The		First National		
Detour		Prod. Dist. Corp		
Devil Horse, The	Rex (Horse)	Pathe	6 reels	April 24
Devil's Dice	Special Cast	Ginsberg-Kann		
Devil's Master, The	G.O'Brien-J. Gaynor	Fox		
Devil Partner, The		Truart (S.R.)	5000 feet	
Dixie		Universal		
Diplomacy	Sweet-Hamilton-O. Moore	Paramount		
Do Clothes Make the Woman?	Mrs. Valentino	F. B. O		
Don Juan	John Barrymore	Warner Bros		
Don't Lie to Your Wife	Haver-McDonald	Arrow		
Don Juan's Three Nights	Stone-Mason	First National		
Don't Tell the Wife	Irene Rich	Warner Bros		
Door Mat, The		Warner Bros		
Double Daring	Wally Wales	Artclass (S.R.)	5 reels	
Double Handed Bandit, The	Bob Custer	F. B. O		
Down Grade, The	Wm. Fairbanks	Lumas (S.R.)		
Down the Stretch	Pat O'Malley	Universal		
Drivin' Mad		American Cinema		
Duchess of Buffalo, Tne	Constance Talmadge	First National		
Duke of Black Butte, The	Fred Humes	Universal		
Duke of Ladies, The	Special Cast	First National		
Easy Going	Buddy Roosevelt	Artclass (S.R.)	5 reels	
Eden's Fruit		Famous Attractions		
Enchanted Island		Tiffany		
Eyes of the Totem	Special Cast	Assoc. Exhib		
Exclusive Rights		Famous Attractions		
False Alarm, The	Special Cast	Columbia		
Family Upstairs, The	Virginia Valli	Fox		
Fangs of Alaska, The	Sandow (Dog)	Assoc. Exhib		
Fascinating Youth	Junior Stars	Paramount		
Fast Life in New York	Special Cast	M-G-M		
Faust	Emil Jannings	M-G-M		
Fifth Horseman, The		Lee-Bradford (S.R.)		
Fighting Cub, The		Truart (S. R.)	5800 feet	
Fighting Fate	Billy Sullivan	Rayart (S.R.)	4991 feet	Feb. 6
Fighting Foundling, The	Jack Hoxie	Universal		
Fighting Love	Jetta Goudal	Prod. Dist. Corp		
Fighting Ranger, The	Bob Custer	F. B. O		
Fig Leaves	G. O'Brien-O. Borden	Fox		
Final Extra, The		Lumas (S.R.)		
Fine Manners	Gloria Swanson	Paramount		
Finnegan's Ball		Assoc. Exhib		
Fire Brigade, The	M. MacAvoy-C. Ray	M-G-M		
Flame of the Argentine	Evelyn Brent	F. B. O		
Flame of the Border, The		First National		
Flame of the Yukon, The	S. Owen-A. Gray	Prod. Dist. Corp		
Flames	E. O'Brien-V. Valli	Assoc. Exhib		
Flaming Forest, The	Renee Adoree	M-G-M		
Flaming Frontier, The	Special Cast	Universal	8829 fect	April 17
Flaming Fury	Buddy Roosevelt	Assoc. Exhib		
Flaming Timber		Tiffany		
Flash in the Night, A		American Cinema		
Flash Kid, The	Dick Talmadge	Universal		
Flesh and the Devil, The	J. Gilbert-G. Garbo	M-G-M		
Flying Fool, The	Al Wilson	Assoc. Exhib		
Flying High	Wm. Fairbanks	Lumas (S. R.)		
Flying Mail, The	Al Wilson	Asso. Exhib		
Follow the Signs		Universal		
Fools of Fashion		Tiffany		
Footloose Widows	Special Cast	Warner Bros		
For Alimony Only	Leatrice Joy	Prod. Dist. Corp		
Forbidden Trails	Bill Cody	Assoc. Exhib		
Forest of Destiny, The		Gotham Prod. (S. R.)		
Forever After	M. Astor-L. Hughes.	First National		
For Ladies Only		Columbia Pictures		
Forlorn River	Jack Holt	Paramount		
For Wives Only	Marie Prevost	Prod. Dist. Corp		
Four Feathers	Richard Barthelmess	First National		
Four Flushes, The	Reginald Denny	Universal		
Four Stragglers, The	Special Cast	M-G-M		
Fourth Commandment, The	Belle Bennett	Universal		
Free Souls	Norma Shearer	M-G-M		
French Dressing	A. Pringle-B. Lyon	First National		
Friends	Special Cast	Vitagraph		
Frisco Sal	Special Cast	M-G-M		
Frozen Justice		Fox		
Funny Face	Alberta Vaughn	F. B. O		
Gallant Lady, The	Florence Vidor	Paramount		
Gambling Chaplain, The	Special Cast	M-G-M		
Galloping Thunder	Tom Tyler	F. B. O		
Garden of Allah, The	N. Talmadge-R. Colman	United Artists		
Garden of Eden, The	Special Cast	M-G-M		
Gay Deceiver, The	Special Cast	M-G-M		
Gay Old Bird, The	Fazenda-Louis	Warner Bros		
General, The	Buster Keaton	United Artists		
George Washington Cohen	George Jessel			
Get Off the Earth	Raymond Griffith	Paramount		
Get Set—Go	George O'Hara	F. B. O		
Getting Gertie's Garter	Marie Prevost.	Prod. Dist. Corp.		
Gigolo	Rod La Rocque	Prod. Dist. Corp.		
Girl in the Rain, The	David Butler	Carlome Pict. (S.R.)		
Girl Who Dared, The	Evelyn Brent	F. B. O		
Girl Who Smiles, The		Columbia Pictures		
Glorifying the American Girl	Esther Ralston	Paramount		
Glorious Gamble, The	Evelyn Brent	F. B. O		
God's Great Wilderness		American Cinema		
Going Crooked	Special Cast	Fox		
Going! Going! Gone!	George O'Hara	F. B. O		
Gold	C. Geraghty			
Goose Man, The	Special Cast	M-G-M		
Grand Army Man, The		Fox		
Grandma's Boy (Re-issue)	Harold Lloyd	Assoc. Exhib		
Great Deception, The	Lyon-Pringle	First National		
Great K. & A. Robbery The	Tom Mix	Fox		
Greater Glory, The	Special Cast	First National		Apr. 17
Greatest Show on Earth	Wallace Berry	Paramount		
Gulliver's Travels		Universal		
Gun Gospel	Ken Maynard	First National		
Hairpin Duchess, The	Special Cast	M-G-M		
Hair-Trigger Barton	Bob Custer	F. B. O		
Harem Girl, The	Special Cast	Astor Dist. (S. R.)		
Harp In Hock, A	Schildkraut-Coghlan	Prod. Dist. Corp		
Hat of Destiny, The		First National		
Haunted Lady, The		Assoc. Exhib		
Haven, The	Special Cast	M-G-M		
Heart Collector, The	Alberta Vaughn	F. B. O		
Heart of a Cowboy, The	Bob Custer	F. B. O		
Heart of Maryland, The	Dolores Costello	Warner Bros		
Heart Thief, The	Jos. Schildkraut	Prod. Dist. Corp		
Heaven on Earth	C. Nagel-R. Adoree	M-G-M		
Held By the Law	Special Cast	Universal		
Hello Bill		F. B. O		
Hell's Kitchen		First National		
Her Big Night	Laura La Plante	Universal		
Here Y'are, Brother		First National		
Here He Comes	Earle Douglas	Sierra Pictures	5000 feet	
Her Teacher Said No	Gertrude Short	F. B. O		
Her Honor, The Governor	Pauline Frederick	F. B. O		
Her Man o'War	Jetta Goudal	Prod. Dist. Corp		
Her Next Step		Ginsberg-Kann		
Heroes of the Night		Lumas (S.R.)		
Hero of the Big Snows, A	"Rin-Tin-Tin"	Warner		
Hero on Horseback, A	Hoot Gibson	Universal		
Hidden Loot	Jack Hoxie	Universal	4375 feet	Oct. 31
High Society	Tom Mix	Fox		
High Stakes	Evelyn Brent	F. B. O		

Feature	Star	Distributed by	Length	Reviewed
Hills of Kentucky	Rin-Tin-Tin	Warner Bros.		
His Dog	Rod La Rocque	Prod. Dist. Corp.		
His Honor's Wife		Fox		
His New York Wife		Famous Attractions		
His Woman	Special Cast	Whitman Bennett	7 reels	
Holy Terror, A		Fox		
Home, Sweet Home	Special Cast	Assoc. Exhib.		
Honeymoon Express, The	W. Louis-I. Rich	Warner Bros		
Horses and Women		Famous Attractions		
Hounds of Spring		First National		
Human Mill, The	Blanche Sweet	M-G-M		
Hurricane, The	Special Cast	Truart (S.R.)		
Hurry Up Man, The	Dick Talmadge	Universal		
Husband Hunters		Tiffany (S.R.)		
I Can Do It	Special Cast	M-G-M		
Ice Flood, The	O. Harlan-V. Dana	Universal		
I'll Tell the World	Olmstead-Arthur	M-G-M		
Impostor, The	Evelyn Brent	F. B. O		
In His Arms	Special Cast	M-G-M		
In the First Degree		Ginsberg-Kann		
Irish Eyes	George O'Hara	F. B. O		
Irish Hearts	Dolores Costello	Warner Bros.		
Isle of Forbidden Kisses, The	Jack Trevor	Universal		
Is Zat So ?	Special Cast	Fox		
It Could Have Happened	Colleen Moore	First National		
Jack O' Hearts	Landis-G. Hullette	American Cinema		
Jail Birds, Inc.		First National		
Jason	Special Cast	M-G-M		
Jazz Singer, The	George Jessel	Warner Bros		
Jerry Settles Down	Tom Tyler	F. B. O		
Jewels of Desire	Priscilla Dean	Prod. Dist. Corp		
Jim The Conqueror	W. Boyd-E. Fair	Prod. Dist. Corp		
Johnny Get Your Hair Cut	Jackie Coogan	M-G-M		
Johnny Newcomer	Harry Langdon	First National		
Justice of the Far North		Columbia	5500 feet	
Keep Going	Earl Douglas	Sierra Pictures		
Kick-Off, The	George Walsh	Excellent Pictures		
Kid Boots	Eddie Cantor	Paramount		
Kid Gloves	Johnny Hines	First National		
Kidnapped in New York		American Cinema		
King of Kings, The		Prod. Dist. Corp		
King of the Air	Al Wilson	Assoc. Exhib		
King of the Pack		Lumas (S.R.)		
Kosher Kitty Kelly	Viola Dana	F. B. O		
La Boheme	Gish-Gilbert	M-G-M	8781 feet	Mar. 13
Ladies Must Love	Rod La Rocque	Prod. Dist. Corp.		
Laddie	J. Bowers-B. Flowers	F. B. O.		
Ladies First	Douglas MacLean	Paramount		
Lady Be Good		First National		
Lady of the Harem, The	Special Cast	Paramount		
Lady of Leisure	Special Cast	M-G-M		
Larceny, Ltd	Evelyn Brent	F. B. O		
Last Chance, The	Bill Patton	Chesterfield (S.R.)		
Laurels	Mae Murray	M-G-M		
Lea Lyon		Universal		
Les Miserables		Universal		
Life of a Woman		Tiffany (S.R.)	6500 feet	
Lightning		Tiffany (S. R.)	6500 feet	
Lightning Chaser, The	George O'Hara	F. B. O		
Lightnin' Lariat	Tom Tyler	F. B. O		
Lighting Express, The		Columbia Pictures		
Lily, The	Belle Bennett	Fox		
Limehouse Lou	Evelyn Brent	F. B. O		
Little Adventuress, The	Vera Reynolds	Prod. Dist. Corp		
Little Journey, The	Special Cast	M-G-M		
Little Firebrand, The	Edith Thornton	Arrow Pictures	5007 feet	Dec. 12
London	Dorothy Gish	Paramount		
Lone Hand, The	Fred Thompson	F. B. O		
Lone Wolf Returns, The	B. Lytell-B. Dane	Columbia		
Look Who's Here	Dick Talmadge	Universal		
Lord Hokum	E. E. Horton	Assoc. Exhib.		
Lord's Referee, The		Fox		
Lost at Sea		Assoc. Exhib		
Lost House, The		Columbia Pictures		
Love 'Em and Leave 'Em	Esther Ralston	Paramount		
Love Me and the World Is Mine	Philbin-Kerry	Universal		
Love Thrill, The	Special Cast	Universal		
Love's Blindness	Starke-Moreno	M-G-M		
Love's Magic	Florence Vidor	Paramount		
Loyalties	Special Cast	Fox		
Lunatic at Large, The	Leon Errol	First National		
Lure of the West	Eileen Sedgwick	Chesterfield (S. R.)		
Lure of the Yukon, The		Assoc. Exhib		
Lying Truth, The	Milton Sills	First National		
Mad Girl of Moscow, The	Evelyn Brent	F. B. O		
Magic Garden, The		F. B. O.		
Magician, The	A. Terry-P. Wegener	M-G-M		
Man and the Woman	Special Cast	M-G-M		
Man Bait	Marie Prevost	Prod. Dist. Corp		
Man in the Shadow, The	Special Cast	American Cinema		
Manon Lescaut	John Barrymore	Warner Bros		
Man With a Thousand Faces	Special Cast	M-G-M		
Mantrap	Bow - Marmont	Paramount		
Mare Nostrum	Special Cast	M-G-Ingram	11000 feet	Feb. 27
Married Alive	Livingston-M.Moore	Fox		
Married Cheats		Fox		
Mary of Vassar	J. Gilbert-G. Garbo	M-G-M		
Masked Woman, The	Anna Q. Nilsson	First National		
Masquerade Bandit, The	Tom Tyler	F. B. O.		
Matinee Ladies	Special Cast	Warner Bros		
Meet the Prince	Jos. Schildkraut	Prod. Dist. Corp		
Memories	Ramon Novarro	M-G-M		
Men of the Night	G. Hughes-Hawley	Ginsberg-Kann		
Men of the Night	Milton Sills	First National		
Men of Steel	Milton Sills	First National		
Message to Garcia, A	Special Cast	M-G-M		
Michael Strogoff	Ivan Mosjoukine	Universal		
Midnight Lovers	Nilsson-Stone	First National		
Midnight Sun, The	Special Cast	Universal	10 reels	May 15
Mike Donovan of Ireland		First National		
Millionaires	L. Fazenda-W. Louis	Warner Bros.		
Million Bid, A	Dolores Costello	Warner Bros		
Million Dollar Doll		Assoc. Exhib		
Mismates	Kenyon-Baxter	First National		
Miss 318	Special Cast	M-G-M		
Money to Burn		Lumas (S.R.)		
Monkey Talks, The	Madge Bellamy	Fox		
Morganson's Finish	Special Cast	Tiffany (S. R.)	6500 feet	
Mother		F. B. O		
Mount Eagle, The	Nita Naldi	Lee-Bradford (S.R.)		
Mountains of Manhattan		Lumas (S.R.)		
Music Master, The		Fox		
Mulhall's Great Catch	Lefty Flynn	F. B. O		
My Official Wife	Irene Rich	Warner Bros.		
Mysterious Island	Special Cast	M-G-M		
Mystery Club, The	Special Cast	Universal		
Mystery Lady, The	Special Cast	M-G-M		
My Wife's Friend		First National		
Naughty But Nice	Colleen Moore	First National		
Naughty Marietta	Marion Davies	M-G-M		
Nell Gwyn	Dorothy Gish	Paramount	9 reels	Feb. 6
Nervous Wreck, The.	Special Cast.	Prod. Dist. Corp.		
New York		Paramount		
Next Generation, The	Special Cast	M-G-M		
Next Year's Model	Alberta Vaughn	F. B. O		
Night Bride, The	Marie Prevost	Prod. Dist. Corp.		
Night Siren, The	Evelyn Brent	F. B. O		
Night Watch, The	Special Cast	Truart (S.R.)	5000 feet	
Noah's Ark		Warner Bros.		
Nobody's Widow	Leatrice Joy	Prod. Dist. Corp.		
No Control	P. Haver-H. Ford	Prod. Dist. Corp.		
Nocturne	Special Cast	M-G-M		
No Man's Gold	Tom Mix	Fox		
North of Nome	Special Cast	Arrow	5491 feet	
No Speed Limit	Al Wilson	Assoc. Exhib		
Obey the Law		Columbia Pictures		
Old Heidelberg	Ramon Novarro	M-G-M		
Old Ironsides	Special Cast	Paramount		
Old Soak, The	Jean Hersholt	Universal		
One Chance in a Million	Wm. Fairbanks	Lumas (S.R.)		
One Hour of Love		Tiffany		
One Increasing Purpose		Fox		
Open Book	Special Cast	M-G-M		
Ordeal, The	Special Cast	M-G-M		
Ou, La! La!	Alberta Vaughn	F. B. O		
Outlaw Broncho, The	Buddy Roosevelt	Assoc Exhib.		
Out of the Ruins		First National		
Padlocked	Special Cast	Paramount		
Pals In Paradise	Special Cast	Prod. Dist. Corp.		
Paradise	M. Sills-B. Bronson	First National		
Pass in Paradise		Prod. Dist. Corp		
Passionate Quest, The	M. MacAvoy-W. Louis	Warner Bros.		
Paying the Price		Columbia Pictures		
Peacocks of Paris	B. Lyon-D. Mackaill	First National		
Pelican, The	Alma Rubens	Fox		
Perch of the Devil	P. O'Malley-M. Busch	Universal		
Personality	Gloria Swanson	United Artists		
Phantom Flyer, The	Al Wilson	Assoc. Exhib		
Phantom Ranger, The	Bill Cody	Assoc. Exhib		
Pigs	J. Gaynor-R. Walling	Fox		
Pleasure Before Business		Columbia Pictures		
Pleasure Garden, The	V. Valli-C. Geraghty	Lee-Bradford (S.R.)		
Pleasure Highway	Evelyn Brent	F. B. O		
Plumes	Special Cast	M-G-M		
Poker Faces	E. Horton-L. La Plante	Universal		
Polly of the Circus	Norma Shearer	M-G-M		
Polly Preferred	Marion Davies	M-G-M		
Polly With a Past	Norma Shearer	M-G-M		
Poor Girls		Columbia Pictures		
Power of the Weak, The		Assoc. Exhib		
Prairie King, The	Hoot Gibson	Universal		
Price of Honor, Thd		Columbia Pictures		
Princess Pro Tem	Evelyn Brent	F. B. O		
Prisoners		First National		
Prisoners of the Storm	House Peters	Universal		
Private Izzy Murphy	George Jessel	Warner Bros		
Prowlers of the Night	Fred Humes	Universal		
Puppets	Mae Murray	M-G-M		
Purple and Fine Linen	L. Stone-A. Nilsson	First National		
Quality Street		M-G -M		
Quarantined Rivals		Lumas (S.R.)		
Quarterback, The	Richard Dix	Paramount		
Racing Blood	R.Agnew-A.Cornwall	Lumas Film		
Raging Seas		Tiffany		
Rat, The	M. Marsh-I. Novello	Lee-Bradford (S.R.)		
Raw Country, The	Bowers-Cornwall	Assoc. Exhib		
Red Hot Hoofs	Tom Tyler	F. B. O		
Red Mill, The	Marion Davies	M-G-M		
Red Signals		Ginsberg-Kann		
Rejuvenation of Aunt Mary, The	Special Cast	Prod. Dist. Corp		
Remember	Special Cast	Columbia Pictures		
Return of Peter Grimm	Alec B. Francis	Fox		
Return of a Soldier	Special Cast	M-G-M		
Revillon	Blue-Miller	Warner Bros		
Riddle Ranch, The	Buddy Roosevelt	Assoc. Exhib		
Ride 'Em Rough	Buffalo Bill, Jr	Assoc. Exhib		
Riders of the Wind		First National		
Riding Honor	Art Accord	Universal		
Riding Rivals	Walley Wales	Artclass (S.R.)	5 reels	
Ridin' 'Em Ragged	Tom Tyler	F. B. O		
Ridin' Like Fury	Hoot Gibson	Universal		
Rip Roaring Rider, The	Buddy Roosevelt	Assoc. Exhib		
Rise and Fall of Jesse James		J. S. Woody		
Risky Business	Vera Reynolds	P. D. C		
Roaring Crowd, The		F. B. O		
Rogue's Riches	Special Cast	Astor Dist. (S. R.)		
Romance	Ramon Novarro	M-G-M		
Romance a la Carte	Richard Dix	Paramount		
Romance of a Million Dollars	Hunter-Logan	Famous Attractions		
Romantic Age, The		Columbia Pictures		
Ropin' Venus, The	Josie Sedgwick	Universal		
Rose of the Bowery		American Cinema		
Rose of the Tenements		F. B. O		
Rough Riders, The		Paramount		
Rubber Tires		Prod. Dist. Corp.		
Runaway Express, The	Special Cast	Universal		
Rust	Special Cast	M-G-M		
Sailor Made Man, A (Reissue)	Harold Lloyd	Assoc. Exhib		
Satan Town	Harry Carey	Pathe		
Savage in Silks, A	Laura La Plante	Universal		
Scarlet Letter, The	Lillian Gish	M-G-M		
See If I Care	Alberta Vaughn	F. B. O		
Self Defense	Aileen Percy	Arrow Film Corp		
Separate Rooms	Special Cast	Fox		
September Love		First National		
Seventh Heaven	Special Cast	Fox		
Seward's Folly	Special Cast	M-G-M		
Shadow Lane		M-G-M		
Shadow of the Mosque	Stewart Rome	Usa	5750 feet	Dec. 26
Shameful Behaviour		Famous Attractions		
Sheik of Florida, The	Ben Lyon	First National		
Shenandoah		Famous Attractions		
She's My Baby		Ginsberg-Kann		
Shock Absorber, The		First National		
Shopworn		Famous Attraction		
Show Business	Mae Murray	M-G-M		

Feature	Star	Distributed by	Length	Reviewed
Show Off, The	Ford Sterling	Paramount		
Show World, The	B. Dove-F. Bushman	Universal		
Sidewalks of New York, The		Columbia Pictures		
Silent Avenger, The		Lumas (S.R.)		
Silent Rider, The	Hoot Gibson	Universal		
Silk	Goudal-Schildkraut	Prod. Dist. Corp		
Silken Lady, The	Hulette-Hamilton	Arrow		
Silk Hat Cowboy, The	Tom Mix	Fox		
Silky Anne	Constance Talmadge	First National		
Silver Lanterns	Special Cast	Arrow		
Sin Cargo		Tiffany		
Sinews of Steel		Lumas (S.R.)		
Sinners of Paradise		First National		
Sky High	Al Wilson	Assoc. Exhib		
Sky Peril, The	Al Wilson	Assoc. Exhib		
Sky's the Limit, The	Richard Talmadge	Universal		
Smith of Cornell	George Walsh	Chadwick		
Snowbound		Tiffany		
So's Your Old Man	W. C. Fields	Paramount		
Son of the Sheik, The	Rudolph Valentino	United Artists		
Song of Steel		Tiffany		
Sorrows of Satan	Adolphe Menjou	Paramount		
So This Is Paris	Blue-Miller	Warner Bros		
Spangles	P. O'Malley-M. Nixon	Universal		
Span of Life The	Lon Chaney	M-G-M		
Sparrows	Mary Pickford	United Artists		
Speed Boy, The	Dick Talmadge	Universal		
Speeding Venus, The	Priscilla Dean	P. D. C		
Speedy Eddy	Devore-Horton	Assoc. Exhib		
Speedy Spurs	Buffalo Bill, Jr	Artclass (S.R.)	5 reels	
Splitting the Breeze	Tom Tyler	F. B. O		
Sport of Kings, The		First National		
Squared Ring, The		Tiffany (S.R.)		
Squads Right		Tiffany		
Steeplechase, The		Tiffany		
Stolen Pleasures		Columbia Pictures		
Story of Mother Machree		Fox		
Studies in Wives		Famous Attractions		
Stranded in Paris	Bebe Daniels	Paramount		
Stronger Than Steel		American Cinema		
Strange Bedfellows		M-G-M		
Subway Sadie	Mackaill-Mulhall	First National		
Such a Little Pip	Alberta Vaughn	F. B. O		
Sunny Side Up	Vera Reynolds	P. D. C.		
Sweet Rosie O'Grady	Special Cast	Columbia		
Take It From Me	Reginald Denny	Universal		
Tale of a Vanishing People		Tiffany (S. R.)	6500 feet	
Tangled Herds	Buddy Roosevelt	Artclass (S.R.)	5 reels	
Tardy Tolliver	Hale-King	Assoc. Exhib		
Tarzan and the Golden Lion		F. B. O		
Tavern Knight, The	John Barrymore	Warner Bros		
Taxi, Taxi	Special Cast	Universal		
Tell It to the Marines	Chaney-Haines	M-G-M		
Tempest, The		Tiffany		
Temptress, The	Garbo-Moreno	M-G-M		
Texas Streak, The	Hoot Gibson	Universal		
That Old Gang of Mine	Maclyn Arbuckle	Dependable Films	4900 feet	Jan. 9
Their Second Honeymoon	Special Cast	M-G-M		
Then Came the Woman	Frank Mayo	American Cinema		
There You Are	Nagel-Roberts	M-G-M		
Third Degree, The	Patsy Rnth Miller	Warner Bros		
Three Twins, The		M-G-M		
Three Wax Men. The	Emil Jannings	E. M. Fadman, Inc.		
Thrill Chaser, The	Alberta Vaughn	F. B. O		
Thumbs Down	Special Cast	Ginsberg-Kann		
Thundering Speed	Eileen Sedgwick	Chesterfield	5 reels	
Tiger, The		Tiffany		
Tin Gods	Thomas Meighan	Paramount		
Tin Hats	Claire Windsor	M-G-M		
Toilers of the Sea	Special Cast	M-G-M		
Tongues of Scandal		Ginsberg-Kann		
Tongo	Special Cast	M-G-M		
Too Many Women	Norman Kerry	Universal		
Top of the World, The		Tiffany		
Tornado Jones	Wally Wales	Assoc. Exhib		
Tornado Terry	George O'Hara	F. B. O		
Tracked by the Police	Rin-Tin-Tin	Warner Bros		
Trailing Shadows	Edmond Lowe	Fox Film		
Trail of '98	K.Dane-P. Starke	M-G-M		
Trapped	Elinor Fair	Sierra Pictures	5000 feet	
Trip to Tilsit, A		Fox		
Truthful Sex, The		Columbia Pictures		
Turkish Delight		Prod. Dist. Corp.		
Twelve Miles Out	John Gilbert	M-G-M		
Twinkletoes	Colleen Moore	First National		
Two-Gun McCoy	Bob Custer	F. B. O		
Two-Gun Terror, The	Buddy Roosevelt	Assoc. Exhib		
Uncle Tom's Cabin	Special Cast	Universal		
Understanding Heart, The		M-G-M		
Unknown Cavalier, The	Ken Maynard	First National		
Unknown Treasures		Ginsberg-Kann		
Up and at 'Em	Dick Talmadge	Universal		
Upstage	Norma Shearer	M-G-M		
Vagabond Lover, The	John Barrymore	United Artists		
Vagabond Prince, The	Colman-Banky	United Artists		
Vanishing Breed, The	Sandow (Dog)	Assoc. Exhib		
Vanity	Leatrice Joy	Prod. Dist. Corp		
Variety	Jannings-de Putti	Paramount		
Vengeance of Durand, The	Irene Rich	Warner Bros		
Virgin Flame, The		M-G-M		
Voice of His Mate, The	Sandow (Dog)	Assoc. Exhib		
Walloping Wildcat, The	Wally Wales	Assoc. Exhib		
Waltz Dream, The	Special Cast	M-G-M		
Wandering Girls		Columbia Pictures		
Waning Sex, The	Norma Shearer	M-G-M		
Wanted—A Coward	Special Cast	Ginsberg-Kann		
Way of an Eagle, The	Special Cast	M-G-M		
Way Things Happen	Madge Bellamy	Fox		
Wedding March, The	von Stroheim	Paramount		
Wedlock	Lowe-Perry-Livingston	Fox		
We're in the Navy Now	W. Berry-Hatton	Paramount		
Western Society	Tom Mix	Fox		
West of Broadway	Priscilla Dean	Prod. Dist. Corp.		
What Every Girl Should Know	Patsy Ruth Miller	Warner Bros		
What Happened to Father	Patsy Ruth Miller	Warner Bros.		
What Price Glory?	Special Cast	Fox		
What Will People Say?		M-G-M		
Wheel of Life, The	Florence Vidor	Paramount		
When Danger Calls	Wm. Fairbanks	Lumas (S.R.)		
When the Wife's Away		Columbia Pictures		
When We Were Twenty-One	Special Cast	M-G-M		
While London Sleeps	Rin-Tin-Tin	Warner Bros		
Whispering Wires	Specisl Cast	Fox		
White Chief, The	Monte Blue	Warner Bros		
White Eagle, The	Buck Jones	Fox		
White Flannels	Special Cast	Warner Bros		
White Gold	Jetta Goudal	Prod. Dist. Corp		
White Heat	Special Cast	M-G-M		
Whole Town's Talking, The	Ed. Horton	Universal		
Whose Baby	Alberta Vaughn	F. B. O		
Wife, The	Special Cast	M-G-M		
Wildcat Kid, The	Buffalo Bill, Jr	Assoc. Exhib		
Wild Man of Borneo, The	W. E. Fields	Paramount		
Wings	Clara Bow	Paramount	12 reels	
Winner, The	Charles Ray	Chadwick (S. R.)		
Winning of Barbara Worth	Colman-Banky	United Artists		
Winning Wallop, The	Wm. Fairbanks	Lumas (S.R.)		
Without Orders		Artclass (S.R.)	5 reels	
Wives at Auction	Special Cast	Astor Dist. (S. R.)		
Wolf Hunters, The	Special Cast	Rayart		
Wolves of the Air		Ginsberg-Kann		
Woman's Heart, A		Ginsberg-Kann		
Womanpower	K. Perry-R. Graves	Fox		
Woman Who Did Not Care		Gotham (S. R.)		
Women and Wives		M-G-M		
Women Love Diamonds		M-G-M		
World's Illusion, The		M-G-M		
Worst Woman, The		Famous Attractions		
Wreck, The		Columbia Pictures		
Wyoming Whiz, The	Tom Tyler	F. B. O		
Wrong Mr. Wright, The	Special Cast	Universal		
Yankee Clipper, The	W. Boyd-E. Fair	Prod. Dist. Corp		
Yellow Back, The	Fred Humes	Universal		
Yes Man, The	Harry Langdon	First National		
Yoke, The	Special Cast	Warner Brothers		
You'd Be Surprised	Raymond Griffith	Paramount		
Young April	Special Cast	Prod. Dist. Corp		
Your Brother and Mine		American Cinema		
You Too	Special Cast	M-G-M		

Newspaper Opinions on New Pictures

"The Waltz Dream"—Ufa Palast, Berlin, Germany

BOERSEN COURIER: "No doubt Ludwig Berger's latest production will have world-wide success. It is a mixture of all the elements that have counted for international film success so far. One should be pleased that another fascinating film has been made, a film that will appeal to all classes."

Deutsche Tageszeitung: "It is a dream picture that flashes across the screen, a dream of beautiful phantasy and charming grace."

Die Welt Am Montag: "A fairy-like tale and a lightly moving picture melody run through this film and distribute a joyful enchantment like the tender, moving rhythm of the Viennese waltz. This film induces us to count Ludwig Berger as one of the chosen master-directors, for he has depicted the Viennese temperament with gaiety and grace in this picture. One can sing a hymn of praise to all those concerned in the making of this picture."

Boersen Zeitung: "One soon warms up. The frowning reviewer is completely disarmed and enjoys this production, the most beautiful film shown in the past months, like the naive audience. It looks as though the film will have the same success accorded the operetta about two decades ago. The premiere was a great success. The Ufa Palast has not witnessed such thunderous applause for a long, long time. Again and again, 'Christians! — Fritsch! — Berger!' rang out in true sincerity."

Germania: "All in all, a clean made, wonderfully effective production. Ludwig Berger imparted his direction with tempo, calculated humor and strict discipline."

Der Tag: "The thundering applause began at the opening title, and at the end of the performance was so prolonged that the artists present had to bow at least a dozen times."

Am Mittag: "This film of beautiful women, of intoxicating Viennese waltzes, Viennese spirit, Viennese gaiety, the film that has assembled the best artists of the German film industry in one production, the film that America has cause to envy us—is 'The Waltz Dream.'"

Neue Berliner 12 *Uhr Zeitung:* "Three cheers for Ludwig Berger, Norbart Falk and Robert Liebman, who have written this composition, full of vitality and melancholy, full of caprices and impudence, full of timidity and boldness! And three cheers for Mady Christians, Xenia Desni and Willy Fritsch, who receive endless applause at the end of the performance."

Deutsche Allgemeine Zeitung: "The ensemble is wonderful. Xenia Desni is incomparable, Mady Christians is wonderful, Willy Fritsch refreshing and magnetic, and the rest of the cast give a satisfying performance."

Montag Morgen Zeitung: "It was the most important and enthusiastic applause ever accorded a picture."

Film Journal: "'The Waltz Dream' surpassed all expectation, even the highest. One departed from the final shot with the thought that this is *the* film. 'Caligari,' 'Quo Vadis,' nor 'Peter Pan' have achieved the subtle finesse of meaning that is in this film."

8 *Uhr Abendblatt:* "This film is on the best road to bring back romance to the nations that has been taken away from them by a presumably realistic era. The film is a composition, just like music. It is like a really beautiful woman, who is always pretty—even without the assistance and secrets of cosmetics."

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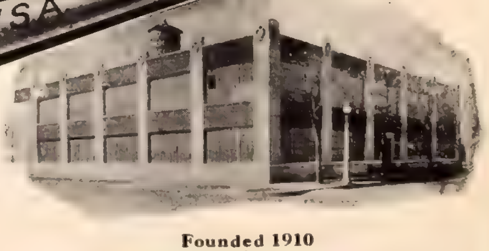

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